GCE A Level
Advanced
Art and Design

Fine Art
Component 2

RUBY

Total Mark 16
<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mark</strong></td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td><strong>Performance Level</strong></td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total out of 72</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>16</td>
</tr>
</tbody>
</table>
These photographs relate to my Tracey's theme as they are unpolished, raw, andfootprints which are the direct imprint on nature. Originally I have allowed with mass relationship, interesting through, which will leave behind which will capture an imprint through imprints the dirt of the road have footprints and the muddy green uncluttered as in the process of the roads and appear smoother than the stuffs. Shaded is the grass, noting the photo and my alternative ideas of studying how people leave their footprints in built environments (tender/complex) as well as the countryside. I will now experiment with textures and mark-making in my work.
Mark Boyle, John Hille, Sebastian and Georgia
all create art not as part of the Boyle family. Their work
such as: stones, sand, bugs etc., are just as among other pains.
Furthermore, they describe themselves as contemporary anthropologists
as it is. They make painted part glass relief, which is often
the ground, offers new interpretations of the environment. I like
recreate parts of the ground which seem impractical until then
defines. Their work was "trees" of a wall or floor / road because
being worked with a range variety of subjects matter such as:
and a few. They started working in Yorkshire in 1987 with an in
"conditioning / prejudice". This man is therefore reflected in their work
anything could be art, while preserving the form of the ground
doctrines certain aspects of the world / environment through their
common real materials

preserving the world
3D representations of
their work because it is very textured and detailed as they
are planned on a large scale on the floor of wall and in great
may "make art that does not exclude anything on a personal subject"
the human body, bodily fluids, animals, earth, earth, fire and water as
to "form and discover and it is possible for an individual to believe drawn
so that appear to make music by choosing random subjects to work from to
be make unique pieces. They have made 25 world series projects which
Sculptural type art work"
The Boyle Family

16. World Series
My Response
I responded to The Baye family through experimenting with the texture and color of the pieces. I experimented with glue and sand, adding sand to the white paint to give it a rougher texture. I also experimented with different colors and materials, such as glue and sand, to create interesting effects. I then used a variety of materials, such as glue and sand, to create a range of textures and colors on 4 different pieces of MDF board. The board was sanded and then painted with glue and sand. I also experimented with different techniques, such as scratching and scraping, to create a range of textures and patterns. The result was a range of textures and colors that I could then use in my own work. It was interesting to see how the different textures and colors interacted and how they could be used together to create a range of effects.
Observational Drawings & Rubbings

These rubbings are of a bicycle tyre and a cemented deep footprint.

The drawings are of a cat's paw.
Aaron Siskind

Aaron Siskind is an American photographer 1903 - 1991 identifying with abstract expressionism. I particularly like his work as it is very abstract allowing you to see abstract in the photographs manipulating scale, making the figure the focus of his work. Siskind uses abstract images of the world whilst emphasizing forms, lines and textures. Siskind's work appeals to me because of the abstraction in his work. As perlying plains, an everyday object becomes an alternative way of reading his work and the objects we have around us. His work with New York also interests me as peeling paint can represent the damage that humans cause to the city through the use of everyday objects, particularly because of the high volume of people walking and everyday objects like trams. These people take for granted and are barely noticed in a city like New York and suggest what is not being seen, even in a modern-day world.
I decided to use this seed head in my project because the seeds are something that can get stuck onto clothing, therefore nature can be seen to leave imprints on humans through seed dispersals, as it physically becomes attached to our clothing.
Süskind Response
Tapies is a Spanish Informalist artist who is associated with abstract expressionism and Tachisme. Born in 1923, he founded the first post war movement in Spain such as Dadaism and Surrealism. I am interested in Tapies because of his ‘pintura material’ works. His use of non-artistic materials in his work is considered abstract, where the viewer can make their own judgement of his work as it is open to interpretation. Tapies stated: “my main pièce because the truly experimental fields of battle. I thought it led to democracy tranquil.” In 1953, when Tapies was in art, he used natural and abstract materials such as clay, marble dust, waste paper, string and rope to create his abstract, simple works. Tapies used these old objects to undermine acts of traditional fire and ask of the Renaissance. I really like this quality of his work as I feel the relate it to in my project. I am particularly interested in the Toddler Tapies piece, which is something I will explore in my own work.
I deliberately responded to taped work in black and white, because I was focused on the texture, that I wanted to make. I responded to taped work by mixing flour, glue and water onto acetate, and cutting it dry. Once dry I decided to print the texture directly onto paper. I am happy with the results especially the white print, because the print of the paper which have no color stand forward from the print, making it appear slightly more so than the black and white print. I chose flour, glue and water to work with because of my previous work contains of text building with and using play with this material and I am now interested with seeing up textures and painting with them.
I continued to add more newspaper onto the previous page and rolled it through the printer again. The result was interesting. I decided to explore more with the printer by adding more newspaper into the mix. I found that adding more layers of newspaper created a more interesting result. It was almost as if the machine was trying to create its own art.
I really enjoyed visiting this exhibition as it inspired me to study and learn from his work and the ideas behind it. After visiting this exhibition, I became very interested in his collage's but mainly his 'combine' paintings.

