

BTEC Level 3 National in Art & Design

Unit 2: Critical and Contextual Studies
in Art & Design (31828H)

Sample Marked Learner Work

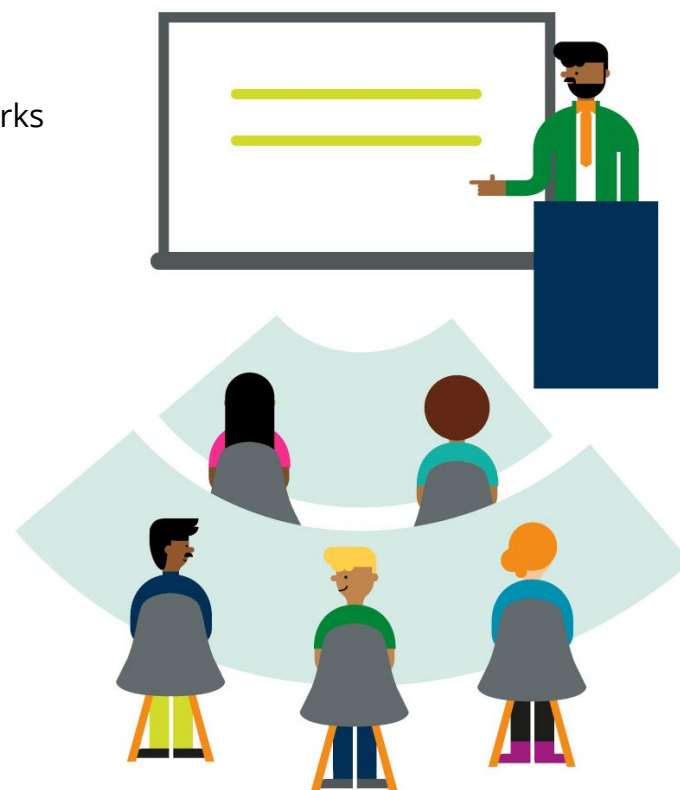


In preparation for the teaching and as a part of the on-going support that we offer to our centres, we have developed these support materials to help you better understand the application of BTEC Nationals Level 3 in Art & Design.

The following learner work has been prepared as guidance for centres and learners. It can be used as a helpful tool when teaching and preparing for external units.

The SMLW includes examples of actual submissions of unedited learners' work, accompanied with examiner commentaries and marks awarded based on the learners responses.

You will need to refer to the appropriate [specification](#) and [past externally set tasks](#) alongside these sample materials.



Assessment guidance & grids

General Marking Guidance

- All learners must receive the same treatment. Examiners must mark the first learner in exactly the same way as they mark the last.
- Marking grids should be applied positively. Learners must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the marking grid not according to their perception of where the grade boundaries may lie.
- All marks on the marking grid should be used appropriately.
- All the marks on the marking grid are designed to be awarded. Examiners should always award full marks if deserved. Examiners should also be prepared to award zero marks if the learner's response is not rewardable according to the marking grid.
- Where judgment is required, a marking grid will provide the principles by which marks will be awarded.
- When examiners are in doubt regarding the application of the marking grid to a learner's response, a senior examiner should be consulted.

Specific marking Guidance

- The marking grids have been designed to assess learner work holistically. Rows within the grids identify the assessment focus/outcome being targeted. When using a marking grid, the 'best fit' approach should be used.
- Examiners should first make a holistic judgement on which band most closely matches the learner response and place it within that band. Learners will be placed in the band that best describes their answer.
- The mark awarded within the band will be decided based on the quality of the answer in response to the assessment focus/outcome and will be modified according to how securely all bullet points are displayed at that band.
- Marks will be awarded towards the top or bottom of that band depending on how they have evidenced each of the descriptor bullet points.

Assessment Outcomes	Mark Awarded
AO1: Be able to apply an effective investigation process to inform understanding of creative practitioners	Out of 12
AO2: Demonstrate the ability to visually analyse the work of creative practitioners	Out of 20
AO3: Demonstrate understanding of how contextual factors relate to creative practitioners' work	Out of 12
AO4: Communicate independent judgements demonstrating understanding of the work of creative practitioners	Out of 16
TOTAL	Out of 60

Assessment outcomes	Band 0	Band 1	Band 2	Band 3	Band 4
AO1	0	1-3	4-6	7-9	10-12
Be able to apply an effective investigation process to inform understanding of creative practitioners	Level of response not worthy of credit	<ul style="list-style-type: none"> • Superficial selection and limited use of research • Limited application of investigation which tentatively informs understanding • Limited and inaccurate use of written communication, grammar and structure 	<ul style="list-style-type: none"> • Basic selection and adequate use of research, with partial relevance to enquiry • Basic application of investigation which partially supports and informs understanding, with some inconsistencies • Basic use of written communication, grammar and structure with some inconsistency 	<ul style="list-style-type: none"> • Considered selection and competent use of research that is clearly relevant to enquiry • Competent application of investigation which clearly supports and informs understanding • Competent and generally consistent use of written communication and grammar, with adequate structure 	<ul style="list-style-type: none"> • Perceptive and purposeful selection and comprehensive use of research, with concise relevance to enquiry • Effective application of investigation comprehensively supports and informs understanding • Effective and consistent use of written communication and grammar, with logical structure

Assessment outcome	Band 0	Band 1	Band 2	Band 3	Band 4	Band 5
AO2	0	1-4	5-8	9-12	13-16	17-20
Demonstrate the ability to visually analyse the work of creative practitioners	Level of response not worthy of credit	<ul style="list-style-type: none"> Limited ability to analyse visual components of work Limited understanding shown through tentative connections made between visual elements, subject matter and meaning Superficial references made to specific works Limited use of specialist terminology with inaccuracies 	<ul style="list-style-type: none"> Basic ability to analyse visual components of work Partial understanding shown through basic connections made between visual elements, subject matter and meaning Partially relevant references made to specific works to support analysis Basic use of specialist terminology 	<ul style="list-style-type: none"> Competent ability to analyse visual components of work Competent understanding shown through coherent connections made between visual elements, subject matter and meaning Relevant references made to specific works to support analysis Competent use of specialist terminology 	<ul style="list-style-type: none"> Effective ability to analyse visual components and characteristics of work Secure understanding shown through purposeful connections made between visual elements, subject matter and meaning Effective references made to specific works to support analysis Effective use of specialist terminology 	<ul style="list-style-type: none"> Sophisticated ability to analyse visual components and characteristics of work Assured understanding shown through perceptive connections made between visual elements, subject matter and meaning Pertinent and insightful references made to specific works to support analysis Authoritative use of specialist terminology

Assessment Outcome	Band 0	Band 1	Band 2	Band 3	Band 4
AO3	0	1-3	4-6	7-9	10-12
Demonstrate understanding of contextual factors relating to creative practitioners' work	Level of response not worthy of credit	<ul style="list-style-type: none"> Limited descriptions of contextual factors Limited identification of relevant contextual factors relating to practitioners' work Weak identification of themes and ideas in the work Limited understanding of how the contextual factors impact on the practitioners' work 	<ul style="list-style-type: none"> Basic descriptions of contextual factors Identification of some relevant contextual factors relating to practitioners' work, though may be inconsistent Some themes and ideas identified in the work Basic understanding of how the contextual factors impact on practitioners' work 	<ul style="list-style-type: none"> Competent descriptions and some analysis of contextual factors Competent identification of relevant contextual factors relating to practitioners' work Themes and ideas competently identified in the work Consistent understanding of how the contextual factors impact on practitioners' work 	<ul style="list-style-type: none"> Effective analysis of contextual factors Developed identification of relevant contextual factors relating to practitioners' work Effective links made between contextual factors and themes and ideas identified in the work Effective understanding of how the contextual factors impact on practitioners' work

Assessment outcomes	Band 0	Band 1	Band 2	Band 3	Band 4
AO4	0	1-4	5-8	9-12	13-16
Communicate independent judgements demonstrating understanding of the work of creative practitioners	Level of response not worthy of credit	<ul style="list-style-type: none"> Weak understanding shown through limited synthesis of visual and contextual factors, unable to formulate judgements Superficial consideration of practitioner's work with minimal links made to the theme. Limited justifications attempted, using little or no supporting arguments 	<ul style="list-style-type: none"> Basic understanding shown through inconsistent synthesis of visual and contextual factors to form judgements Literal consideration of each practitioner's work which is partially related to the theme Basic justifications are partially supported with relevant arguments 	<ul style="list-style-type: none"> Sound understanding shown through competent synthesis of visual and contextual factors to form judgements Coherent consideration of each practitioner's work which is clearly related to the theme Competent justifications are supported with relevant arguments 	<ul style="list-style-type: none"> Comprehensive understanding shown through effective synthesis of visual and contextual factors to form judgements In-depth consideration of each practitioner's work which is perceptively related to the theme Convincing justifications are effectively supported with pertinent arguments

Learner 1

Practitioner 1 (Part A):

Practitioner 2 & artwork (Part B):

Theme:

Exam series:

