GCE A Level
Advanced Art and Design

Graphic Communication
Component 1

ALFIE

Total Mark 39 (31+PS8)
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Why have I chosen Black & White?

The theme is quite broad, allowing me to explore numerous options. This may just be a sub-title, as I feel there are many sources that could possibly go down.

I like the idea of treating the two words of 'Black & White' as metaphors and figure out what they both mean individually.

I personally like black & white art as I think it makes you think about what emotion and feelings the artist has. Although I like coloured work, sometimes I think it gives away too much information, and does not allow the audience to have an interpretation of what they think.

There is a common theme within the 'Black & White' items that I have listed. Most things here are more than one of: dominoes, the multiple lines in zebra crossings, playing cards. They are all repetitive and this is something I may explore further on in my project.
Experiments

I experimented with finger prints on normal black sugar paper. Although this does not have any particular meaning towards identity, it is interesting and represents identity.

I created this on acetate, I feel it is a lot more effective as you can see each individual line that makes up my finger prints.

This is an improvised experiment. This almost reminds me of a Zebra crossing. I used only masking tape and sugar paper. However, I think the bold, white & black lines could represent 'zebra crossing'.

Why have I filled the page?

- They are one of many things that are black & white.
- I think it tells a lot about a person by what they've bought.
- I thought it would be interesting to draw points on top of the receipts very similar to an artist who paints on music sheets.
Agnes Martin, was an American abstract painter, often referred to as a minimalist. Martin is perhaps most recognised for her evocative paintings marked out in subtle pencil lines, pale lines and pale colour washes.

"Without awareness of beauty, innocence & happiness, one cannot make works of art."

This piece of Art is called "Happy Holiday". Made in 1999. The media that has been used is Acrylic paint and graphite on canvas. The work has been displayed at the Tate (it's currently) & also the National Galleries of Scotland. This piece of work is called "happy holiday" although this probably has some personal significance meaning to Martin, I feel that it definitely can relate to holidays.

Personally, I think the colours of the blue & light orange could sum up the sea & sand. However, it also reminds me of deck chairs because of the pattern.

There is a lot of repetition within the artwork, with the duck egg blue line and pale colour sand. I particularly like the repetition because it feels it could mean the continuous holiday that many people go on.

The constant repetition of the lines and boxes inspired by Agnes Martin, having lines of fingers prints & different patterns repeated.
Here I created a accidental piece of work, however I do particularly like the effect of the repetitive pattern. I stuck a piece of black paper down not liking the position, I peeled it off, leaving me with this odd mark on the edge, I repeated the process. I think my reasoning behind this work was to show the individuality of the marks. Although the same process took place.

This grid represents the repetition once again, with some areas shaded & others not. Certain sections that are highlighted could represent something individually.
Royal Academy of Art Exhibition
(19th September-13th December 2012)

“What single thing would improve the quality of your life?”
“The freedom to express myself.”

The Royal Academy of Art (London) were showcasing Ai Weiwei’s work through his exhibition. His works included significant impact. Some definitely more than others. The piece to the right was one of my favourite works. Although at first glance may look a mess of objects, I felt it had a deeper meaning. It could symbolise the beautiful objects that had almost been forgotten about because of the earthquake. Bury beneath the brick and rock.

The piece to the left was my favourite from the whole exhibition. I felt it had too much meaning and was one of the only pieces that left me with an impact. The significance was the significance was the significance was the significance was the significance.

Ai Weiwei had recycled these metal rods from the earthquake by intertwining them all together, I think that even though it represents a person who died during the tragedy, the rods were differently shaped to look like a black coffin with different levels. The different sizes of the rods could represent the varying age of those affected.

I'd love fish & chips please...but skip the human rights
China president’s menu for British visit

Once again the significance of the repetition really intrigues me. The wooden shelves are filled with orange candles (30 of them). The light of the candle represents hope and brightness, perhaps throwing back to the earthquake. Bright was the only thing giving people some kind of hope.
"Straight"

Ai Weiwei

“Straight” was one of my favourite pieces at the exhibition. I felt it really left an impact. It was one of the only pieces that I really understood and thought linked in with my work very well.

Ai Weiwei bought thousands of mangled bars from the poorly constructed schoolhouses that collapsed during the Sichuan earthquake. I read over a year to straighten them by hand, with the end goal to look like a Richter scale. He then used a range of steel bars in different diameters and lengths. He then layered the bars那段 of steel bars creating a clever landscape in the exhibition.

I felt that this piece left a lot of room for a number of interpretations. Personally, I felt that the piece was on such a large scale to make the audience understand the huge amount of people who died.

