



Pearson

GCE A Level Advanced Art and Design

Art, Craft and Design
Component 2

BRYONY

Total Mark 35

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise
Mark	8	9	10	8
Performance Level	3	3	4	3
Total out of 72				35

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 Predictable, broadening, emerging individuality			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 consistent control over the formal elements, emerging individuality			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED			EXCEPTIONAL			9
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 skilful, consistent control over the formal elements, some perception			CONFIDENT AND ASSURED			EXCEPTIONAL			10
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 contextual references inform journey, predictable,			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED			EXCEPTIONAL			8
																			Total mark:
																			35

Examiner Commentary

This set of work is securely placed in Performance Level 3, where it firmly establishes the characteristics of an Emerging Competent submission. The investigation begins with broadening intentions, responding to the theme through recording purposeful observations from first hand sources. Once acquainted with the work of artist Zil Hoque, the work takes more the form of a response, incorporating their own observations into the artist's style rather than pursuing a more personal creative journey. The resulting outcome is informed by contextual references and shows some evidence of emerging individuality. The response is realised through two linked paintings that demonstrate sufficient control of the formal elements.

AO1: Initial ideas are informed by contextual sources through an exhibition visit in Beijing, where the candidate is inspired by its theme of 'mapping the world'. Showing a broadening of the idea of 'mapping the world', the candidate makes relevant connections to their own experiences by observing and photographing figures in crowds, both in Beijing and in London, making relevant, although somewhat descriptive and predictable, comparisons.

AO2: In AO2, contextual references begin to inform the candidate's journey. For example, studying the work of artist Zil Hoque promotes an emerging interest in the visual and conceptual theme of the figure in movement. This leads to a broadening exploration of media and process, using blurring, line-drawing and brushwork techniques to capture a sense of movement, incorporating the candidate's own photographs of figures as subject matter. Investigations into Mark Bradford's use of discarded materials depicting layers of a busy city, inspire abstract experiments in collage depicting 'figures in movement'. Whilst there is evidence of some understanding and emerging individuality, these experiments do not establish a creative journey so much as a re-working of ideas in different media, returning to more predictable solutions and visual language.



Examiner Commentary continued

AO3: This objective is more strongly addressed and edges into the Competent and Consistent assessment band, meeting some of the performance level 4 descriptors. For example, the candidate uses diverse approaches to gathering visual information and continues to record fresh insights from first hand sources throughout the submission. Recording is purposeful and effective with specific aims. A studio photoshoot of a dancer reveals a coherent understanding of camera control to capture movement and dance positions, inspired by and relating back to contextual sources. Critical review is more descriptive than insightful and does not recognise the full potential for developing more imaginative and creative ideas.

AO4: The potential offered by the first-hand sketches and photoshoot does not develop the personal creative journey beyond predictable responses. The candidate returns to re-working the dance photographs as paintings, however these do not resolve all the lightness and immediacy of movement that was captured in the photoshoot. The resulting paintings demonstrate intentions outlined earlier in the candidate's investigation, making connections that are appropriate whilst remaining close to original sources. They consolidate ideas using adequate control over the formal elements. The candidate's performance in this AO securely meets descriptors from the Emerging Competent performance level.



variation & Similarity.

Qiu Zhijie...

'MAPPA MUNDI - MAPPING THE WORLD'

BEIJING ART ZONE 798 -

'ULLENS CENTER FOR CONTEMPORARY ART'

尤伦斯当代艺术中心 - UCCA.

"Nearly a decade ago, in the catalogue for his exhibitions, Qiu Zhijie (b. 1969, Zhangzhou, Fujian) began to plot out intricate maps of the relationships among his various artworks. It was from this synthesis of research, writing, imagination and action that the 'Mapping The World Project' was born. In the hundreds of maps that have followed, the ink and brushwork of landscape painting outlines a coordinate system which condenses ideas, individuals, objects, incidents and situations, weaving them together and offering a possibility for understanding them in relation to each other - Ullens Center for Contemporary Art. Pieces from the exhibition:

Map of Body -
Vitruvian Man.

Map of Food -
Food is Heaven.

Map of Flora.



Each piece of work by Zhijie connects to another, they all work together together to form one large piece spanning around entire rooms. I liked how this worked as it suggests that although things may be very different, there is an ability to link most things. Even if you cannot link things directly, you can make a visual link if you lay out the topics in an artistic way.

Zhijie's pieces are entitled as 'Map of...' and each piece is his own version of a made up map based on the title. For example, if you look closely at 'Map of Flora' (close up image on next page), you can see

the 'map' has been divided into sections of flora. There is a large section for 'carnivorous plants' and another for 'sacred plants' along with others. Each section has small subgroups divided up using mountains and rivers. Zhijie has made up a map and labelled it as if it is a real place, but instead of places, he uses floral wildlife. By displaying this on a map, it suggests there is a journey to discover the many things that come under just one topic. It has taken human thousands of years to discover different flora, different foods, and also to discover things about the human body. We are still learning today about things in the world that we never knew existed, so even though Zhijie's work is very detailed, he will still be missing many things.

(Close up of section of 'Map of Flora').



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. To a British person, Chinese letters 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 most of this piece, creating dark lines to show rivers, and lighter lines to separate the sections. He has introduced sections of colour, such as blue on the mountains, this suggests the altitude change, the higher you are the colder it gets and the blue represents this. There are also small sections of green and red to suggest other features such as volcanoes. By adding darker sections dotted around, creates craters and projections as if it is real 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 sea and individual islands rather than land. It shows that emotions are disconnected and cause isolation. Having a central ring called 'The Gulf of the Peaceful' suggests that emotion revolves around being at peace, and other emotions radiate off of this. The emotions are sectioned, you can find together the 'happy' emotions, the 'fearful' emotions, the 'sad' emotions and so on. The messy use of inks suggest turmoil and distress as emotions are unstable and constantly changing. The smallest bits of blue mixed with the ink show clearly where the sea is separating the emotions. There are some bits of brown and red also, to suggest land. The dark outlines on bits of land really make it stand out and creates shadows around raised parts.

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



Photographs Of People In Beijing...