Hussein Chalayan

“Self” by Marc Quinn

The Human Condition

January 2019



AO1	Be able to apply an effective investigation process to inform understanding of creative practitioners	(12)	4
<p>The learner has made some selection and adequate use of research. They have made limited application that tentatively informs the article. There are some inconsistencies, but the article does demonstrate a basic structure. There are some issues with the grammar of the piece, however basic the communication, there is evidence that the research does partially inform their understanding. E.g. The meaning behind this design of Chalayan is a women wearing her own furniture as if their homes are with them when their leaving'. The work achieves the top of band 1 but does not show traits beyond what would be considered limited or superficial.</p>			
AO2	Demonstrate the ability to visually analyse the work of creative practitioners	(20)	5
<p>This learner has provided basic visual analyses, only really describing the materials and limited meaning for both artists work. "on Quinn, ... to add texture to it and be unique and try and put more stuff". There are only tentative connections made and the meaning is repeated rather than developed. The learner has made partial reference to specific works to support their observations and they have used some limited specialist terminology. The work achieves the bottom of mark band 2.</p>			
AO3	Demonstrate understanding of how contextual factors relate to creative practitioners' work	(12)	4
<p>The learner has made some basic contextual references, and has made some use of the given text on Marc Quinn to support statements regarding his work e.g. there is some reference to Rembrandt and how both artists make art about their life. However, there is some confusion and inconsistency as to how contextual factors relate to the artist's work, and limited understanding regarding Chalayan's relationship with fashion design, materials, challenge and his early life experience. The work achieves the bottom of mark band 2.</p>			
AO4	Communicate independent judgements demonstrating understanding of the work of creative practitioners	(16)	6
<p>There is a literal consideration given to each artist relating to the theme, justifications are basic, but they are referenced at the end of the article. The statements on their judgements are simplistic and undeveloped, therefore this work achieves mid band 2 for this assessment objective.</p>			
Total mark		(60)	19

Hussein chalayan is a fashion designer born 8 august 1970. He is cypriot turk who moved to england cause of the constant struggles between greek and turks. That's why the island has been divided. He was only around 8 when he got forced to move so he carried his education there. He studied for national diploma from fashion and clothing. He has won loads of awarded because of his designs and performances. Chalayans catwalk fashion was never referred to that as he always wanted them to refer as performances. His best known design was called "Coffee Table Skirt". He created this design in 2000 when he was 30. The meaning behind this design of chalayan is a women wearing her own furniture as if their homes are with them when their leaving. As you can see from the skirt chalayan was trying to show architecture and fashion can go really well together. Chalayan is also trying to show us that clothes does not have to be from fabric it can be from everything. Here chalayan has used wood and wire to make this design. This design turned out one of his best design and known design of all time.it was so unique compared to other designers. One of the quotes chalayan said was "my attraction to fashion was very instinctive. Had to do with my excitement about anything to do with female body." chalayan decided to use different materials for this design because he wanted to challenge himself.

Hussein chalayan integrates human body, clothing and technology. Which shows us he loves to explore different types of materials he can use for clothing. The inspiration behind this design was thinking it in war time. He put what he went through into clothes. Wooden table turning into a skirt was because he wanted everyone to carry there homes on their back instead of leaving them which chalayan's family couldn't cause they got forced to leave. He puts emotion into his works which is a really good thing to do. He said "i'm a very social person. I like to work on my own." which tells us that he would rather deal with his struggles all by himself. Instead of dealing it with other people.

Marc Quinn was born on 1964 and one of the founding figures of the young british artist in the early 1990s. He was inspired by rembrandt who makes self portraits that showed his own journey through life. Quinn makes art about his life just like chalayan. He uses different range of materials eg. bread, DNA, blood, flowers, etc. which shows he likes exploring too. He always has meaning behind all his works. He has studied in history of arts however did not attend to srt college. He decided to work as an assistance to the sculptor barry flanagan.A Lot of people had different opinions on his work because of the way he always doing them.

He said “The self is what one knows the best and least at the same time” marc quinn wanted to bring real life into art. He ended up refusing to wait a approve his work. Marc quinn design was called “Marc Quinn, self.” This was created in 1991- present. Quinn had used his own blood frozen to create this piece. You can definitely see from this piece he decided to challenge himself and use his own blood to show his identity and beauty behind it as he always tries to do that with his works. He explores identity, gender and beauty in his work. With marc quinn's work he expresses his feelings with the works he does. Quinn's self piece was used by his own blood to add texture to it and be unique and try put more stuff. Quinns showing us everyone unique and if your happy with the way your doing something do it don't listen to someone. He continues to produce challenging work to respond to current culture.

Hussein Chalayan and marc quinn has similar works as they both love doing challenges. Hussein shows his emotion through the wooden skirt and as for marc he uses his own sculptor with his own blood. This shows both are showing us that the everyone has their own problems and their own way to deal with them. They both deal with it showing it through their own work and the meaning behind the work. The both relate to human condition because they are showing their emotions even though there different ways to show it. There showing us what they went through.

As Marc Quinn he was inspired by rembrandt which was showing his journey throughout this life. So he decided to do a cast on his life i guess.

And as for Chalayan he got inspired by the wartime when he was in his hometown. They didn't leave their problems beside instead they used them to do a perfect piece that demonstrate them.

As you can see they do relate to human conditions and they both relate to it differently. They shows us key events from their journey in life.

In the opinion i think hussein chalayan relates more to human condition than Marc Quinn because chalayan showed his emotion and had a reason behind it. I think hussein chalayan wooden skirt was very unique and i loved the meaning behind it cause it showed us how he felt when he couldn't just get his house and move since they were forced to move to england.

Chakayan shows his emotion unlike quinn. I personally did not really understand the sculptor of himself and the meaning behind it. However for hussein chalayan i understood where his idea is coming from. What he tried saying was how he felt sad that he had to leave.

He made us understand why he wanted to create this piece and why he one it. And the reason behind the workpiece was cause of the forcement leaving to another country cause of the war time. I still kind of liked what he produced with the blood however didn't understand the meaning behind it.so overall that's why i think hussein chalayan's piece was more relatable to human condition as i also did really like the work of his. It was really unique. It had a good reasoning behind it. And as for Marc Quinn i think he should of done more relatable

Learner 2

Practitioner 1 (Part A):
Practitioner 2 & artwork (Part B):

Theme:
Exam series:

Frida Kahlo
“Ignorance = Fear” by Keith
Haring
Crossing Boundaries
January 2020



AO1	Be able to apply an effective investigation process to inform understanding of creative practitioners	(12)	6
This learner demonstrates a basic selection of relevant research in relation to Frida Kahlo. The research has been applied to the task with evidence that this partially supports and informs understanding. The learner's written communication provides a basic structure with some inconsistencies. The work achieves the top of band 2 but does not demonstrate a considered and competent selection needed to achieve a mark in band 3.			
AO2	Demonstrate the ability to visually analyse the work of creative practitioners	(20)	5
The learner has demonstrated a basic ability to analyse the visual components in the work of Frida Kahlo with a strong emphasis on the symbolism in the work. However there is a lack of any visual analysis in relation to the work of Keith Haring. The work achieves the bottom of mark band 2.			
AO3	Demonstrate understanding of how contextual factors relate to creative practitioners' work	(12)	5
There are some basic descriptions of contextual factors that were considered to impact on the work of Frida Kahlo, which focussed primarily on her injuries and the turmoil in her life. The learner has attempted to identify the themes within the work, but this is largely superficial and demonstrates a basic understanding. The work achieves 5 marks putting it in the middle of mark band 2.			
AO4	Communicate independent judgements demonstrating understanding of the work of creative practitioners	(16)	4
The justification within the work is very superficial and there is limited attempt to address how the theme has been explored by either practitioner. The work achieves the top of band 1 but does not provide sufficient evidence of basic understanding or justification to achieve a mark in band 2.			
Total mark		(60)	20

In this article I will be looking at Frida Kahlo, a Mexican fine artist who was born in 1907 that painted from her heart and took part in the Surrealist project in the 20th century. She used surrealism as a form of expression in her paintings to show the deeper concepts of her life as it was full major tragedies , alongside to Keith Haring who was born and raised in Pennsylvania USA who's inspiration included the popular culture around him such as , Walt Disney and Dr Seuss. He produced a range of graffiti style public artworks on the tiled walls and in empty advertising spaces of the New York City Subway system. Later on he made posters on AIDS awareness to convey his vital message through clearly and attract a bigger audience . So how do these artists 'Cross boundaries'?

Frida Kahlo was an independent individual who was a surrealist and believed in women rights. To some she may have been a feminist icon as she represents her masculinity through clothing , hairstyles and her brows. Surrealism originated in the early 1910's and early 20's, it was a literary movement to look at the bigger picture of things and analysing the concepts , not what you see but what's shown in your mind. Frida quoted "they thought I was a surrealist , but I wasn't . I never painted dreams. I painted my own reality". It emphasises on her paintings as her reality was far from a nightmare.

Before the Mexican Revolution there were laws restricting women on what they should and shouldn't do . This included many stereotypes about women on how to play their part correctly ; stay home ,reproduce ,cook . However she was her own person that aspired to follow her own rules. Yet after she falls in love with Diego her life flips around. Early years of the 20th century , the Mexican Revolution ended dictatorship and established the constitutional republic that had groups led by revolutionaries including Francisco Madero and Pascual Orozco, these participated in long conflicts. All because of a tremendous disagreement among Mexican people over dictatorship of president Porfirio Diaz who sat in the office for 31 years .This would have been a tough time but for others like Europeans they decided to migrate to Mexico for art and culture to get away from wars.

Frida's paintings consist of her personal life and the pain that she endured such as a miscarriage and the main accident that happened at a young age in the trolley, which had left a handrail entering her spine and exiting her vagina. This was one of the biggest challenges she had to face as it broke her pelvis, collar bone and foot. This meant that she spent a long time in the hospital and her treatment carried on till she got back home. Her work was mainly self-portraits of how she felt and what she imagined. It was shown in detail either in the background or around her specifically. One way of seeing her work is that it shows the disability the accidents gave her. She had a cast on for a long time to put her delicate body back into place. Out of boredom she painted butterflies on it, this symbolises she wanted freedom and to be let out she states "i don't need feet when I am a butterfly". The injuries got in the way but in her mind nothing would stop her from painting on a canvas to express what she feels.