In addition to this, I thought that each bar represented one person who died in the earthquake, where every single bar was of differing lengths, symbolising the ages from young to old. I also felt that the varying heights of the bars did not only represent the Richter scale but the rubble in which the bars would have been placed, leaving us thinking of the surroundings of the earthquake at that time.

I have made my own interpretations of Ai Weiwei’s “Straight”. I have rolled up paper and placed it similarly to Ai Weiwei’s, with some areas more sparse and others more dense, which in Ai Weiwei’s case represents the deaths in the earthquake disaster. I think paper was an suitable experiment medium as it allowed me to make a simple version of “Straight”.

I have used drinking straws to once again show experimental interpretations of “Straight”. I particularly like the colours within the straws, as I feel that this could represent the each individual that died in the disaster.

I have layered the straws, and scattered them around to show and represent the Richter scale that Ai Weiwei had created. In addition to this, I also liked the bending in some of the straws, as I felt that it could symbolise the state of the rods previously, and how they were bent before. I think this was quite successful, however, I would definitely work on a larger scale if I was to experiment more.
Ai Weiwei sets up studio on Greek island to highlight plight of refugees.

Chinese artist Ai Weiwei has set up a studio on the Greek island of Lesbos to highlight the plight of refugees.

The island of Greece has been the main location that people cross the EU for many thousands of refugees. Ai Weiwei's studio in Greece will produce projects that are based on the refugee crisis.

"As an artist, I have to relate to humanity's struggles... I never separate these situations from my art."

This quote shows the dedication & passion Ai Weiwei has for his artwork as well as raising awareness to the world of things like 'refugee crisis' happens daily and that innocent people of all ages & genders lives are affected.

I personally think that Ai Weiwei had wanted to set up in Greece as all of his response to the refugee crisis. Weiwei is very passionate about capturing the best response to human struggles, his work straight! As said earlier, has been made using materials from the actual crisis. He is extremely passionate about working with those who have been affected.

Ai Weiwei's work is very much based on the earthquake disaster in China, Sichuan, May 2008. I think that Ai Weiwei's work works so well because of the meaning behind it that makes his think of what each piece represents and sympathises - in addition to this, his passion for his work seems to be carried by the disaster, almost paying tribute to all those who died.

I personally think that if I had a current issue in which was of great importance to me, and had a very strong opinion towards. It would definitely make the work I produce more meaningful.

I think looking at repetition alongside the current issue of the refugee crisis will allow me to take my work on something that I have a very strong opinion about. My experimentation towards the beginning regarding identity works perfectly with the refugee crisis. My upcoming experiments would be based on the individuals within the crisis, rather than the crisis as one.
Children affected by the Syrian conflict are at risk of becoming ill, malnourished, abused, and exploited. Millions have had to quit school.

REFUGEE CRISIS

The conflict in Syria continues to be by far the biggest driver of the migration. But the ongoing violence in Afghanistan, abuse in EU ports, as well as poverty in the Middle East and elsewhere is leading people to look for new lives elsewhere.

Almost 650,000 migrants are estimated to have arrived by sea so far this year.

Nearly 12 million Syrians have been forced from their homes by the fighting, half are children.

31% Said Britain should take fewer refugees.

40% Said refugees should be allowed.

26% Said numbers should be about the same as it currently is.

31% Don't know.
REPRESENTATIONAL EXPERIMENT OF CRISIS

I wanted to use everyday household items as I felt that they were very relevant to the idea of these simple items not being a part of these people's lives. Not only this but each of the images show a different gender, age group, generation etc., showing the variation of people affected.

Although the representation is quite brutal in terms of showing the "pot luck" of getting on a boat that would sink or float, I think this is something that people forget about. To develop this idea further, I could also use more relevant monologues to the crisis by using newspaper articles, however this may be too obvious, and not allowing the audience to make their own interpretations.

I particularly like the floating effect, especially with the hair band, as it shows the tension between water and out of water. Although it is a rather brutal ideology, it reminds me of a boat sinking, which half in the water, almost ship wrecked.

This is an experimental representation of the devastation within the refuge crisis. I have used everyday household items to act as a representation for a boat. All of the items are of a different weight and density, and place the objects in water testing out the floating and sinking stages with the objects to represent the "pot luck" of someone who would tragically sink. If this continues to another 30 to 40 objects themselves were our particulate matter it was more like the idea of the weighty floating/sinking stage. The household items could represent...