For this photoshoot, I wanted to get images of people in different places and positions.

Visiting different places in Beijing meant I was able to get images of people of all ages, doing different things.



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 this woman's clothing very interesting and unusual, it was very different to what people in England would wear. The floral embroidery paired with the bold colours created a vibrant piece that elegantly flowed all the way to the ground. In one image, the woman seemed confident, but in the other, she seemed shy. I chose to draw the image where she looked shy as I found it interesting how her emotion so strongly contrasts her outfit.

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.

The first image I chose was of this young boy walking through Tiananmen Square, he was with his father however I decided to focus just on him. He was mid-movement which I thought would be difficult to capture in a drawing, however by adding his shadow it showed that his foot was lifted from the ground. The darker tones on the legs showed he was bending them slightly as if walking which I think I captured successfully.



Next I focused on this girl in the forbidden city, she wore her smog mask paired with glasses which gave an interesting element to the piece as her face was not fully showing. It is very unlikely I will ever see this girl again so I will never know fully what she looks like. I found this very interesting as it gives a strong sense of anonymity as her identity is concealed. Although this girl was Chinese and was in her own country, she was acting like a tourist with her camera in her hands, acting the same way as me. We were both taking in the beauty of the site, and also recording it with our cameras.



This man in his business suit was very thought-provoking to me, he was stood outside of his office, smoking. He was very relaxed and was not trying to pose for any images, I found it very interesting to see a young business man in another culture, acting the same way a young business man would act in my own culture. Adding the dark shadows behind made the figure really stand out and made the highlights on his clothes more prominent.

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I decided to focus on this figure as I found it intriguing to focus on an older man, from the same angle as I had for the younger boy. Both are wearing backpacks and have their backs to the camera, and are isolated in the images I took of them. I liked that you could see a bit of the man's face in this image as well as the corner of his glasses, it gives a slight suggestion of what the man looks like. I chose this image due to the fact the man was holding his arm up, it is different to the other images I have drawn from and I wanted to experiment in drawing people in different positions. This image was taken in a clothing store in the 798 Art Zone in Beijing. This man wore quirky clothing; a blue floral coat, and a yellow rucksack. He fit in well with the bold artwork, he seemed to belong here. Despite this, he stood out from the other people in Beijing, as they all seemed to wear similar dark clothing.

The image of a family was compositionally 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 he tries to talk to her and her younger brother. It creates a dark shadow on the father which makes the daughter stand out more as the highlights on her are made more prominent by the dark tones behind her. The son is very different to the daughter; he looks up at his father as he talks to him. He casts a shadow onto the floor and over to the daughter and father, this brings the figures together and makes them part of the same image, if there was no shadow, the son would be isolated. The shadow creates a connection between the trio. The son and daughter both wear hats, and the girl wears a smog mask. The son may also be wearing a mask but we cannot see as his back is to the camera. The father does not wear any protective clothing on his head or face, which suggests he cares more about his children than himself as he attempts to protect them from the cold and pollution.

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北京 和平

旅行

爱

中文
艺术家
元

游客
摄影



凉

诡诈的

时尚

朋友

青年

中国
文化

家庭
伴侣



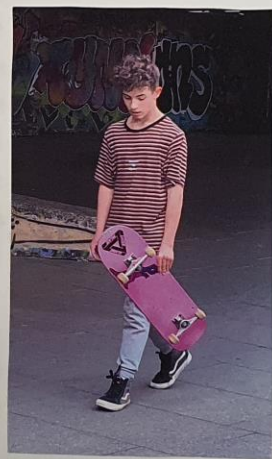
Photographs Of People In London...



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.



These two skate-boarders particularly. They are twins, however seem incredibly different. Their outfits and attitudes to the activity contrasted hugely. The first brother was very relaxed, 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.



The second brother wore more colourful clothing, including a pink striped t-shirt that almost matched the under side 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.

Zil Hoque...

'Bird Caught in mid-flight!'



Eadweard Muybridge's 'Animal Locomotion'



Hoque's interpretation of Muybridge's 'Animal Locomotion' really caught my attention because of the vibrant, warm colours used on the cold, blue background. The contrast between colours makes the piece strikingly beautiful and the bird stands out impeccably against the dull blue tones. The shadows really fall into the background as they have a slight blue tone to them which helps them appear as if they are a true shadow on a blue surface. The foreground, the bird, which has been painted using much warmer colours, reds oranges and yellows, looks really three-dimensional. The bright white highlights indicate very

clearly where the projections of the bird really are and they catch the light in a stunning way as it would on a real bird. The contrast between the shadows and highlights is very strong and gives you a sense of where the light source is coming from. Hoque got his inspiration from this piece by Muybridge, these black and white images are completely different to Hoque's. The vibrant colours Hoque has used are drastically different to Muybridge's work who photographed in black and white. The only similarity work is their use of tone using bold highlights & shadows. Muybridge used a white bird on a black, gridded background to produce bold chiaroscuro. Both Muybridge and Hoque do however, do both focus on movement. Muybridge arranges images in a series to produce a sequence of the same object to suggest movement. Hoque creates movement in an entirely different way, he uses messy paintstrokes and leaves his paintings feeling unfinished. This unfinished look contributes to the feeling of movement because if you were to see a bird flying you would be unable to see its entire wing, it's body would block part of the wing, and shadows create the illusion of part of the wing missing. We can see this in some of Muybridge's images where the bird's wings blend into the dark background. Hoque has reflected this realism into his paintings.

This piece is the first from the series 'Adjutant Evolution'. Hoque followed Muybridge's inspiration by creating a series of paintings and placing them next to each other to show the exact movement of the bird. This adds to the movement of the piece as you can see step by step, how it moves along. Although this was the first image from the series, I decided to focus more on the third image as I felt that the stance the bird was in was more powerful. He has both feet planted on the ground, yet his wings look as if he is about to take flight. I also much preferred that you could see the bird's beak more clearly, his beak is a key feature and I feel that got lost in the first painting.