"A picture is more like the real world, when it is made out of the real world". This idea from Rauschenberg's speech that I will now experience this in my own work. Further, like Rauschenberg's work as mine, he captures a moment in time through the choice of his objects in his 'combine' paintings. Objects such as an umbrella, lights and mirror I interpret Rauschenberg's choice of objects as being fairly theatrical as his 'combine' paintings to represent a time or the from play this idea works to my work as his choice of objects are all used by humans and symbolize me as they would be seen as human traits by the people who look at it, more so than as art. A theme of this was in 1905-1953 America in Rauschenberg's work, as he can be found in many forms of media to reflect the modern age in his collage work. His collage work is essentially to reflect on the modern age and its events and objects. I am now interested in creating a piece of art in response to what people leave behind in urban environments through photography. Subjects and objects in my work often emerge from my fascination with the theatre world, specifically through Rauschenberg's use with the theatre company. I want to use this to create the same atmosphere after designing the

Female figure (Cheim) 114
encaustic, exposed blueprint paper 168 x38cm

Automobile tire print: Housepaint on 20 sheets of paper mounted fabric. 41.91x67.1.8cm

Ulysses and Self. A theme of one of my career came after my 'combine' paintings and can always been seen as a distinct line in art for performance. "Autumnale" The piece of my painting that I am often referred to Rauschenberg as being the simplicity of his work and the way it is used to mirror life in print to print into paper so it is related to my theme. However, this can also be interpreted as a more, 'united' piece of art as there are the leaves, all different ways can be interpreted and vary in the. 'Female figure' is also in this theme that is used to explore in my own work is instead of seeing that a piece leaves behind an urban environment it is not an image of woman, perfectly white paper like an x-ray. This interests me as what someone leaves behind and is considered their 'work' can be both in object and a print of
I used coloured inks, newspaper and magazines for this collage. Unfortunately, I was unhappy with the results (picture on far right). So cut my collage up to create smaller collages so they look less busy than the big collage I originally did.
I responded to my photography of natural areas that have been inhabited by people through the colours and the tearing of newspaper. I chose these photographs because they represent tracks through something that people have left behind such as graffiti on bridges and living on water through canal boats. The picture on the right appealed to me because the lighting almost gives the illusion that humans have built directly into the water through the reflection. I chose to represent the water on the bottom half of the painting by using a paper towel to stroke to the side and peel off once dry. My choice of colours relates to the colourful graffiti from the picture on the left – giving another illusion that people live on the water as the edge of the building appears as if it is fading into the water.
These photographs are taken in Norwich as I am now exploring what people leave behind in urban environments.
Sean Scully was born in 1945 in Dublin. I am interested in Scully's work in the 1980s and after as after years of painting stripes Scully began to make his work actually more freehand, building up paint onto canvas so that instead of being pure, more varied.

Scully's work is often described as being abstract as his paintings contain geometric shapes and the idea of perfection and the holistic masterpiece. Combining the use of contrasting, complementary colours creates a sense of depth in his work, through the use of one colour and featuring another colour and layering the two together. Scully created stripes, as Scully wanted a "direct feeling about the real world" in relation to an abstract painting they're looking at, and I feel that he has achieved this through his stripes as they are Sally satisfying to look at. I have been impressed by Scully's choice of colours. I think his choice of colours makes his work more beautiful and unique compared to other artists. I have responded to Scully's work through a collage and a mixed media sculpture. I have used acrylic paint and paper onto boards of MDF, nailed them into position and let my work dry. I am happy with the result because I think my choice of colours worked well. The paper cracked with the acrylic paint, so they dry at a different pace. I was happy with this cracking paint result as it was unexpected and this time I had used it.
This piece of work is unfinished. I wanted to document the stages of completion.

This picture is of the 3rd painting I have done.

This picture is taken halfway through the completion of my piece of work which is of the above picture.
Final Piece Drawings

FINAL Piece IDEAS

Page white, sand & cage

Write what we're breaking down
Top paper

Well breaking away, graffiti today and...
Graffiti Experiments

These experiments were done with glue and spraypaint.
Birmingham Museum & Art Gallery

Patrice Heron

Standing Figure, Rachel, 1950
Oil on canvas.

"...Shows how Heron used colour and line to convey three-dimensional space on a flat picture surface!"
**Ladywood, 2010**

**Christiane Baumgartner**

These two large woodcuts and film feature the canal network in Ladywood. The video focuses on the reflection of a bridge on the canal, a few seconds after a boat passes by. The film's quietness is interrupted by the sound of three moving objects—a bicycle, a boat and a train.

Baumgartner's artwork highlights the extent to which Birmingham's canal navigations have been transformed from an industrial landscape to one which carries on leisure and recreation.

---

**This television was a film of the reflection moving as the canal's water moved by bicycles, boats and trains. I liked this film because it helped me understand her work. I also like that the film is just water as the water reflections make Baumgartner's work appear abstract.**

---

**I really like this artist's work as she has taken cut out water which links to my ink studies as I used ink washes to represent free flowing water and then put it into shapes which fit together. Her work also relates to mine as it is coming down into water on a canal and mine is coming down into the sea shore.**
Monoprint
Darker pencil = more alive
Yellows were picked