TASTES BETTER HANDY BOX

Extra
**Considering the objects I use for 'Float & Sink Experiment'**

- **Sentimental items:**
  - Photographs
  - Precious jewellery

- **Children's clothing:**
  - Shoes
  - Hats
  - Socks
  - T-shirts

- **Other objects:**
  - Gloves
  - Toys

- **The photograph of the young boy washed up on the sea affected the world phenomenally and think it really touched the hearts of nations.**

**The Lunch Box:**

- The lunch box could also represent the extreme struggle of having to pack up their lives to travel until the next destination.

- I have used a transparent lunch box to make this experiment. It holds enough volume for objects to float as well as sink.

**Children's Objects**

- **Child's Necklace:**
  - I particularly like the colours & bindings of the necklace. It works perfectly well with the blurred, rippled water effect.

- **Toy:**
  - I have used objects related to children to show the devastating number of children who have been affected by the tragedy. I have used a key ring, a necklace & a toy to represent the objects that these children may or may during their travel. Again, I particularly like the rippling effect of the water.
Considering the objects I use for 'Float & Sink' experiment:

- Sentimental items
- Photographs
- Pre-school friendship jewellery
- Crayons
- Dolls
- Cuddly toys
- Toys
- Sweets/potato

The photograph of the young boy washed up on the sea affected the world fundamentally, and I think it really touched the hearts of millions.

I have used a transparent fish box to simulate the water, with the fish facing the left and the water effect.

The fish box could also represent the extreme struggle of having to pick up their lives and travel to the new destination.

I have used a transparent fish box to simulate the water, with the fish facing the left and the water effect.

Could use objects related to children? I have used a keyring, a necklace and a toy to represent the objects that these children may or may during their travels. Again, I particularly like the tipping effect of the water.
I have previously used this hair band in the last experiment. I have chosen to take more photographs of the hair band as in the photo I found great interest in the ripple effect of the water surface, as there is tension in some areas. I also thought that the hair band looked/reminded me of a buoy in the sea, which would have the job of zonking off an area that was unsafe/unsuitable to swim/bo. This links with the idea that refugees should not be hired dangerous seas, there should be justice & equal rights for all. Noone should have to risk their lives for freedom & safety.
**Crit For Art Outcome**

- My work is neat and structured.
- Why have I chosen these particular objects?
- It's very interactive.
- The objects are random, is there a reason for this?
- It reminds me of our society.
- Each item could represent a person.
- Paper moves out of the way when you put objects in.
- What are you trying to achieve/show?
- Why did I use water?
- You could put dye within the water.
- You could make your own objects to float in the water.
- Gather in the water.
- Everything has a place.
- The different objects floating could represent different people within society.
- I have researched and experimented, thinking that household objects would have more of an impact.

Here is the result of my final outcome. I am fairly pleased with it & the reaction to it. The concept behind my work was considered very carefully, as well as the presentation of the outcome. The outcome itself was inspired by my recent experiment of the flood, which allows the audience to see the "footprints" of travelling on a boat that would either float or sink. Although the idea itself was a rather graphic and deep representation of the refugee crisis, I feel that it could have more of an effect on the audience with my work being a metaphor for survival or death.

The objects themselves were taken in consideration as I felt that they were a key component to my artwork and getting across this message. Each object essentially represented something different: the newspaper being the dead and desperate the children lost within the tragedy, with the other objects being everyday items which also had connections to the theme of the flood.
Fiona Banner (born 1966) is an English artist, who was educated at Kingston University. Banner is a sculptor and conceptual artist, who became well known for her 'wordscapes' large text work that recount the plots of feature films or other events. Banner then became interested in the implications of punctuation. Looking at the way 'exclamation marks' and 'full stops' give structure to text.

This artwork by Banner is called 'Superhuman'. Banner created made studies from life, transcribing physical scenarios into virtual depictions. In this particular 'wordscape' Banner has focused on the story of a Paralympic athlete. Banner describes not only the physical state of the athlete but also the mental state. While waiting for competition Banner says: "I liked the idea of comparing the athlete to a superhero, with some extraordinary powers."

"Looking at an athlete naked made them powerful and vulnerable at once!"

To create this work Banner has used a stencil to cut out the lettering words to create a stencil-like look. The work then looks like it has been covered with paint/stencil to create an abstract look. This work has definitely inspired me & my thoughts for my upcoming experiments, I think I will be linking the refugee crisis with this type of typography work. I particularly like the idea of creating details within her work that you would not particularly notice normally, the 'one last bulging muscle, another stitch gone'. It is details like this that are particularly interesting. To link this to my own work, I could possibly find a poet who writes simply to 'Fiona Banner' but about refugees, describing their journey in detail, and then possibly displaying in the style of Banner, in which I would create a 'stencil' from the words. I would experiment using various mediums, and test out the idea using different words related to the crisis.