Frida and Keith both use their personal life to convey a message, Keith moved from illegal street art to commissioned public artwork, producing more than 50 pieces around the world. Activism played a huge role in Haring's work as he felt compelled to act as a voice for his generation, responding to urgent issues including racism, drug addictions, capitalism, political dictatorship, homophobia and the environment. The controversial nature of some of his imagery and the vital messages the work was portraying, Haring was able to attract a large audience. His imagery remained relevant even long after his death and it is still acknowledged as a universally recognised visual language.

In America around the late years of 1900, there was a cold war which had an influence on the citizens and many people had different opinions towards it. There were also lots of communists that believed there is no rich or poor people and everyone should be equal by having a job. For example Diego, Frida's husband took part in the European movement of communism and painted the leaders on a wall in New York that got knocked down soon as Americans were against communists. If people did not have a job they were put in prison and the experiences were mainly tight. On the other hand as Haring mentioned he responded to many urgent issues one of which was capitalism. Capitalists had their own say and believed the rich will get richer and the poor will stay poor.

Keith Haring's work known as "Ignorance = Fear" shares a message on AIDS and its issues in the society, people who had it tend to have kept it to themselves leading for it to worsen as it was left untreated. The big bold heading "FIGHT AIDS ACT UP" infers that people should take more precaution and in fact take it into action. As it says silence will lead to death, Keith had AIDS and wanted others to not be ashamed about it as it should be normalised and not something that is a taboo subject. The simplistic cartoon-like representations of the human form were defined by a white or black outline. His characters were infinitely expressive thanks to his talent for capturing emotion in the tilt of the head or the bend of an arm, conveying through messages at a glance. His aim was to make his work accessible for everyone.

However the work that mostly relates to the theme of crossing boundaries is in Frida's work in the self-portrait with Thorn Necklace and Hummingbird. She has roots stranded around her neck this interprets she is unable to do what she wants as of her injuries that stop her doing from what others can. She is bedridden and doesn't really have a chance to go outside and that is what bothers her the most. The hummingbird around the roots shows that Frida wants to be let out and have her own wings be herself and who she used to be before all the tragedies happened in her life. The black monkey on her left shoulder symbolises lust this comes to the conclusion of her affairs she had with other people, male and female. Her sexuality was shown when she kissed a female that she danced with at a party. Being bisexual in the 20th century was looked down upon and was not yet normalised or accepted in the society. She is also not afraid to be bold about her masculinity as she wears suits and cuts her hair short not long after Diego breaks her heart. The black panther on the right refers to prostitutes and connotations of a black cat or panther is sly and unreliable. This piece is very meaningful just like the rest however Frida was very unique. It was common for artists to paint self-portraits looking more beautiful whereas Frida painted herself exactly how she is, even with the brows and other slight detail of facial hair. She kept it realistic and conceptual at the same time.

Her paintings were quoted by Diego as "Her work is tender, hard as steel, fine as a butterfly wing". He was very impressed by her work and admired it as he said she was painting from the heart.

One main thing the artists have in common is they spoke about subjects many people frowned upon. Haring's work was expressive towards aids and homophobia. Homophobia was a common issue as people in the LGBT community received a lot of hatred from others. Frida expressed how she felt towards her miscarriage, she painted herself laying in blood this explained her high devotion that lead to depression. One of her artwork of her laying in a bathtub with her feet reflecting was showing the oppressed feeling of all the problems she carried on her back. The water meant that she wanted to cleanse the past and look at a new beginning al the pain that she has endured , she wants it to go down the drain. She held a strong bond with her elder sister but that fell apart when her husband who she re-married later on had an affair with her.

Keith Haring and Frida Kahlo had done a few things which were different from others and this all crossed boundaries in that time period and through their art. Keith opened about things the others haven't meant that he was an inspiration to others even though activism played a big role in his work.

In conclusion the artists have conveyed their message clearly and spoke about taboo subjects very openly, the artist that crossed the most boundaries was Frida Kahlo. She was born in the early years of the 20th century when the society was more tough and still achieved and showed a lot more than anyone around her in the society she lived in.

Learner 3

Practitioner 1 (Part A):
Practitioner 2 & artwork (Part B):

Theme:

Exam series:

Stella McCartney
“Dirty White Trash (with
Gulls)” by Tim Noble & Sue
Webster
Planet Plastic
June 2019



AO1	Be able to apply an effective investigation process to inform understanding of creative practitioners	(12)	6
The learner has made an adequate selection of research and have used this to tentatively inform the article. There are some inconsistencies, but the article does demonstrate a basic structure. There are issues with the grammar of the piece, however basic the communication there is evidence that the research does partially inform the learner's understanding. The work achieves the top of band 2 but does not demonstrate a considered and competent selection needed to achieve a mark in band 3.			
AO2	Demonstrate the ability to visually analyse the work of creative practitioners	(20)	5
This learner has demonstrated a basic understanding of how visual elements create meaning, by using some analyses. They have made some basic connections, but some references have only partial relevance e.g. "Stella McCartney ideas came to life as she created the campaign 'Parley for the ocean'" this a collaboration network where craters, thinkers and leaders come together to raise the awareness for the beauty and fragility of our oceans and collaborate on strategies that can end their destruction". The work achieves the bottom of mark band 2.			
AO3	Demonstrate understanding of how contextual factors relate to creative practitioners' work	(12)	5
There are some basic descriptions of contextual factors relevant to McCartney's fashion ideology. There is, however, a lack of wider contextual factors influencing her work. Some themes and ideas are identified in both artists' work. There are some references picked up from the given text on how the other YBA's and punk influenced the unseen artists' work. The work achieves 5 marks putting it in the middle of mark band 2.			
AO4	Communicate independent judgements demonstrating understanding of the work of creative practitioners	(16)	7
This learner has produced some basic although not fully understood synthesis of visual elements and contextual factors to form judgements. The written piece feels muddle and confused, however there is evidence of literal considerations of each artist's work and how they relate to the theme. The work achieves 7 marks putting it in the middle of mark band 2.			
Total mark		(60)	23

So many industries within in the world today that are contributing to the big mass of pollution that is causing so many effects our planet. With climate change rising, sea filling with plastic how long will it be before we make a change. There is so may contributing factors from many industries to pollution but one of the biggest production Line that is causing pollution is the textiles the industry. Textiles is a big factor for pollution, with toxic chemicals being used are one of the major sources of pollution from the textile's factory operation. Fabrics they are washed and rewashed as they move down the production line, releasing the untreated chemicals wastewater brew starts to pollute waterways and groundwater sources. Textiles aren't just your clothes it plays into many other factors like your car. Did you know that you have textiles in the engine of your car? The air filter is actually a textile and the oil filler as well. It's also inside your car, seatbelts, seat covers and the carpet. Textiles are made from fibers and fabric which does mean they are everywhere in your day to day life. More of less every country around the globe has an involvement in the textile industry. either in the creation of the products. shipping or in the technology designing them. The rate of pollution and climate change has never been as bad as it is today and the textiles has so many factors contributing as well as its self. Have you thought about a the amount of textiles mills that cerate waste ,use precious resources and cause pollution? Stella McCartney, a English fashion designer with a range of different clothing is one of the biggest designers known in the textiles industry. The artist that I choose which is in many ways so ironic as Stella McCartney is part in of the biggest factors contributing to pollution .As a global population her company is using 1.5 Million planets worth of natural resources .They extract 5 new raw materials to create products that would most likely end up in landfill ,where it takes centuries to decompose .Being such a huge company that produces a lot Stella McCartney has always wanted to improve the ways of her textless industry ,so with her idea to include recycled landfill into her products to help the environment will hopefully begin inspire other designers within the industries .

On March the 16th 2017 Stella McCartney released her collaboration with Adidas the Parley shoe which are produced with plastic ocean debris. This was and still is a big step for the textiles industries and will hopefully start to gradually make change in how the textiles industries work but also stop a end to the sweatshops that many people are made to work in for little money but long unbearable hours .As if all big company's start to produce new ways of create and designer it can put a stop to those small factory mills where not only underaged children work at unbearable conditions .Stella McCartney ideas came to life as she created the campaign 'Parley for the ocean' this a collaboration network where creatives ,thinkers and leaders come together to raise the awareness for the beauty and fragility of our oceans and collaborate on strategies that can end their destruction .Parley understands that that the current plastic used is a design failure ,seeing the long-term solution for marine plastic pollution in the redesign of the harmful material .Together with its partners within the last year 5 years Parley has raised awareness for the issue ,boosted the general image of recycling and established the first global supply chain for marine plastic debris. 'We are at war with the oceans .And if we win we lose it all .' Cyril Gutsch

=Tim Noble and Sue Webster both London based artist. They work as a collaborative couple to create their artwork .MET in the late 1980s and began to create their own unique work from rubbish or salvaged based materials in the 1990s .At this time when artist from a period called the young British artists (YBAS) like Damien Hirst ,Gary Hume and Marcus Harvey was producing work .YBAs was known for new approach towards using materials and process in their creative practice. This duo turns garbage and salvaged materials into a complex and visually surprising sculptural installation. Their works explore and show the effect within garbage.