'Matador Abstracted'



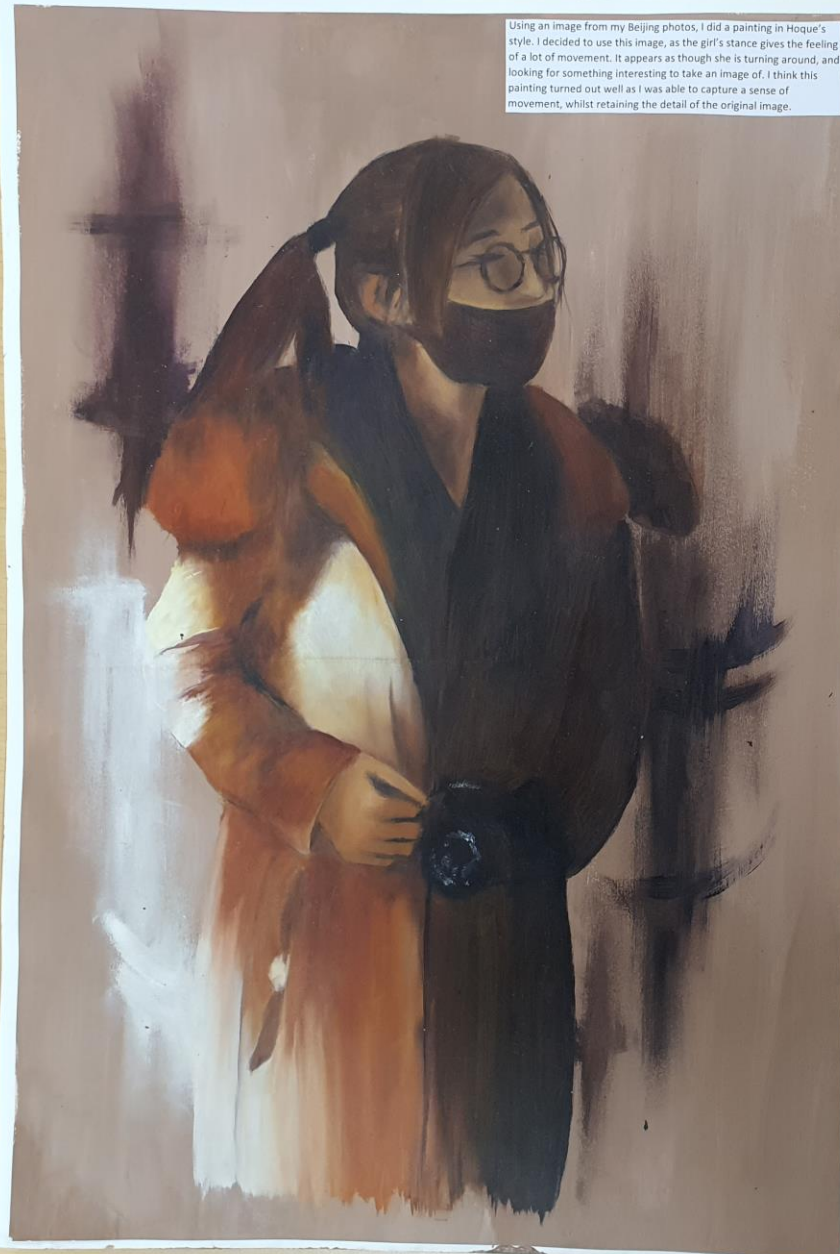
'Spain has always been an obsession for Zil Hoque. It's art, language, symbolic ritual and cultural history. Music is also an essential inspiration, informing the rhythms of the paint' - ART PEOPLE.

This is my favourite piece by Hoque. Once again, he has left parts of the piece looking unfinished which makes it look as if it is really moving. The messy, bold brushstrokes add even more to the movement of the piece as he carries the strokes away from the figure. These brushstrokes go slightly transparent over the background to give the illusion of fast moving material. You can just about see where the matador's arms are, he is bending them as he swiftly pulls the red material up and around his body. Hoque has used bright yellow to show highlights along the matador's torso, this has been effective here instead of using white as it emphasises that the highlight is on skin. Most thin rupes would not reflect bright white, especially someone of Spanish heritage who would have a darker olive undertone. The highlights that have been done with white now stand out even more as the yellow highlight creates the illusion of a line between the light and dark to divide the two opposing sides. The highlights have been dragged away from the figure in the same way as the material of the cape, to show the movement of the matador as he quickly darts around the arena. The whole piece has been done using warm colours, mostly reds and browns. Even the background is a light tan colour this symbolises the dust that would be carried by the wind in a bullfighting arena. The right side of the matador is very gloomy to show the dark shadow that would be cast by the hot Spanish sun. This is reflected in the background where the same side is slightly darker.

The bottom of the figure has been slightly cut off, as has the top of it. This is an unusual composition as most artists would include the entire figure. We can only assume that Hoque has done this for a specific reason, perhaps he wanted the focus of the image to be entirely on the central part of the figure. If he had included the feet then he would have to include a shadow which may detract from the bold chiaroscuro already present on the matador's body.

As I was so intrigued by the way Hoque was able to portray movement in a painting, I decided to attempt his style. I used 'Matador Abstracted' as inspiration, and chose one of my images from my photoshoot 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 this painting turned out well as I was able to capture a sense of movement, whilst retaining the detail of the original image.

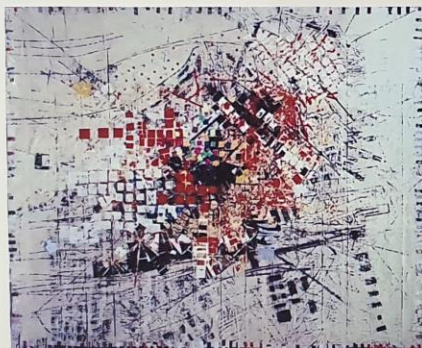


I completed this painting using an image of the first skateboarding brother. This image holds more movement than the image from Beijing, as the boy is clearly in motion which enabled me to easily create a sweeping effect away from the boy to show clearly that he is moving quickly.



MARK BRADFORD...