I have found good interest so far in researching & voicing my opinion on the refugee crisis through my artwork. However, I feel that my artwork so far has been heavily based conceptually & not particularly visually. I think my aim for improvement to continue is to create more visually interesting yet still have a meaning full concept. I will be researching artists to act as a focus point to help me create experiments.

Lawrence Weiner
born 1942
focuses on art. fiction & conceptual art

Lawrence Weiner is one of the central figures in the development of conceptual art in the 1960s.
I'm here to simply greet with all of thee
I have come to see neither he nor she
I've come here to flee from society
As a refugee in search of entry
In search of the key to become the we
Thus what you make me is what I will be

By George Perec
How did all these people eat, wash, go to sleep, dress?
It doesn't mean anything, to want
To make these images talk, to force them to say what they wouldn't know
how to say.
At first, one can only try
to name things, one
by one, hardly
to enumerate them
in the most banal possible way
in the most precise possible way
in trying not to forget anything

Home by Warran Shire
no one leaves home unless
home is the mouth of a shark
you only run for the border
when you see the whole city running as well
you have to understand,
that no one pays their children in a boat
unless the water is safer than the land
no one chooses refuge camps
or strip searches where your
body is left aching
or prison,
because prison is safer
than a city of fire
and one prison guard
in the night

An Orphan
(LRS Australia)
If you ask him
when did he leave his country
he can't tell you
for he was too young
to remember.
While on the boat
escaping from Vietnam
a stranger boat
full of small men
come and took his mother
away.
Killed his father
there him into the sea.
Day by day...
He still remembers clearly.
The shouts of mum
and the death of dad
and how his eyes
sighed at the last.
If you ask him
when did he leave his country
he can't tell you
for he was too young
to remember.
But if you ask him
how did he come here
he can tell you clearly.
The woman smiles vacantly
waiting for the bus,
but not climbing on;
eyes lined, hair matted,
hands in moth-eaten gloves.
She talks to a photo
she grasps in her hands
of sorrows and pain of the past,
obvious to those who stare or ignore her.
Her old knit cap covers reflections
she refuses to share as a
refugee from a life of comfort
now at the mercy of the elements
and the law.

We are all running
from something
throughout our
lineage
Our people run
from the wild
Wooly
Mother Earth
Our home...

This is one of my favourite poems that I had researched, it captures the raw emotion that is felt throughout, with the carefully chosen words that describe how desperate and in need these innocent people are.}

Christopher 2017, Lamppost Australia
Christopher Wool, born 1955, is an American artist born in Boston. He is best known for his painting in large, bold letters on white canvases. His main concern prior to this work is taking on the issues within society and the role of painting and breaking up words. Making it difficult to read the sentences. My idea behind using Christopher Wool as inspiration is the idea of using the poetry that I have previously researched about refugees, toward them use "words" technique to break up the poems words making the audience have to focus on the individual letters within the poem to figure out what the story is telling. This will then connect with my idea that the refugees are the same as every other person, however, they have been segregated from society, just like the words themselves.

SELL THE HOUSE SELL THE CAR SELL THE KIDS

This artwork reads "SELL THE HOUSE, SELL THE CAR, SELL THE KIDS." The way in which the artwork has been shown suggests a sense of urgency and this is once again shown through the jumbling of the words. When creating my own work, I tend to deliberately make using this technique to show the idea of separation to create my own interpretation in terms of the refugee crisis. I was using various mediums to experiment with this technique.

EXPERIMENTS

NOONEL EAVESHO MEUNLES SHOME IS THE MOUTH OF THE SHARK

There are some experiments using paint and black ink. I have used to modify the artwork of Christopher Wool. Like said previously, there are poems that have been taken elements from the poem that I think will leave the audience thinking about the crisis. The idea that the states are separated suggesting the separation from family and loved ones that the future people have to go through.
Noonel
EavesHom
EunLes
Shomei
Sthemou
ThofTh
Eshark
NooneC
Chooses
Refuge
Ecamps
I could we paint to write the words, however it would not particularly leave an impact.

Screen printing?

What Media
Would be most Successful?

Create a stencil and spray paint?

To challenge the audience, I could spray paint on the wall. This would make it difficult for the audience to read.

Cut out the words with card & display them on the wall.