Two people ,1 project ,six months' worth of rubbish ,a light projector and two taxidermy seagulls Their piece "White trash' is a powerful image that not only shows how much waste humans produced but with the seagull also added to ,it brings in a deeper message on how now from all pollution animal spend more time on land than natural habitat as seagulls usually spend all time in the sea but as the seas are rising and filling with plastic they are always on land .But not only does it show animal habits are getting ruined and that animals are now digesting waste and plastics They are always pushing with their work although criticist have said they found their work "dull and repetitive' has not stopped them from creating the unique work that they produce .Sue Webster and Tim noble had huge inspirations from music from being around in the 1980s punk music was massively popular type of music and this was Tim nobles and sue Webster big inspiration ,Tim once said "anything that kicks against the good routine, against the mundane things that close down your mind ,is a refreshing and good thing .Punk did that very successfully ..it offered a direct instant means of producing products or things" this quote shows how Tim found punk music the best way to shut out any thought that was not relevant to his creation and helped him come up with these such distinctive pieces of art . Also, Sue Webster also commented about her work "When we make a piece of work we're are constantly looking for something that will take our breath away because if it does that to us we've pushed it as far as it will go. We like to look at every different way of making ,it can be very simple of very complicated ,but we don't feel satisfied until we have given it a good going over' 'although Sue does not talk about the music inspiration but she talks on how each work can either be created so simply but still be effective but then some work can be so complicated it takes just a long as it does making than creating the message it giving off .Both artist are hugely interested with their work and are constantly are trying to better their work making it to be the best as it physically can be "we are constantly looking for something that will take our breath away " it show just how passionate these two artist are The work is different, unique and is a way of showing the effect of the plastic .

Although both artist work are completely physically different they do have some similarities .Stella McCartney recycled shoe shows that there is going to be a change to society and some textiles industries are wanting to making a change in today's society's the work is aimed at all members of the public being such a plain simplest trainer it makes the appeal to both genders which is really good as if more people start buy a shoe which is made with recycled produces they are helping and contributing to making a change to world and its dreaded pollution .However also with this shoe being produced it can also make children/teenager aware of effect of all pollution that their clothes are making and could possibly open their minds up and make them realize they may need to change some ways of how they are with clothes etc. .As it being a shoe it will catch that age group so it not only is making an actual change but it's also spreading the me message to all age groups of the public .But being such a popular brand the prices of the shoes may not appeal to all members of the public as they can be seen as too expensive to some people which could be a downfall as some people would rather if even have to buy. Another shoe that isn't made from recycled products or sea debris .But that's where both artist do have similarities as both piece of work are showing a message of pollution .However Tim and sue work shows more deeper message like how the pile of rubbish reflects two humans sat their relaxing oblivious s to the destruction they are making to the planet .Its showing that society is almost blind to all rubbish that is spread into seas and animals like how in the piece 'white trash" a seagull has is there surrounded in the rubbish which is not normal ,no animals should be surrounded in rubbish ,we as human should be surrounded in rubbish .Their artwork does not seem to being particularly aimed at a specific group it just shows a message which a lot of the public need to listen to .Although Stella McCartney has got the marine life sign to her shoes she did miss out on other factors and this is where both piece of work link together .in the piece white trash all rubbish that is made up ins in the picture is food and the wrappers which eventually some like the wrappers will end up in landfill and won't be recycled and there is nowhere to go ,and with Stella McCartney shoes being highlighting the

need to buy the consumer still will end up throwing the shoe away which then again goes to the landfill so why did she not look into the landfill and find more ways to produce a shoe. The earth is made up of 70% water so with Stella McCartney having the marine biology sign to her shoe it does really help the environment but it misses the other 30% factors of the planet like the landfill sites .

I have choose my final artist Stella McCartney as the shoe she produced and the campaign she started 'parley for the oceans "was a huge step forward in the textiles industries which is setting example for so many other fashion designers /artist and companies' being such a well-known artist many other small or big textile industries will look up into how Stella has made a shoe with recycled products which is helping the environment and try to do similar action. So many shop on the high street are now asking people to bring old clothes And does to be recycled into new revamped clothes instead of being dumped in a landfill sight, this is the change we need to happen people are now taking responsibilities to this huge list of pollution that we have today .Stella really has set an example in line which is inspiring for many people not just shop but also members of the public. Not only realizing that shoe but the campaign for ocean has done well and continue to raise the sea issues. If all industry within textiles now start to make even the smallest change in their production we can have hope for planet .

Learner 4

Practitioner 1 (Part A):

Practitioner 2 & artwork (Part B):

Theme:

Exam series:

Nobuhiro Nakanishi

“Dirty White Trash (with
Gulls)” by Tim Noble & Sue
Webster

Planet Plastic

June 2019



AO1	Be able to apply an effective investigation process to inform understanding of creative practitioners	(12)	8
The learner demonstrates a considered selection and competent use and application of research throughout. The research into Nakanishi clearly supports and informs their understanding although not comprehensively. The report is generally well written provides a competent application and adequate structure. The work achieves the middle of band 3			
AO2	Demonstrate the ability to visually analyse the work of creative practitioners	(20)	10
This learner has a competent ability to analyse visual components in the work. There are references to specific works to support the analysis e.g. “in Nakanishi’s sculptural work that attempts to preserve a singular moment in the natural world capturing deeply pigmented sunsets and brightly-lit forests in a numerous amount of tilted layer drawings”. There is appropriate and competent use of specialist terminology. The work achieves the middle of band 3			
AO3	Demonstrate understanding of how contextual factors relate to creative practitioners’ work	(12)	8
There are some competent references made regarding both the artists artistic influences, these have been related to the purpose and meaning in both artists work. Some wider contextual references have been made relevant to Nakanishi’s relationship with the theme: “the effect of his work shows movement and the subtle passage of time, which could further link to the time lapse of how the environment is negatively declining leading to a world of plastic”. This has not been as clearly identified in the given text on the unseen artists. The themes and ideas of the works are communicated competently, although there is a lack of development of thought. The work achieves the middle of band 3.			
AO4	Communicate independent judgements demonstrating understanding of the work of creative practitioners	(16)	10
The learner has focused on the more aesthetic appearance of Nakanishi’s work to support their justifications. They have shown a sound understanding through synthesis of how they have formed their judgements throughout. However, at times their considerations appear more a little and would benefit from being supported by more relevant arguments. The work achieves the middle of band 3.			
Total mark		(60)	36

Plastic planet is becoming more of an alarming issue because from the seas to the land, Earth is becoming a plastic planet and 79% of the plastic waste ever created is still in our environment. Plastic pollution is now everywhere, it's in the sea, it on the beaches and its causing more harm than ever. This problem is becoming more of a reality rather than a possibility and its moving at a significantly fast rate. Now, in our environment there is approximately 51 trillion microscopic pieces of plastic, weighing 269,000 tons. Due to there being so much plastic waste results in other wildlife being harmed in the process. For example, wildlife such as fish, dolphins, seabirds and seals are hugely effected by the waste produced as they tend to become dangerously entangled within it or mistake it for food which then leads to these animals dying or getting life threatening injuries or conditions. Plastic pollution doesn't only effect nature and its wildlife, it also has a huge negative impact on humans as well. For example, when plastic is burnt, it produces dioxin and furan. If dioxin is inhaled, it can instantly cause coughing, shortness of breath and dizziness. Dioxin also causing long term conditions such as respiratory disease and cancer. The burning of chemicals also further contributes to the damage of the ozone layer and our environment. Plastic which enters the sea causes huge amounts of damage to both humans and the animals which live in the sea also. For example, experts have had to put animals down as they was in such a poor condition, animals has up to 30 plastic bags and other large amounts of plastic packaging in their stomach and intestines, causing blockage and pain. 100,000 marine creatures a year die from plastic entanglement, this has huge significance as if nothing gets done about this the numbers of deaths are only going to get dangerously higher. Plastic fibres which entre the sea, fish go onto consuming it as food leading to fish eating materials containing pollutants which can be considered harmful for humans. Due to the nature of human consumption, we then go onto killing and eating these fish which contain harmful things, resulting in them harmful pollutants being transported into our bodies casing us further harm internally.

The artist of my choice has meaning behind his work which could link to the theme plastic planet and the natural beauty of the environment as a whole. This artist is Nobuhiro Nakanishi, and he was born in 1976 in Fukuoka. Later on in his life he then went onto completing his Post Graduate Course in 1999 and the Tokyo Zokei University, and Fine Art Sculpture. His mixed-media sculptures, three-dimensional landscapes and installations aims to bridge the gap between art and life through time-based images of nature phenomena that come as close as possible to matching how we might perceive them in reality. He creates sculptural work that attempts to preserve a singular moment in the natural world capturing deeply pigmented sunsets and brightly-lit forests in a numerous amount of tilted layer drawings. The photos in which he has taken of a certain scene, object or environment repeatedly overtime, after this he then laser prints each shot and mounts them into

acrylic which allows a slight variation from frame to frame. Then placed in chronological order, each mounted image serves as a piece of the final product. Nobuhiro Nakanishi circular arrangement of these landscapes also suggests a different concept of time itself. In each singular photograph the audience is able to see change in which is captured. Nakanishi tends to mainly portray the changes in which take place in everyday life and this could lead onto linking to the theme of planet plastic, this is because it could suggest how the environment is significantly changing in a negative concept. Due to the huge amounts of plastic humans use. This could then also link to how wildlife is changing too, however, the wildlife is decreasing and becoming at more risk of becoming extinct and this is one of the most important changes and this needs to be prevented!