Mark Bradford was born in 1961, he studied and works 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 medias. Bradford's work is often made from recycled materials; such as scraps he finds on the streets near his home and studio. discovered Bradford's work whilst at a visit to the Tate Modern in London. He was displaying a piece called 'Los Moscos' which really caught my attention due to its individuality 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 the viewer was meant to take away from it.



kryptonite, 2006. Mixed media on canvas. Dimensions: 2490 x 3010 mm.

The bright colours used give a messy and erratic 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 surround 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 as they accurately depict the feeling you get in a bustling area, the work touches people in a direct and poignant way in order to get a reaction or feeling from all viewers.

This piece was not exhibited at the Tate, however, whilst doing research on Bradford I discovered this artwork. It is entitled 'Kryptonite', 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 busy town. Bradford uses bold mark-making to encapsulate a metropolitan landscape.

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 outdoors; sky, sea, sun, sand, wildlife. The pale backgrounds on all of the pieces make the foreground prints really stand out, and any colour introduced really pops out and becomes part of the foreground.



As I did not like these pieces so much, I decided to go back to the collage and mixed media pieces Bradford did.

Los Moscos 2004. Mixed media on canvas. Dimensions: 3175 x 4839 mm.

"This large scale collage includes materials found by the artist on the streets around his studio on Los Angeles, USA. Visually suggestive of aerial maps of sprawling, urban areas, the collage is constructed entirely from paper fragments which, the artist believes, 'act as memory of things pasted and things past. You can peel away the layers of papers and it's like reading the streets through the signs'. The work takes its title from a derogatory slang term for migrant day labourers in the San Francisco Bay area, reflecting the artist's long-standing interest in the sub-cultures of the inner city". - Presented by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee 2012.

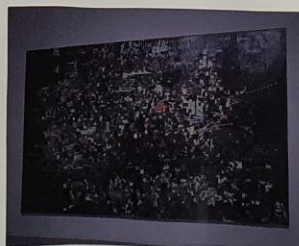


This piece by Bradford was the most interesting to me, he has used mixed media to suggest the layout of a busy urban area as it grows and develops. By using very small pieces of scrap paper, the piece is given texture and an erratic, messy layout. This adds to the bustling urbanisation that Bradford is trying to show. The geography of this piece is fascinating to me, Bradford entitled the piece 'Los Moscos' which is an offensive slang term for migrant labourers in the San Francisco Bay area. As he has a 'long-standing interest in the subcultures 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 apply his own personal touch so he can still personally have some sort of connection to the piece.

The composition of this piece also relates effectively to geography and realistic urbanisation. Bradford has laid the piece out like a real city, with the bright colours and busy composition slowly becoming more controlled and less erratic as it reaches the edges of the canvas. This reflects a real, growing city that has a busy centre, and suddenly becomes far less urban and more of a green space. The colours help to represent this, the bright yellows interspersed with pink and blue flashes help to create the idea of a bird's-eye view of a city at night. The darkness of the piece represents the dark night time, but the colours show the bright, busy side of a 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 the less fortunate parts of the city, where the streets are poorly lit and crime rates are higher which is represented by the gloomy feel. In comparison to the bright colours in the rest of the piece, this section gives off a low-spirited impression.

Interspersing words and letters into the piece enhances the piece's urban feel as it suggests large bill-boards and signs that you see all over cities. Advertisements are placed everywhere, and are often clustered in busy areas, as shown in the 'North' most part of this piece and also again near the 'city centre'. There are lines projecting outward from central focus points, dotted about the piece. This reminds me personally of old streets, where they meet at a central point such as an old town square or particular landmark.

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 scrap paper used are erratic 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. As the whole piece is so large, seeing the close-up really makes you appreciate the piece more as you can see the intricacy of the composition.



The intent of this piece for Bradford was to depict memory and past, through use of old, discarded materials found on the streets of Los Angeles. The piece allows a small-scale 'clean up' of the city as well as presenting the idea of 'pasted and past'. The piece is intended to let you 'read the streets through the signs', which is shown in the layers and layers of paper that are pasted over each other. It is intended that the thought of peeling back a piece of paper, reveals something entirely new.

The piece was 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 get a strong sense that you are in a dark, dimly lit city, and you can see the bright lights glowing over head as small spotlights were focussed on the artwork covering the walls. This almost makes the piece feel interactive, as you can engage with the piece and its mood.

Close up section of 'Los Moscos'