I personally think this would be quite successful as just like the writing of the lettering, it is very personalised and this is I think comes across as more meaningful because of the topic itself. It makes you think of the individuals within the crisis.
I have experimented with lettering using the Moar studio. I am very pleased with the result of the lettering because they almost seem blunt and very efficient as if it has no personal touch to the letters. Once again, the idea that I have enhanced by the word "letter" making it difficult to read is particularly significant to me, the idea that we are searching for those missing letters, trying to organise a group of things together. Which acts as a metaphor for those missing and more searching for their form and end...

Here is my final outcome. I am fairly pleased with the finished results, the way in which the letters are personalised and obvious, how they could have been made by someone, perhaps someone young. As they are right for your personality.
Crit Questions

Here are the questions and responses to my outcome.

Art critique feedback:

- Is there a reason you put it in the corner on the wall?
- Did I experiment with the positioning?
- Is it a quote?
- What does it mean?
- Why did you use black lettering?
- Am I explaining responses?
- Is there a way to find out the meaning?
- Is there a link to the positioning and the quote?
- Lettering are puzzling. Why is there a significance?
- Am I pleased with the result?
- Could I do it bigger/smaller?
- Why the height?
- Is there a reason none of them have straight edges?
- Do I like it better?

Weiner also was challenged by the everyday surroundings, truly questioned my work. It could also represent the challenges to emerging artists that refugees have to go through.

I am hoping for some responses that may leave questions to the viewer. I am glad to leave the work open to the viewer.

Weiner

Inside of challenging the audience to read the quote. Weiner states, "Placed on the lip of a wave." Not only in the bright and bold colours against the pure white background, make it stand out, but also the colour correlates with the context within the sentence. In addition to this, the simplistic letters, do not take away from the meaning behind the sentence, and this is something that really intrigued me. The next photograph that I chose to look at is "Bits & Pieces, Put Together, to present a semblance of a whole." I took inspiration from the stencilled look of the block letters. Once again the simplistic letters are very significant to this piece like the brick work behind the words as it adds to the repetitive idea of the letters. I will definitely be taking inspiration from Weiner's work, as his typography work has been very influential.
Developing my Outcome

With the help of the class critique and my recent artist Lawrence Weiner I feel I have gained some further ideas to develop my outcome to the next stage. From the critique I feel that I could definitely re-consider the following: The size of my outcome, the letters themselves and how I have presented the words themselves.

The scale of my work can definitely be improved. I think that it could be on a much larger scale, as this may not only be more noticeable but also it might engage the audience more. Not only this, but an important topic like this one should be known about. If it was a larger scale, it may have more awareness.

Perhaps spray painting the letters, will be effective, still giving it a personal touch and more presentable.

The experimental stencil that I had created were effective, clean and simply. I had used the laser cutter to do this. Perhaps this technique will be the most effective.

In my crit, someone suggested using a word search to act as the format for my 'subtle' words. I think this is a particularly good idea as it will link in with the idea of searching and looking for the letters, just in the same sense as a looking for the refugees.

This is something I will experiment with.

LIVES
Plurals of life.

DANGER
Possibility of suffering, harm or injury.

FLEE
Run away from a place or situation of danger.

SEARCH
Try to find something by looking or otherwise seeking carefully and thoroughly.

IDENTITY
The fact of being who or what a person or thing is.

TRAVEL
Make a journey, typically of some length.

MILLIONS
Several million things or people.

SURVIVAL
The state or fact of continuing to live or exist, typically because of an accident, ordeal or difficult circumstance.
I have experimented with the medium and wordsearch using a laser cutter. I think it has worked quite successfully, much more interesting than the hand cut letters. The wordsearch consists of a number of words associated with the crisis. I have then edited the photographs. The black edit I think works the best, as the outline enhances the letters and the wordsearch.

This is a very rough sketch of my wordsearch that I have created. Within the wordsearch, the letters & words significant to the refugee crisis are written amidst the wordsearch. I will be experimenting with ways to present the wordsearch in an interesting & unique way, making sure that the presentation fits in with my theme.
PLANNING FOR MY OUTCOME

How Can I Present my Work?

- Can I make my work 3D?
- Could move a 3D cube with the wordsearch on a stand?
- Can I project my work?
- Could project the shadow of the letters onto the wall, this could look effective?
- Can I do a larger scale of my wordsearch?
- Think about materials?

create a big scale of
this 3D x cutting of a
wordsearch

Although conceptually this is interesting, I feel that this would not look very successful.

Outcomes Ideas

This would be a hanging installation in which the audience could get a 3D view of the

I am going to use alter sheet to create a cube type shape. in which I can laser cut letters into.