The way Nobuhiro Nakanishi explains his work is by him not being able to believe that time can be grasped, however, he has recently tried to show the audience what it could look like if we could capture it. Nakanishi states that “time itself has no shape or boundary and cannot be fixed or grasped. When we look at the photographs in these sculptures, we attempt to fill in the gaps between the individual images” this is the meaning behind why Nobuhiro Nakanishi left gaps in-between his art work and wants the viewer to fill these gaps with their own memories. He further goes onto saying “we draw out physical experiences to fill in the missing time and space, both ephemeral and vague. In this series, I attempt to depict time and space as sensations shared by both the viewer and the artist.” Humans have disconnected from overall senses of continuity and change suggesting that humans are not able to change as a whole. By grasping invisible space and time, Nakanishi challenges himself to visualise and represent images between nature and its reflection through the body. Nobuhiro Nakanishi sculpture is defined by the thought, awareness and method it employs; it is the way we perceive the world.

Another style of Nobuhiro Nakanishi work is stripe drawings and these are composed of an infinite number of lines drawn in pencil. Drawing these lines at set intervals creates gaps in-between, deliberately leaving empty spaces (similarly to the rest of this work). These lines and spaces create shapes that seem to encroach upon each other, yet coexist harmoniously. For this specific art, his aims are to depict landscapes where contours, spatial distances and physical boundaries dissolve, like the infinitesimal world we see through a microscope.

Nobuhiro Nakanishi working successfully links to the theme planet plastic as he further states “we are all subject to the passing of time, yet each of us feel and perceive it in our own way” suggesting he is able to recognise that different people have different views on the earth, and this could also link to why some individuals are ignorant towards the issues involved in our plastic planet, and some people don’t take into consideration what may occur in the near future. As a whole, the effect of his work shows movement and the subtle passage of time, which could further link to the time lapse of how the environment is negatively declining leading to a world of plastic, and this can fully link to the theme of ‘planet plastic’. The artists has also stated that “viewers to experience the ephemerality of time and makes their perception expand to the gap in between each moment. The interplay between positive and negative space.” This could suggests both of the positives and negatives when it comes to the environment. For example the positivity could be the beauty and how nature has the ability to show perfection and inspire us as humans, however, the negativity could be the way in which humans are damaging the earth and in 12 years the damage in which has been done will become irreversible. Nobuhiro Nakanishi work shows the positive side of the environment and he captures this to show his audience exactly what the environment should look like, however the reality is that the in the near future our environment will no longer look like this. This could further link to his quote “illusions and reality are endlessly turning in this world”.

Other artists in which could be compared and contrasted with Nobuhiro Nakanishi are Tim Noble and Sue Webster. These two individuals work as a collaborative couple to create their own artwork. They were introduced to each other later on in the 1980’s and then went onto graduating from art school and beginning to create their own unique work from rubbish materials. Similarly to Nobuhiro Nakanishi, this couple turn garage and salvaged materials into complex and visually surprising sculptural installations. Tim Noble and Sue Webster manipulate and transform base materials, often using self-portraiture to undermine the notion of celebrity. They then go onto challenging the viewers to consider what they are looking at and what their expectations are. This fully links to my chosen artist Nobuhiro Nakanishi, this is because the natural beauty in which is captured in Nakanishi’s work is a reflection of how the environment should look, and it should not be filled with pollution, waste and chemicals. His art work as a whole clearly shows the perfection of nature, however, the reality is that the environment will no longer be looking this beautiful if we continue to damage

it. Both Tim Noble and Sue Webster and Nobuhiro Nakanishi have a focusing point on expectations and the true reality behind their artwork. Although Nakanishi's work focuses on the expectation and reality of nature, Noble and Webster's work is often about a relationship, a merging or a contradiction, a paring of a spectacular and serious that explore psychology and the way that meaning are attached to images.

Although there are a few similarities between the artists, there are some differences that stand out also. These differences include that Tim Noble and Sue Webster physically use garbage and salvaged materials to create installations, which also helps to recycle as they are putting waste products their work and reusing it and putting it towards something with a meaning. This has a huge importance as recycling needs to happen all the time, therefore the fact that they have used waste and recycled it into as something beautiful as their work/the shadow may help to raise awareness on the importance of recycling plastic waste. On the other hand, Nobuhiro Nakanishi takes photographs of environments, laser prints each shot and mounts them onto acrylic, and this is how he presents his installation. The use of plastic in his work, *Light of Forest*, could also help raise awareness but not as much as the art piece *Dirty White Trash*. However, it shows that it is still essential to know the importance of having our environment.

The inspiration between the two artists were also different as Tim Noble and Sue Webster were hugely inspired by music, punk music tended to have a big influence on their art work. Nobel states that punk successfully “offered a direct and instant meaning of producing products or things” Webster also stated that when they were “looking for something to take their breath away because if it does that to us we’ve pushed it as far as it will go”. These quotes suggest that they work from inspiration and once they have found that inspiration they push it until it is perfect. However, Nobuhiro Nakanishi is clearly inspired by the different types of landscapes and how he can capture them to present it in a way where people can be inspired by it or relate to it. “Each of us feels and perceive it in our own way” this statement suggests that he is allowing both himself and the viewers to depict his art to fit their needs and inspiration, and to depict time and space as the sensations are shared.

To conclude, as a whole, the main obvious similarity in which these artists share is the fact they both link to the theme 'planted plastic'. However, I think that my chosen artist Nobuhiro Nakanishi explored the theme more successfully than the collaborative couple Tim Noble and Sue Webster. I think this because he explores the theme in a more unique way in which needs looking into more closely and paying more attention to detail due to the theme being more of a hidden message rather than an obvious one meaning that the viewer would have to really focus on his art and be intrigued enough to understand the message hidden. My personal opinion on Nakanishi's work is that it is extremely clear that he focuses on the perfection of nature and how it is viewed and perceived in a number of different ways. Whilst looking at the different angles of his art work, it gives off a calming and relaxing sensation when moving around the sculptures and installations, this could be because Nobuhiro Nakanishi includes natural atmospheres such as greenery, skies and sun-sets. Whilst looking at his work, the art is slowly moving to fit the audience's eyes and their own perspective which could suggest whether the viewer wants to pay attention to his meaning or not. His art work is presented in a different way so that people can look at it from different viewpoints, and this could be seen as effective as it helps the audience to view the art however they want to. Although Tim Noble and Sue Webster's work allows the viewer to do this also, Nakanishi's work purposely leaves gaps from frame to frame so that the viewer is able to depict it the way they want and fill it with their own imagination or memories. By doing this he is interacting with the audience and taking them into consideration which could then help to encourage or influence them into paying more attention to the meaning behind his work, which could then result in raising awareness on the 'planet plastic' situation. As a whole I think that Nobuhiro Nakanishi's work is the best to look at as it fully explores the environment and its beauty and the message behind it fully links to the theme plastic planet. Whereas the main meaning behind Noble and Webster's work is relationships therefore he doesn't state any involvement with plastic planet. The only thing which 100% links to the theme is how the two artists used waste and garbage in their own work and even then its meaning relates more to people as seen, people's expectations and reality's.

Learner 5

Practitioner 1 (Part A):

Practitioner 2 & artwork (Part B):

Theme:

Exam series:

Jenny Saville

“Self” by Marc Quinn

The Human Condition

January 2019



AO1	Be able to apply an effective investigation process to inform understanding of creative practitioners	(12)	8
The learner demonstrates a considered selection and competent use and application of research throughout. The research into, Jenny Saville, clearly supports and generally informs understanding although not comprehensively, and the references used from the given text on Marc Quinn are generally are not as competent. The article has an adequate structure and provides evidence of competent application. The work achieves the middle of band 3.			
AO2	Demonstrate the ability to visually analyse the work of creative practitioners	(20)	12
This learner has demonstrated a competent ability to analyse visual components in the work, there are references to specific works to support their analysis e.g. in Jenny Saville's use of colour, oil paint and composition (close up) how this constructs meaning, and to the colour of blood in Marc Quinn's self, which demonstrates a competent understanding. There is appropriate and competent use of specialist terminology. The work achieves the top of band 3.			
AO3	Demonstrate understanding of how contextual factors relate to creative practitioners' work	(12)	8
There are some competent references made regarding both the artists artistic influences, these have been related to the purpose and meaning in both artists work. Some wider contextual references have been made relevant to Saville relationship with issues that "...pushes the boundaries", this has not as clearly been identified in the given text on Quinn. The themes and ideas of the works are communicated competently, although there is a lack of development. There is some reference to artists that have influenced both these practitioners. The work achieves the middle of band 3.			
AO4	Communicate independent judgements demonstrating understanding of the work of creative practitioners	(16)	9
The learner has focused on the more emotional appearance of Saville's work to support their justifications. They have shown at a sound understanding through synthesis of information. They have formed their judgements throughout, however, at times their considerations appear literal and would benefit from more development. The work achieves the bottom of band 3.			
Total mark		(60)	37

The Human Condition

This is the Human Condition: the characteristics, key events, and situations which compose the essentials of human existence, such as birth, growth, emotionality, aspiration, conflict and morality all fit into the Human Condition. Our physicality and ideas of beauty have been idealised on a large extent in the 21st Century so that being fat, looking old, having flaws, cellulite, stretch marks and other imperfections equates as the same as being ugly. Many artists have explored the idea of human physical beauty and the relationship between external and internal beauty.

Jenny Saville, born May 7th, 1970, in Cambridge is an anti-beauty contemporary British painter. Jenny Saville cites her uncle; Paul Saville who is an artist, art historian, and former head of Liberal Arts at Clare College, as an early influence of hers. It has been said that her painting is in style of Lucien Freud and Peter Paul Rubens work, as she has been inspired by them. You can see the link between Saville and Lucien Freud's work as this is due to traditional figurative oil painting and 'Unromantic view' of women. Her work majors around women who think they are fat and so ugly but the reality is they've been indoctrinated into thinking that. As a result, Saville pushes the boundaries of what people in today's society regard as attractive; she explores beauty, feminism, womanhood, social impacts, modernism and identity.