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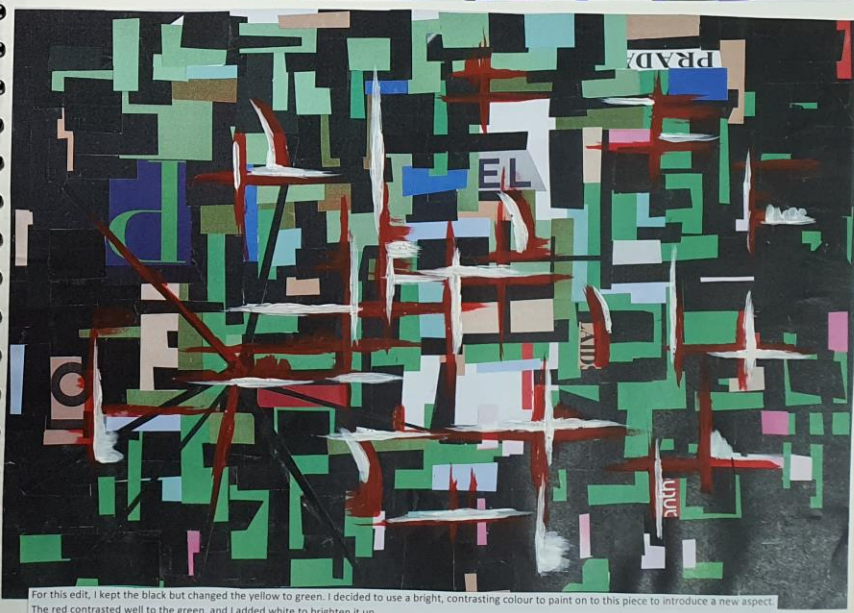
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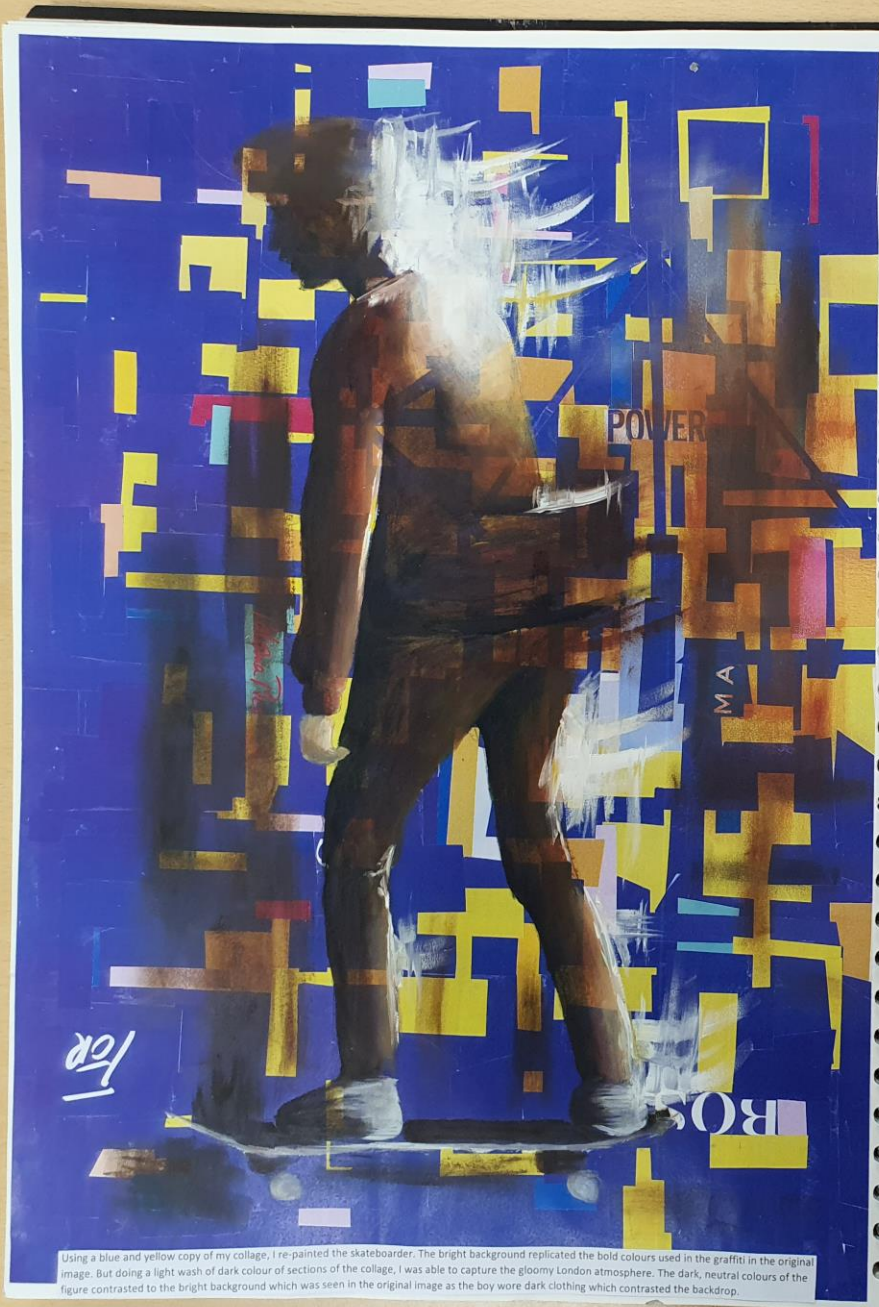
I scanned my collage into the computer to edit the colours, changing the black to red resulted in a bold piece. I decided to replicate some of the shapes used in my movement paintings inspired by Hoque, so using paint I dragged straight and curved lines across the piece. The yellows in the collage had been changed to purple/blue, so I decided to continue this with the paint. I also used white to introduce another contrasting shade.



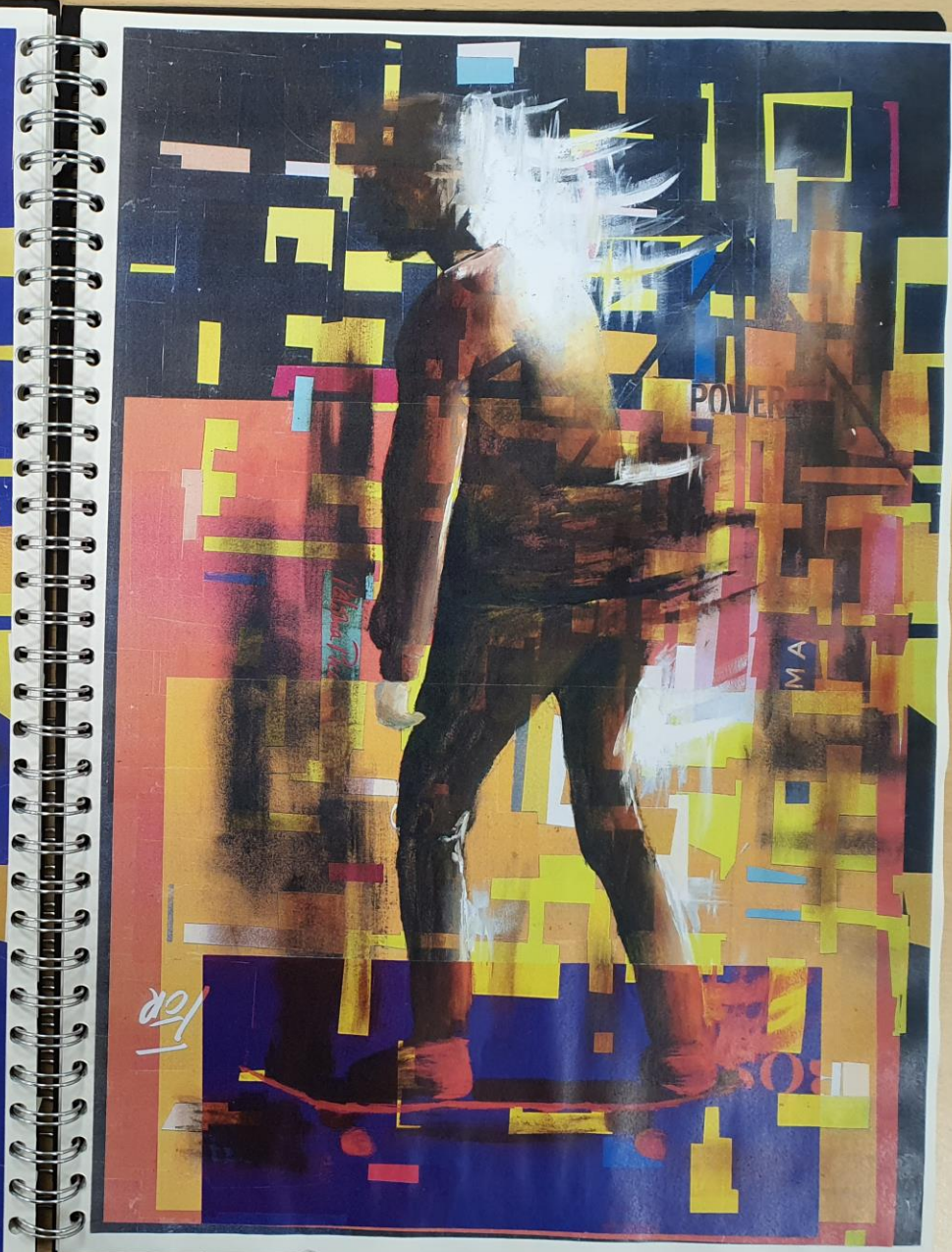
For this edit, I kept the black but changed the yellow to purple, this introduced a new feeling to the piece. The yellow gave a bright, city feeling to the piece, whereas the purple gave it a gloomy, dark effect. By adding white paint, I was able to create highlights that contrasted the new mood of the piece.