Placing Wordsearches around the exhibition

Experiment with where I can place the wordsearch next.

Have the wordsearches placed around the exhibition alongside the letters.

letters

[Diagram of a cube with letters and words]

[Diagram of a hanging installation]

[Diagram of a cube with words and letters]
I am currently experimenting with the positioning of the refugee wordsearch that I created. This is in preparation for the final outcome and trying to decide where to position the wordsearch that would not only look good but also conceptually successful.

From this set of photographs and experimentation, I think that the most successful area for the wordsearches are the window and on the stairs. I had found that the wordsearch on the window worked particularly well as the letters were shadowed onto the window from the reflection. In addition to this, the wordsearch would look different every time you see it, as the light will change, and give it a different look. Although I do like the positioning of the wordsearch on the stairs, I think that what has attracted me to the photograph is the curved, 3D dimension that the stairs give to make it more difficult for the audience to find the words within the wordsearch. I will be using the corner of a wall to create this 3D dimensional look, as I feel people are more likely to notice it in this position, than decided to experiment with the position of wordsearch in areas such as the 'foyer' as it would represent the everyday things such as 'school' and 'college' that we all take for granted, and that refugees are not allowed access to.
Overall I am quite pleased with my project. The topic of 'Refugee crisis' really suited my type and style. As a lot of this work I have done this year is conceptually based, to begin this project I began to look at the theme of 'Black & White'. Although I began looking at Black & White things, I struggled to come up with developments & experiments from this. This is where I began to look at the theme of repetition. I found this an intriguing theme and found that this linked perfectly with the exhibition of Ai Weiwei that we went to. This is where I came up with the idea of looking at human disasters. Ai Weiwei's work is a response to human disaster. Ai Weiwei takes awareness and questions throughout his artwork and this is one of my main influences. I began to explore metaphors of humans suffering through working with everyday objects. As this time the refugee crisis within Syria was taking place and at the time, I had a strong new on this, and felt it would be appropriate to show my opinions through my art. Lawrence Weiner's text work inspired me to look at ways I could get my opinion across using text. I had thought of using a word search as a metaphor, to look for refugee related words, to act as a metaphor, for looking for the refugee. I think that my outcome reflected my research behind my project in the crisis. If I were to have more time, I would perhaps take more time into researching more artists, as this would have given me more inspiration for developments & experimentation. I would have also perhaps tried to use a range of mediums as this would have created an interesting diverse range of work.
To what extent does repetition in artwork help us understand the vast amount of people affected within human disaster and can art itself become a healing purpose for those affected?

Human Disaster is one of the many faults within our world, with this type of disaster occurring because of the actions caused by humans. Examples of human disaster are; Terrorism & Wars. Natural disaster also contributes to the problems within our environment, with; Earthquakes and Tsunami's creating equal amount of damage to our society. This type of disaster leaves severe trauma and damage not only to the environment but also to those affected around the world. I have found through my research that artwork has created great comfort to people, not only to those artists creating the work but also those viewing the artwork. It has brought people together at great times of struggle. When researching, I gained a particular interest in the common use of repetition used throughout artwork related to human disaster which made me question was there a particular reason for the use of repetition and has it added to the emotional effect of the artwork in any way.

In addition this I wanted to explore whether artwork in response of human disaster brings comfort to those affected. This is what I will be exploring throughout this essay when looking at my chosen artists; Ai WeiWei, Doris Salcedo and Banksy.

Doris Salcedo is a Columbian born sculpture born in 1958. Salcedo completed a Bachelor of Fine Arts at New York University. Salcedo’s work has elements of loss, pain and trauma. Her work has been influenced by her own family trauma, in which family members disappeared in Columbia. ‘Istanbul’ is an art installation made up of 1500 chairs stacked between two urban buildings which was created in 2003. In 2002, Salcedo placed 280 chairs at the palace of Justice in Bogata “to pay homage to those killed here in a failed guerrilla coup, seventeen years earlier. As a result of this, in 2003, Salcedo decided to create the installation ‘Istanbul’ almost acting as a memorial piece. ‘The installation was designed to represent the war in general rather than specifically a historical event’.