1993, a post-Thatcher materialistic society had started to pick out the littlest flaws in other people, especially women. In one of Saville's paintings, *'Cindy'*, she paints this woman who is getting a nose job. It is a close up portrait to enhance every little detail of the woman in the painting. Her painting shows interest in natural physicality of the human body and the contemporary possibilities of surgery. Just like majority of Saville's work, it has been painted with neutral colours showing power in naturalism. Oil paintings are thick; it creates more of a dimension. Plastic surgery is a key event in life, which shows change. As the painting is a close up portrait, it shows the features of the woman's face such as the cracked skin around her lips. This is to 'reveal hints of her insides'. The bruise like under eye circles, blood shot, red outlined eyes can be a sign of weakness within the woman herself, as she is trying to fit into this social concept of how women in today's society should look like and to construct a new identity. However, Jenny Saville goes against this idea of male perception of women and how they should look. To get more understanding of plastic surgery and how the human body works, she watched a surgeon perform plastic surgery. Her work has been described as "post painterly"; this is because her paintings are projecting sense of self consciousness about how they were created. Saville's work is known for her large scale paintings and women in nude and it has been said her work is phenomenal. One interview with The Guardian has said that "...its scale works against claustrophobia; though she has had to remove ceiling tiles in a few places, the better to

accommodate the taller of her paintings”. Although her paintings are on a larger scale, this piece is not as big as you’d expect it to be. It’s a small 56x46cm painting but because it is a close-up we can focus on the scars and the disfiguration of the post-surgery face. She has emphasised the imperfections that people have and uses ‘ugly’ women who have flaws to be much more attractive to paint. Her work has made me feel more expressive and has given me the understanding in why women have chosen to change the way they look. This is because her work addresses the negative experience that women get since they do not look ‘beautiful’ and feel ‘ugly, when in reality they are just taught to think they are.

Marc Quinn, born 1964 is also a leading British contemporary artist. He was one of the founding figures of the Young British Artists in the early 1990s. Quinn studied History of Art, but did not go to college like his contemporaries and in its place; he worked as an assistant to the sculptor Barry Flanagan. Quin makes art about the importance behind identity and beauty and why people are obligated to make transformations. He has been inspired by Rembrandt who made self-portraits that chartered his own journey throughout life. He characterizes current and social history in his work. He explores identity, sexuality, gender, beauty and fragility of existence.

Modelled on Marc Quinn himself, Quinn has designed a life size cast of his own head using his own blood, frozen. His work shows questions notions of beauty and emphasis on the human existence. Just like majority of his work, *'Marc Quinn, self'* is just like the much of the rest of his work. His work have no emotions and are very monotone which could show the idea of what he is exploring and that everyone is the equal. Sexuality, gender and beauty should not change your perspective on a person. He uses a diverse range of materials in his work such as DNA, ice, blood, flowers marble and bronze. These material have a common link; natural resources which links to his work about modernism. His piece uses one of these materials (blood); this is used because Quinn wants to bring 'real life into art'. The inspiration he has got from Rembrandt explains why his work is very naturalistic and why he uses natural resources to make his work of art. This is because the theme he is exploring is all linked to the human condition. His work is discovering real life and he's bringing them two together and to do that, he is using natural resources to produce his work. The reason he is using himself for his work of art isn't to show his own emotions and understandings but to show others views and perspectives as well. Blood is the colour of red, which commonly links to the emotion passion. However, we can see the contradiction between the colour and monotone facial expression. To the viewer, Quinn's life size work can make them uncomfortable especially when the whole thing is made out of artist's own blood. Some critics think his work is very empathetic and deeply searching. They say it reveals that which is usually hidden. Other critics compose that he produces work with little meaning. However Quinn carries on to produce thoughtful and challenging

work that responds to current culture. He said in his 2015 interview with the Daily Telegraph that ‘If the public don’t like my art now, maybe they will in 5 years’ time’.

These two artists work have been producing their work around the same time, have a very similar concept behind their work, and are both British contemporary artists. Their work has been made to show the understanding behind their work which is identity, gender, beauty, modernism, social impacts, sexuality, and the fragility of existence. I have noticed that Marc Quinn has essentially worked with men on his work and Jenny Saville has essentially worked with women on hers. However, both artists have explored the other genders showing equality within their work. For example; Quinn’s marble sculpture ‘*Breath*’, Alison Lapper, a pregnant disabled artist and Saville’s oil on canvas painting ‘*passage*’, portrait of a transvestite. Both artists have portrayed their message to a large extent by using different materials, such as oil paints, natural resources (blood, flowers, DNA etc.). Even though Saville only uses one source of material, the use of different colour makes her work stand out. It displays the different emotions behind the women who are obese, transvestite, getting surgery. Quinn’s work stands out because of the 3D casts he produces, particularly as they have been made using different materials. Both artist’s work explore the human condition by asking us questions about the relationship between external appearances and what goes on underneath. They ask us to question our responses to external appearance and the importance we give it.

Quinn's work is 3D sculpture and uses blood as the very unusual material to make his very familiar face. Saville uses scale to exaggerate the natural colours using familiar materials of oil paints. So both artists use both the familiar and unusual in contrast to attract the viewer, however they each do this in different ways.

In my opinion I think Jenny Saville's piece is more effective in addressing the theme of the 'Human Condition'. Personally, her painting has more emotional appeal for me and it creates awareness about plastic surgery and the female self-image as she has conveyed this within her work. In her piece, Saville is focusing on the way she portrays the honesty of change women go through. She is producing all this work for others to look at and realise the meaning behind her work. She is not painting in defence of 'fat' and 'ugly' people, but she is painting them to portray the wellbeing of a woman however they may look. As a result, she has observed plastic surgeons at work, and takes notes for her subject of the body in suffering and agony, as well. Saville's art piece '*Cindy*' connects well to the 'Human Condition' by covering emotional growth, conflict and aspiration. This is done by painting these women who have been conflicted by society on their looks and shape of figure and Saville shows their emotional growth by painting them in a way that maybe no male painter would even consider. Her work is an emotional outcast to women who think they're fat and ugly but Saville has said that "I'm not painting disgusting, big women. I'm painting women who've been made to think they're big and disgusting." Quinn's sculpture does not connect with me in the same way. Maybe it is because I am a young woman and so can better relate to Saville. Quinn's frozen head leaves me cold, whereas Saville's portrait cries out for my attention.

Learner 6

Practitioner 1 (Part A):
Practitioner 2 & artwork (Part B):

Theme:
Exam series:

Sebastião Salgado
“Ignorance = Fear” by Keith
Haring
Crossing Boundaries
January 2020



AO1	Be able to apply an effective investigation process to inform understanding of creative practitioners	(12)	8
This learner has demonstrated competent and relevant use of research into the work of Sebastião Salgado. The application of the research competently supports and informs understanding. Written communication is effective and consistent. The work achieves the middle of band 3.			
AO2	Demonstrate the ability to visually analyse the work of creative practitioners	(20)	12
There is an effective ability to analyse visual elements, demonstrated in the learner's response. The learner has a competent understanding of the connections between visual elements and subject matter and meaning. They have included references to specific works, and this supports the analysis. Specialist terminology is used competently throughout. The work achieves the top of band 3 but does not have sufficient effective or purposeful characteristics to move it into band 4.			
AO3	Demonstrate understanding of how contextual factors relate to creative practitioners' work	(12)	8
Contextual factors have been competently described and there is some evidence that this has supported analysis. The learner has identified theme and ideas within the work, but the comments are used repetitively through the report. The work achieves the middle of mark band 3.			
AO4	Communicate independent judgements demonstrating understanding of the work of creative practitioners	(16)	10
The learner has provided evidence of a sound understanding with clear justification. They have provided appropriate supporting arguments but again the commentary is quite repetitive. The work achieves the middle of mark band 3			
Total mark		(60)	38

“What is it about a dull yellow metal that drives men to abandon their homes, sell their belongings and cross a continent in order to risk life, limbs and sanity for a dream?” Sebastiao Salgado quoted. “Mining gold” was one of Sebastiao Salgado’s many photographs he took for his project ‘Gold’ in 1986. He based his project in the Serra Pelada gold mine in Brazil, a strip of land where gold was discovered years beforehand in the 1970s which began a surge of working class men, over 10,000 miners, driven by desire, hope and desperation to begin mining for gold for the chance of wealth and a better life for themselves and their families. Salgado has captured this photograph with our attention being drawn towards the lower bodies of the miners climbing uphill for work, we are only able to see an overcrowding sea of men’s bodies as Salgado’s captured their damp clothing and dirty bodies as they continue to strive for hope restlessly uphill, a demonstration he wanted to show of the overwhelming reality of how desperate working class miners were in order to work in such awful and dangerous conditions for the chance of wealth. His photograph seems to define a generation of working class Brazilian men where they are determined to seek any work in order to make a living. Salgado’s use of black and white style for his images is consistent throughout his many projects, as he once quoted, “when I see a spot of colour, I am one hundred percent sure this spot of colour would be much more important than the personality. With black and white, all becomes grey and there is no more disturbance”, which enables our attention to be drawn only towards the actions of the miners which as a result becomes a great contrast. The style of black and white enables us to see the struggle the many miners went through for the chance of finding wealth, rather than the image being distracted by colour. The style provides a sense of equality within the crowd of men, as they all desire the same wealth as each other. This choice of style encourages us to view them as a community of working men, rather than a group of individuals. The use of colour, on the other hand, would have disrupted the message and provide them with identities which is the opposite of what Salgado was trying to achieve within his work.