For this edit, I kept the black but changed the yellow to green. I decided to use a bright, contrasting colour to paint on to this piece to introduce a new aspect. The red contrasted well to the green, and I added white to brighten it up.



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 of 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 backdrop.



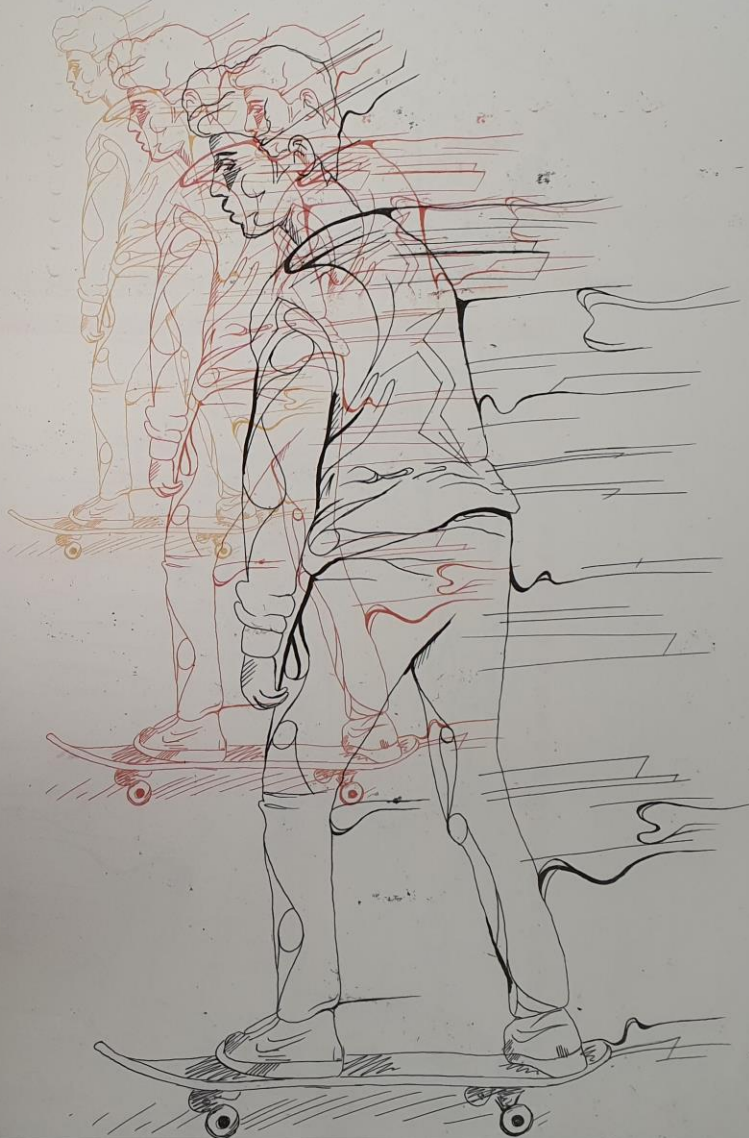


Using a copy of my line drawing, I used brush pens to add colour. In the first experiment I attempted to reflect the colours in the original image. I liked how this turned out as the realistic colours contrasted to the illustrative style of the original line drawing.

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 bold 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.



By editing the image on the computer, I managed to develop an overlaying series of the line drawing. By overlapping the figures, more lines are created which added more motion to the piece. By changing the colour and size of each figure, I was able to introduce the idea that the skater might be moving closer or further from the viewer.





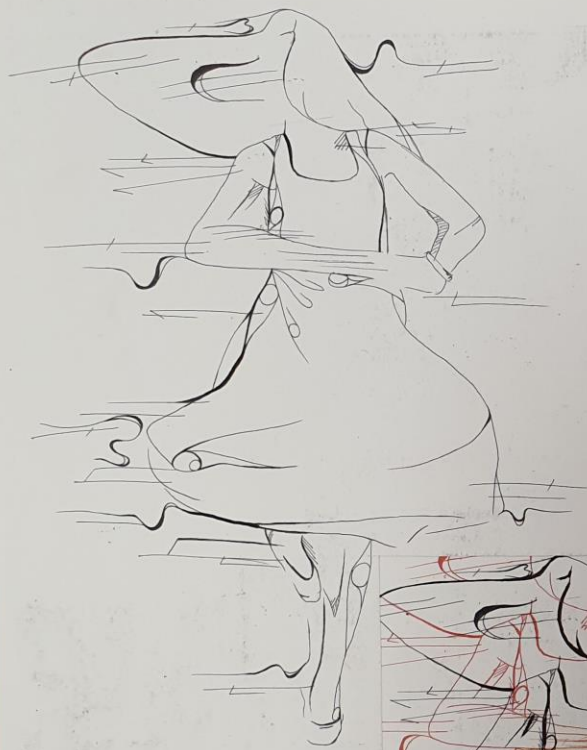
PHOTOSHOOT OF A DANCER...