Salcedo also goes on to say that it “reminds me of mass grave yards, of anonymous victims”. I personally agree with Salcedo’s thoughts on Istanbul, as the chairs have an almost eerie feel about it perhaps because of the way that the chairs are a very dark shade of brown and black, almost having the effect of burnt chairs stacked up. The piece definitely leaves you with a lot of unanswered questions, such as, ‘why did Salcedo use the chairs in particular?’ In an online interview, Salcedo mentioned that the reason for her using chairs was because ‘it was something that was really inscribed in everyday life and even though it was referring to a real life experience, it intertwined the everyday life and the work life.” A reference from an art based website says 1”Chairs are an intriguing choice because they have the power to communicate both absence and human connection. Amassing them in huge quantities is not only visually spectacular, but also conveys individual experience, as well as the collective” This quote suggests that the combination of the enormity of the installation and the choice of using chairs as the key component allows the audience to have their own individual connection with the artwork. Another observation regarding the chairs as objects could be the fact that

they represent each person individually, with some characteristics of a person similar in regard with having arms and legs, with chairs holding the same silhouette as when a person sits.

Similarly to 'Istanbul' Salcedo used chairs to create an installation called 'Noviembre 6 y 7 (2002)' in which she had made an installation to commemorate the seventeenth anniversary of the violent seizing of the Supreme Court, Bogotá on 6 and 7 November, 1985. Salcedo had decided to set her installation at the site of the new Palace of Justice. The installation took 53 hours to set up, the same duration of time that the original siege happened. Chairs were slowly lowered from the roof of the building in varying heights and positions to be an 'act of memory' to reinhabit this space of forgetting. Salcedo has once again used chairs as the main structure of her installation. This work is very effective because; as said earlier, chairs have the power to communicate both absence and human connection, almost bringing the artwork to life.

On the other hand, Ai WeiWei has recycled materials from a particular human disaster to give the audience an emotional connection with the artwork, with the repetition helping us understand the huge amount of people affected by the devastation.

Ai WeiWei is a contemporary Chinese artist, who specializes in varying types of art, such as sculpture, photographs, videos and architecture. WeiWei's work is seen to be very controversial, because of his provocative and politically outspoken nature.

WeiWei's work 'Straight' was one of the works that I had found the most intriguing. Seeing it firsthand at Ai WeiWei's exhibition was very enthralling, in which the large scale of the installation allowed you to see just how many people were affected by the tragic disaster, and the extreme amount of material that had fallen upon the injured victims. A quote from an online article says "It's a beautiful piece," says Helen Dickerson. "And it's also that sense of helplessness. Because here you have all this material, and what did it do? It caused no protection for anybody. It's frightening when you look at it that way." He uses the idea of repetition to show the amount of people affected within the disaster through the vast amount of material/medium used. To create this piece, WeiWei had straightened 150 tons of steel rebar varying in diameter recovered from a school in the Sichuan earthquake. He then arranged the rebar into stacks, creating some dense areas and others less dense with some saying this was intentional to look like a Richter scale, with each piece of rebar being placed carefully to get an accurate representation of a Richter scale. Opinions from an online article say, "If you looked at it from the side, it would look like a Richter scale graph of an earthquake," Tom Carter adds. "There's sort of this seam down the middle that really looks a fault line in the earth." In addition to this, others may say that each individual piece of rebar represents a life that was lost within the earthquake. WeiWei's work is so successful because he leaves room for others to interpret their own opinions but also leaving subtle clues about his artwork. The process in which WeiWei has used to create this piece has a great significance over the message being put
across by the artist, by recycling used materials as a memorial. The medium of metal could symbolize strength and sturdiness of the country and those effected by the disaster.

Another installation of WeiWei's is called 'Names of student earthquake victims found by the citizens'. The scale and enormity of his artwork shows his passion towards helping family and friends of the victims who have been left with the after effects of human disaster and how he wants to show his enthusiasm through his emotive work. This piece of work is a dedication to those who died in the 2008 Sichuan earthquake, in which thousands of children perished in shoddily built schools. WeiWei was determined to gather all 5000 citizens' names and display them and went to extreme lengths to get those, and hired investigators to do this. WeiWei published the list of names onto a popular blog site, in which the Chinese government decided to take the post down. The names of each person were placed within his exhibition on the wall, with other details such as their gender and date of birth. This artwork in particular could have possibly acted as a healing process to those family members who were mourning for their family. WeiWei's artworks 'Remembrance (2010)' and 'Names of the Student Earthquake Victims Found by the Citizen Investigation (2008-11)' originally brought together thousands of community volunteers to gather and record an archive of the names of the Sichuan school children who were killed when their government-constructed schools collapsed.' Ai WeiWei had used his artwork has a memorial/remembrance to bring people together to mourn and pay their respects. In this sense, Ai WeiWei has used his artwork to help family and friends heal from their loss and embrace the remembrance of the victim's lives through his artwork.