Keith Haring's work of 'ignorance = fear' was one of his many pieces of artwork which challenged divided opinion at the time in western society in the midst of the AIDS crisis during the 1980s. Initially inspired by artists such as Walt Disney and Dr Seuss for their world renowned cartoon designs, along with artists such as Andy Warhol for his association with pop art culture due to his use of radiant and vibrant colours in much of his work, Haring combined these early inspirations in an attempt to form a public sense of recognition and individuality for his own art which later led to his work becoming associated with pop culture in merchandise, a controversial decision in art where he sold his work for cheap prices. The pop art culture was a relatively new culture of art beginning in the 1960s with artists such as Andy Warhol beginning the trend, and so his work would have appealed to people from not only his generation but also the younger generation due to the colour and vibrancy that was associated with it. Along with his choice of bright and eye catching colours and iconic figures, Haring commonly attached powerful yet subtle messages along with his art work in an effort to relate to his own views and ideologies with matters such as homophobia and the AIDS/HIV crisis in this case for example. The HIV/AIDS crisis sparked fear and loathing towards the LGBT community during the 1980s, with the disease being associated with the gay community in an attempt by some to discriminate against others and segregate them from mainstream. As a gay man himself, Haring felt it was his responsibility as a well-respected artist and a member of the LGBT community to challenge the social stereotype of AIDS and HIV by showing his support for patients suffering from the disease in an attempt to gain support from the public. The three simplistic, genderless human figures he used in many of his artworks each represent the Japanese proverb of "see no evil, hear no evil, speak no evil", symbolising his view of the USA government's poor handling with the HIV/AIDS epidemic during the 1980s, along with the message of "Ignorance = fear", an attempt by Haring to make people talk and discuss the topic of AIDS rather than simply

showing ignorance and loathing towards patients diagnosed with the disease as well as people from the LGBT community. Through his vibrant pastel colours and childlike figures he uses such as the red and blue in this image, his work became more exclusive towards the public rather than simply artists, which created a stable platform for him to then voice his views on major topics such as the AIDS crisis. The font in which he has the words “ignorance = fear” and “silence = death, fight AIDS act up” follows the same style which he has consistently used throughout his previous work, and so by using large, colourful capital letter writing it comes across as eye catching to the viewer and quickly resonates with the message he is trying to send, which brings a sense of urgency and importance to the situation because of the way it is written.

The theme of crossing boundaries is a diverse and broad one which can be interpreted in many ways by artists. For Sebastiao Salgado, crossing boundaries in his photography was demonstrated as he captured an overcrowded group of men climbing uphill in search of finding gold, crossing boundaries into their inner feelings of desperation and determination to work in such dreadful conditions in the hope they would achieve wealth and a better way of life. Having studied economy at a high educational level, Salgado understands the social backgrounds of the miners in his photography and can empathise with the struggle they face as they work relentlessly in search of finding wealth in order to provide for themselves and their families. Originating from a third world country in Brazil, it's astonishing to see the lengths working class men chose to endure in Salgado's project Gold In their search for wealth and a better life, due to the uncomfortable nature to see the crowd of miners cross boundaries together into uncertainty as they climb to work with the knowledge of the uncertainty they will come back any richer, as many may argue it is a demonstration of how badly the working class have been treated in Brazil for decades. Keith Haring's art, on the other hand, links to the topic of crossing boundaries through his attempt to challenge the divided opinion of the HIV/AIDS crisis and to go against popular opinion in America during the 1980s. It was a period where many believed the HIV/AIDS virus to be simply connected to gay men through intercourse, which

later led to stigmas being connected with the gay community in western society and the attempts of segregating them from mainstream society. Haring used his popular work as a platform to voice his opinions and views on matters such as the HIV/AIDS crisis, knowing it would attract wide spread attention from the public. Because he had such a diverse audience with members of different communities and interests due to his work appearing very exclusive due to its colourful and simplistic nature which had a positive reception with the greater public, it meant he was able to voice his opinions towards a wide range of people who could then debate and argue the subject matter. Along with Haring being an AIDS patient himself and being part of the LGBT community, it meant that there was a great personal connection with the subject matter and so he felt compelled to act as a voice not only for his generation, but for those suffering from AIDS and members of the LGBT community in America, and so he was crossing boundaries by challenging with the many people in western society that greatly opposed his views as a gay man suffering from AIDS and the stigma that came with the identity and illness.

Overall, I firmly believe the artist whose work links most appropriately with the topic of crossing boundaries is Keith Haring's "ignorance = fear". As much as I admire Sebastiao Salgado's photograph of "mining brazil" along with the black and white style and angle which he took of the crowd of miners which resonated with me the depths which some would go in order to achieve a dream, I felt Keith Haring's "ignorance = fear" was more appropriate based on the time it was created along with the context to why he painted it. The pop art culture he associated with would have appealed too many from his generation and those growing up in the seventies and eighties through the simplistic and radiant choice of colour and design he drew inspiration from artists such as Andy Warhol and Dr Seuss, as many pop artists such as Warhol drew inspiration from pop culture from themes such as

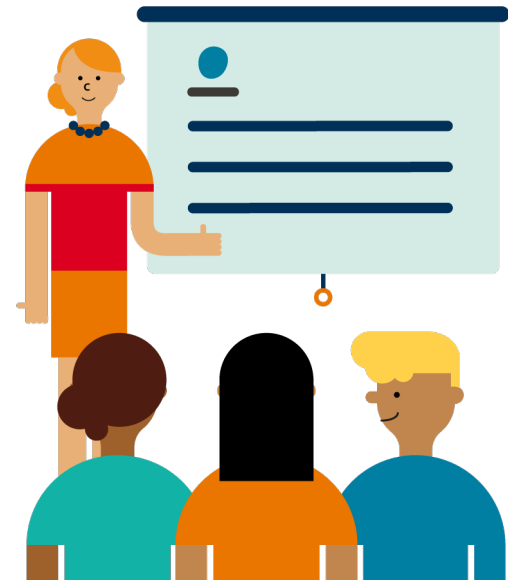
film, television, music and fashion subculture including his work on Marilyn Monroe, for instance. Because of this relation with other themes of entertainment, it meant artists such as Haring were able to gain popularity with their work and relate back to young people during the 1980s where themes such as music and fashion were constantly evolving, as Haring quoted, “All kinds of people would stop and look at the huge drawing and many were eager to comment on their feelings towards it. This was the first time I realized how many people could enjoy art if they were given the chance. These were not the people I saw in the museums or in the galleries but a cross section of humanity that cut across all boundaries”. This also meant he was able to project his views through his art towards his generation and the public, speaking out against topics such as homophobia, racism, drug addiction and in this case AIDs awareness. He was able to combine his views with his pop art which often meant his eccentric colours and genderless human figures would be complimented by the message he wanted to send to the public, beginning both debates about the topics he put forward as well as discussions regarding his art itself. Due to the challenges he made towards topics such as AIDS awareness, something which was seen as a death sentence along with the social stigma attached with having the disease during the 1980s, I believe Haring had to cross personal and social boundaries in order to express himself in his own artwork facing both criticism from the public and other artists for his outspoken views in which was no doubt a very difficult time to be gay or have HIV/AIDs.

Learner 7

Practitioner 1 (Part A):
Practitioner 2 & artwork (Part B):

Theme:
Exam series:

Steve McPherson
“Dirty White Trash (with
Gulls)” by Tim Noble & Sue
Webster
Planet Plastic
June 2019



AO1	Be able to apply an effective investigation process to inform understanding of creative practitioners	(12)	11
The learner has demonstrated a perceptive and purposeful selection of research material, there is strong and engaging evidence that this has been effectively applied to support their enquiry, as well as to develop and support their understanding. There are insightful observations, which demonstrate the learner has applied their research consistently with strong reference to the theme. This work achieves high marks for assessment outcome 1.			
AO2	Demonstrate the ability to visually analyse the work of creative practitioners	(20)	17
There is a consistent and sophisticated approach to analysing visual elements, demonstrated throughout. This learner clearly understands the connections between visual elements and subject matter and meaning. They have included a variety of pertinent and insightful references, although these are not always as well developed when referring to the work by the unseen artist. Specialist terminology is generally used with authority throughout. This work achieves the bottom of mark band 5			
AO3	Demonstrate understanding of how contextual factors relate to creative practitioners' work	(12)	10
There are several relevant contextual factors relating to both artists, bearing in mind the learner only has access to the given text on the unseen artists. These factors have been extracted by the learner from the given text with effective, insightful and informative acknowledgements of contextual factors. Themes and ideas have been clearly identified and some effective links made. This work achieves the bottom of mark band 4.			
AO4	Communicate independent judgements demonstrating understanding of the work of creative practitioners	(16)	14
The learner has provided a confident, convincing and comprehensive justification. They have referred to both practitioners, although references to McPherson are in more depth (which may be expected). The learner shows effective synthesis of information in relation to the unseen artists. They perceptively and personally relate these justifications to the theme. "McPhersons work retains a complexity that makes the reader question and distinguish the destruction through the mechanic aesthetic and structural composition of his work, in comparison to Noble and Webster's whose work takes too much of a literal approach to the theme". This work achieves the middle of mark band 4.			
Total mark		(60)	52

In recent times the issue of plastic pollution has become one of global concern. Our insatiable demand for consumer goods has set motion to the staggering amounts of plastic that we now see. What once was seen as a limitless breakthrough now plagues our ecosystems, with 79% of plastic overflowing landfills and turns our oceans into mass graves. As a society we have become more aware of our impact on the environment and yet despite this we still bear witness to the current inflating statistics of plastic pollution. In 2016 our world-wide population is estimated to have to have produced over 320 million tons of plastic which is estimated to double by 2034. In addition to this an average of 2 million plastic bags are used per minute, in spite of each taking anywhere from 10 to 10,000 years to decompose, each is only used for a meagre 12 minutes. It is clear from these figures that a change in attitude isn't enough, without action it is impossible for us to see immediate and effective change. Our proliferation of plastic has led to many countries implementing laws on its use in an attempt to break society's addiction with the non-sustainable material. Kenya has brought in a complete ban on plastic bags whilst countries such as England, Italy and Ireland have introduced taxes on the single use bags. This proved to be effective when in 2002 Ireland saw a 90% decrease in usage and litter from the material. However, the concern of plastic pollution doesn't just extend to Government policy, with every platform from news headlines to social media sparking a much needed conversation- how we can reduce and help recover from the detrimental effects of what is now a planet plastic. The theme of plastic pollution is also explored through art with creative practitioners like Steve McPherson, Tim Noble and Sue Webster using their platform to share their thought-provoking work that's based around the notion of planet plastic.