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 I could capture blurred images to focus the viewer's attention on 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 these 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. I 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 mess of lines adds to the feeling of movement as it creates a blurred effect, much like that of the original image.

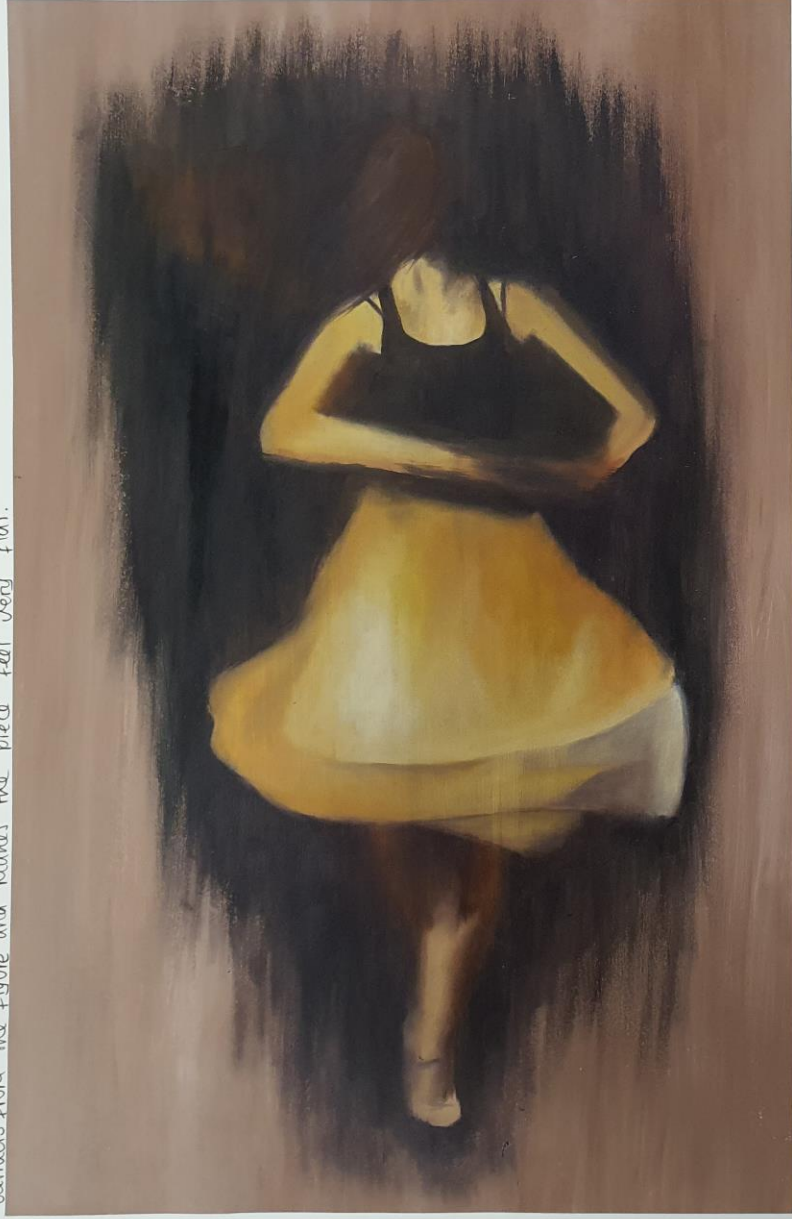


From my photographs, I did some sustained drawings. I chose these images to draw from because I liked that you could not see my model's face. I think this created a strong sense of anonymity, and also helps to keep the focus on the movement of the piece. If her face was visible, there would be distraction 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 Hogue, using one of my new images. I think I managed to capture the movement successfully, however, I do not like the dark background. I feel it detracts from the figure and makes the piece feel very flat.



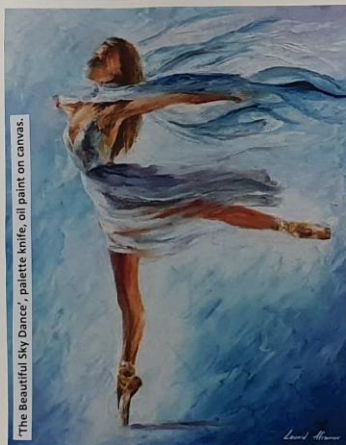
LEONID AFREMOV...

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.



These three paintings by Afremov show clearly his unique and clearly recognisable style. His use of rich colour in these beautiful, romantic scenes gives a warm and enticing feeling whilst accurately depicting what is happening in the image.

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.