In contrast to this 'Banksy' has not used repetition within his artwork, however it still conveys the idea of a vast amount of people being affected, as well as the varying ages of those affected presented by the young boy. Banksy is an English-based graffiti artist, political activist and film director, whose real identity is unknown. Banky's work is displayed on publicly visible surfaces such as walls, and self-built physical prop pieces. This particular piece of artwork is called 'Crayola Shooter', it was one of the many works that went up in Los Angeles leading up to the Academy Awards. The piece was created as commentary against child soldiers. The stencilled character is of a young boy, firing ammunition, but in the form of crayons, instead of bullets. Surrounding the young boy are drawings of birds and flowers, perhaps suggesting that young children have been lost within our cruel world of war, and that the flowers represent those young falling soldiers. The idea that Banksy has used a young boy within one of his work is very interesting, as war and children juxtapose each other, with war being an inhumane and barbaric thing, and children being, innocent and angelic. UCLA student Sara Tobin says "He's making a commentary on children that are forced to participate in war. Banksy's a great artist." It is almost suggesting that children have had to swap their own lifestyles, from being young children, to having to become a child soldier to protect their country. Although 'Crayola Shooter' does not show the vast amount of people affected by human disaster, it does show how human disaster/war has
affected in a very emotive way. I personally think that this piece would have been too overwhelming with more than one child soldier. Some may say that Banksy has purposely only used one child within this artwork, for the audience to make a personal connection with the boy, and allows us to think of him as an individual rather than a boy within a large group of others. The work personally makes me compare my family members of this age to this young boy, putting it into perspective the two completely contrasting lives that they have. Most young boys of this age would be playing with toys and crayons, not with guns and fighting wars. It puts it into perspective for the audience and makes us realize just how much the disasters within our world effect those of all ages.

When looking at all three artists; Ai WeiWei, Doris Salcedo and Banksy, I found that all of the artists looked at human disaster in very different and compelling ways. All three artists had a subtle way of showing their own responses and opinions to the disasters that happen in our world, in which some of the pieces may have brought comfort and peace to those affected. The idea that the family members of the victims, now have something to go to as a way to mourn, creates a sense of closure and comfort perhaps. However, the artists have definitely contrasted the usual traditional way to remember those who have passed. Traditionally a place to mourn would be at a grave or perhaps a memorial bench, however the artists have been very graphic in the way in which they show the aftermath of the disasters, with artwork such as; chairs, rebar etc., which is not usually deemed as items of loss and memory and flowers being something that is more common. The artists have challenged the disasters, for example; in WeiWei’s work he has used recycled material which had come from an area of the disaster. This would have been a controversial idea at the time, with the idea that he is creating artwork from material that potentially killed people. Some would argue that this is why this piece was so successful the idea that the installation was a representation of the uncomfortable and harsh reality of disasters which raised awareness. WeiWei turned a negative connotation of this material into something positive, that gave comfort and hope to many people. I feel that I have explored the idea that perhaps repetition in artwork enhances the reality of disaster to the audience. Factors such as the scale of the artwork puts the situation into perspective for the audience, making their work more captivating, and allows us to get a sense of how many people have been victims of human disasters. In addition to this, the artwork raises awareness within the public, which may alert the governments and other political authorities that change must happen for disasters like this to stop effecting millions of people from around the world.

Doris Salcedo’s main focus within her work was the use of repetition and particularly chairs. The chair itself has some human characteristic about it, almost reminding me of a pile of bodies because of the random positioning of the chairs and the obvious repetition used. WeiWei had used the technique of repetition more intensely by physically using the materials that injured the victims within his installation. I believe that WeiWei’s artwork worked so well because of the journey he took to create it and its meaningful connection to the disaster itself. The scale of the installation ‘Straight’ is quite emotive, because of its major connection to the disaster, and the idea that all of this material was a part of a devastation. Ai WeiWei’s ‘Straight’ was the piece of artwork that I thought acted most like a memorial, as my interpretation was that each piece of rebar symbolized a person, making this extremely personal to the devastation and those affected by this. WeiWei’s piece ‘‘Names of student earthquake victims found by the citizens’ also had this very thought provoking message, with every individual name having its own part within the artwork.

Banksy was an artist that particularly interested me because of the way he was quite brutal in the way he expresses his opinions. I wanted to explore whether using no repetition within the work made a human disaster based piece, more or less captivating and emotive. I had chosen to look at ‘Crayola Shooter’ because I wanted to explore not only the huge amount of people affected but also
who is affected within human disaster. Although I felt that Banksy’s work shows how young some of the victims were, I definitely think that repetition within the other installations made the work more meaningful and put it into perspective and the scale of the impact on people.

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