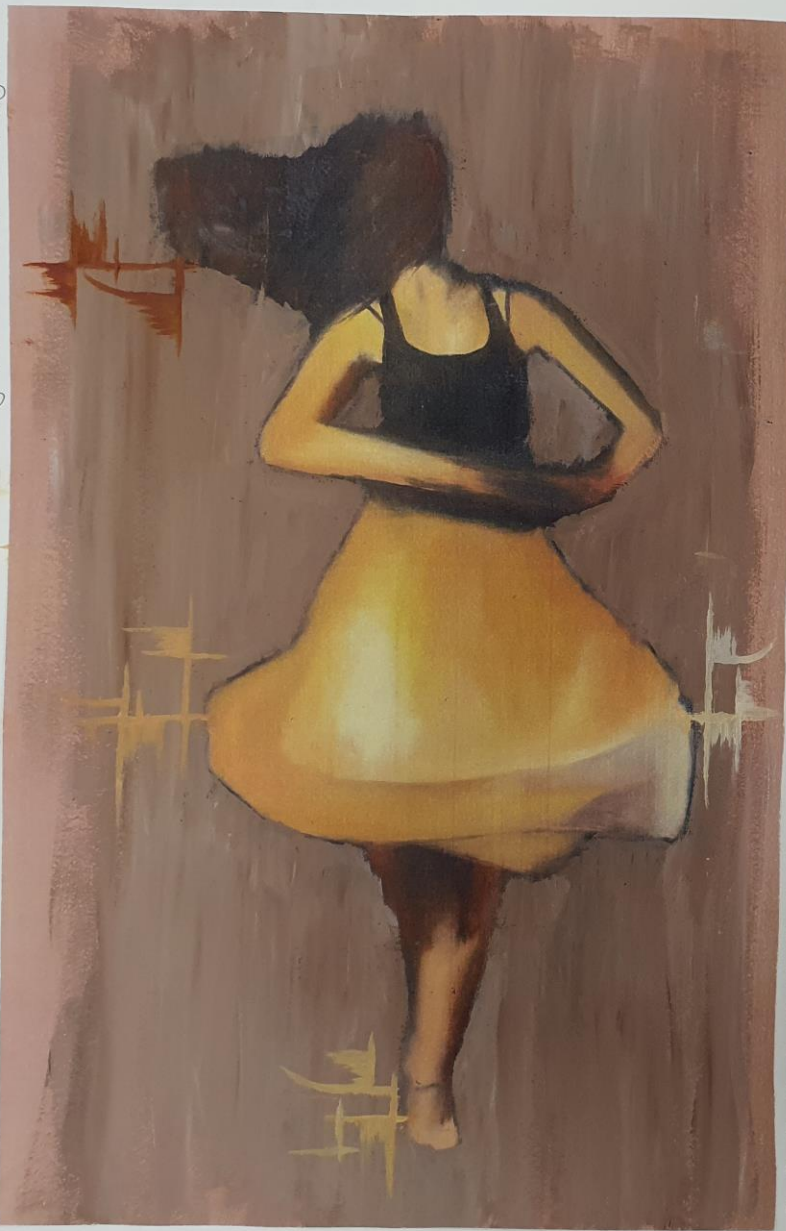
The intention of this piece is to depict the dancer as if she is floating with a heavenly grace. Her dress and lightweight scarf soar as if there is a light breeze lifting them to flow with the wind. The beautiful colours used in the background are reflected in the dancer's clothing. The two merge together as the clothing drifts away from the figure and becomes part of the mesmerising 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 contrasts 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 affectively 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 delicacy. Afremov has been able to capture the elegance a classical dancer shows, whilst still portraying a strong movement. Afremov has not 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 inconspicuous, and detracts attention from the facial features and forces the attention onto the figure alone.



Using an inverted-colour copy of my painting, I created a piece in the style of Afremov. Despite the experiment being successful, I much preferred the brown version as it gave a more classical style.

Using my painting, I created another version making some changes to improve it. I started by painting over the dark background so it was all tan-brown. Next I added lines to represent movement, in the similar style as Danny O'Connor, but slightly amended to look better. I decided I would have my final outcome in this style.



Evaluation:

To start off this 'Variation and Similarity' project, I decided to do a mind map. However, I wanted to make this an interesting mind map inspired by an artist. Whilst in Beijing I saw an exhibition in the Beijing Art Zone 798, where there was an artist called Qiu Zhijie showcasing his work. He developed intricate mind maps in the forms of geographical maps to represent ideas and affairs. Using the title 'Variation and Similarity' I created a mind map in Zhijie'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 was pleased with the outcomes of the drawings as I was able to effectively achieve the expressions and stances in the original images. Using my drawings, I developed some watercolour paintings, interspersed 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 from Beijing, I decided I wanted to look at painting. I came across Zil Hoque's 'Bird Caught in Mid-Flight' whilst looking at Edward Muybridge's work. Hoque's paintings of bird were inspired by Muybridge's infamous 'Animal Locomotion' where he photographed animals doing a rapid movement and creating a series of images. He did this to show movement through static images, and Hoque tried to achieve this through his paintings. Hoque also did a series called 'Matador Abstracted' where he painted a matador in the bullfighting ring. 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 my 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 is 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 scraps to create very large scale works. His work represents different things, and the piece I focused on, 'Los Moscos', represented a bustling city at night. I liked this concept after looking at London at night, and so 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 them more interesting. I edited the colours on Photoshop, and added corresponding coloured paint in the same style as on my paintings inspired by Zil Hoque. To develop this further, I repeated my painting onto an edited version of my collage.

After looking at such complex artists, I decided to look at something more simplistic, to capture the basic figure of the people in my photoshoots. As I was so pleased with the outcomes of my paintings inspired by Zil Hoque, I decided to focus on movement more. Danny O'Connor does basic line drawings, incorporating messy mark making to represent movement of a figure. Using one of my images from London, I did a like drawing in this style. I added colour to reflect the brightly coloured graffiti in London.

I decided to do a photoshoot inspired by the idea of movement, and so had a dancer come in to 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 refined drawings I did from my images, it created a sense of anonymity that added to the pieces as the whole figure was in focus and clear, unlike the face.

I did a painting using one of my images in the style of Hoque. I added a dark background to match the images I took however I felt it detracted from the figure. In the same way as my line drawings, I added lines to represent movement on the figure. I decided to look at the work of Leonid Afremov as I loved how the paintings inspired by Hoque turned out, and I thought that incorporating colour into these may be interesting. I much preferred the outcome of the darker paintings inspired by Hoque.

The painting I did of the dancer in the style of Hoque was my favourite so I decided to do something similar for my final outcome but without the very dark background. The piece overall took me about an hour so I was able to calculate I could do one large painting (approx. 140x200cm) in the exam time, or two smaller pieces. I decided to do two smaller pieces as I could then create a small series, much like Hoque did. Despite liking how the painting looked, I wanted to incorporate something 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 model's face, to keep that feeling of anonymity.

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