Artist Steve McPherson has been producing environmental-based art work for over 25 years. Describing his artwork as "21st century archaeology", McPherson's work centres on the theme of plastic pollution, more notably marine pollution, through using discarded plastic to shed light on society's wasteful nature and to educate how we contribute to the problem of plastic pollution.

McPherson's artwork comes in a range of forms such as assemblage, instillation, sculptural objects, bookwork's, photography and sound. The colour-blind artist directed his interest in art after his dream of becoming an RAF pilot was no longer possible, it was art in fact that discovered his condition when he was just 8 years old. McPherson achieved a degree in fine arts at the Kent institution of art and design and a masters in sculpture at the Winchester school of arts, after finishing his masters he decided to become a part-time lecturer which he then gave up in order to pursue his career as a full-time artist. McPherson's art work focuses specifically on marine pollution with his projects such as "absent histories" and "entanglements" aiming to enlighten the viewer of the increasing plastic levels and a need to conserve our oceans. Born on the coast of Kent McPherson says "the beaches have always been my sanctuary" thus it's evident that the decay of our oceans and marine life is a strong source of influence in his work. McPherson not only shares his passion for marine conservation through displaying his artwork but also holds talks with school children about the responsibility we each have when it comes to plastic and the way we use it.

McPherson's piece titled "Annuli" is part of his collective colour-field work from the project "absent histories". The colourful and chaotic assemblage, shaped in a circular form, is compartmented of plastic debris sourced from the local beaches of Kent. The plastic used in "Annuli" incorporates household objects from cutlery to brushes, each separated into their bold and eye-catching colour groups. McPherson's clever decision to use commonplace objects helps the viewer relate to their part in plastic pollution as it is our throw-away outlook that is the root cause of birthing what will become a planet of plastic. On first seeing this creation, it almost resembles that of a colour wheel with different shades of colour visualising a striking yet complex piece. One half of the circle uses livelier colours such as green, orange, red and yellow. This contrasts to the other half where we see rustier, darker colours like blue, grey and black. Through the segregation of colour McPherson creates a division of sectors, with each merging into the next. This symbolises the cycle of our earth with the vibrant colours conveying the natural aspect of our environment and the duller colours embodying the current destruction of our planet. Here McPherson uses the viewers association of

colour to convey the message that our planet is slowly becoming one of plastic. McPherson also uses the medium of plastic in a new and interesting way, by arranging the materials in a precise and organised form rather than joining the pieces together to make a sculpture. The composition of the artwork exhibits our plastic waste in a very matter of fact method, McPherson's way of showing us the extent of our plastic use in a visually simple design. McPherson describes his work to be "21st century archaeology" and this influence can be seen through the innovative patterns which resemble that of some archaeological designs. His "contemporary and future archaeology" highlights how in the future all that will remain from our generation is the plastic debris and damage we have produced, showing how society's morphed into a planet that will soon become unrecognisable. Steve McPherson imitates and emphasizes the demand for plastic, in a world which heavily relies on its production, by using plastic as the only medium, forcing the viewer to associate it with the negative impacts on our planet. Thus we can see "annuli" as McPherson's prediction of what is verging on a planet plastic.

Another artist who explores the concept of planet plastic is the collaborative duo Tim Noble and Sue Webster. The couple met in the late 1980's after graduating from art school, it was after this both started crafting distinctive and imaginative work. The 1990's underwent an influential and developing period known as Young British Artists, with Damien Hirst, Gary Hume, Tracey Emin and Marcus Harvey creating work during this time. With their new attitude towards using materials and inventive processes, the Young British Artists (YBA'S) became prominent figures in their creative field. The duo generate complex and resourceful sculptural installations from salvaged materials and waste, remoulding the resources, using self-portraiture to challenge the concept of celebrity. Their work strives to make the viewer question what they are looking at and what their expectations are, as their work revolves around merging contradictions and discovering how meanings are attached to images. Despite claiming to draw inspiration from music specifically the punk genre, their work has fell under criticism for referencing previous artists such as Antony Caro's metal sculptures and Giuseppe Arcimboldo's composite sculptures. However, the pair state they were not aware of Arcimboldo's work and focus on creating something that will "take our breath away" straying from the "mundane things that close down your mind".

Noble and Webster's light projector piece "Dirty white trash (with Gulls)" is a creative representation of plastic waste. The work consists of a pile of trash which was six months' worth of artist's rubbish, piled in the middle of the floor, consisting of plastic cups and food wrappers to general waste. Positioned at the front of the heaped rubbish are two taxidermy seagulls, who appear to be consuming plastic waste in search for food linking the dangerous impacts plastic pollution has on sea mammals, with an estimated 100,000 marine mammals dying due to many not properly discarding of waste. The final component of the work is a light projector which casts the shadow of two people on a wall, sat back to back appearing to hold a cigarette and a glass, directed behind the pile of plastic waste. Surrounding the shadow of the two figures is a semi-circle of light which draws attention to the black outline of people. The visual created by this piece of work challenges the viewer to question what they are actually seeing, from the shadowed figures to the seagulls it can be quite hard to distinguish what the piece is trying to emot. Despite appearing to be randomly placed, the presents plastic pollution in a realistic light as it shows how this issue isn't aesthetic or polished but rather just an accumulation of waste that humans are responsible for. Furthermore the plastic waste is composited in between the projection and the taxidermy seagulls hinting at how society is slowly driving itself away from nature through working towards its destruction.

Both artists successfully explore the concept of "planet plastic" in innovative and different ways, however, I feel as if McPherson's work fits best with a brief that aims to enlighten our readers on the current global concern of plastic pollution. McPherson's work retains a complexity that makes the reader question and distinguish the destruction through the mechanic aesthetic and structural composition of his work, in comparison to Noble and Webster's whose work takes too much of a literal approach to the theme. Despite, "Dirty white trash" appealing to a more youthful audience as a result of embedding different components into their work such as the projector, rubbish and taxidermy seagulls I think this piece borders on giving plastic pollution a quirky and glamorised portrayal due to the shadowed figures which align with a retro and edgy aesthetic. Considering

McPherson's limited medium I feel as the brief of "planet plastic" has been explored on a deeper level, as the entire art-work is made from plastic debris which has been found in the ocean. Thus McPherson's work is made up of waste that society as a whole is responsible for in comparison to "Dirty white trash" which only consists of "six months' worth of artist's trash", making the viewer connect more to the artwork and thus the topic. I also find that the ultra-modern and mechanic visuals are more intriguing for a contemporary audience as the work is almost indistinguishable making it hard to define what it is McPherson has created. The fact that the viewer may not understand it is what increases its appeal as I feel as a society we are intrigued by that which we have not seen before and that we do not understand. Bearing this in mind I feel as McPherson's piece "Annuli" links best to planet plastic as it symbolises the continual growth of our planet from its natural state to its current stage where we see the growing statistics of plastic pollution in all its forms. "Annuli" studies the breakdown of our planet as a direct cause of our uncontrollable demand for plastic, shown through the broken and salvaged pieces of debris which infers the decay of our society which will inevitably birth a planet of plastic.

Learner 8

Practitioner 1 (Part A):

Practitioner 2 & artwork (Part B):

Theme:

Exam series:

Jenny Saville

“Self” by Marc Quinn

The Human Condition

January 2019



AO1	Be able to apply an effective investigation process to inform understanding of creative practitioners	(12)	12
This learner has provided evidence of a perceptive and purposeful selection of research material, there is strong and engaging evidence that this has been effectively applied to support their enquiry, (especially with the connection made with Cindy Sherman) as well as to develop and support their understanding. There are insightful observations which demonstrate the learner has applied their research consistently. This learner achieves full marks for assessment outcome 1.			
AO2	Demonstrate the ability to visually analyse the work of creative practitioners	(20)	18
There is a consistent and sophisticated approach to analysing visual elements, demonstrated throughout. This learners clearly understands the connections between visual elements, subject matter and meaning. They have included a variety of pertinent and insightful references, although these are not always as well developed when referring to the work by Marc Quinn. Specialist terminology is generally used with authority throughout. This work achieves the middle of mark band 5.			
AO3	Demonstrate understanding of how contextual factors relate to creative practitioners' work	(12)	10
There are several relevant contextual factors developed relating to both artists. For Marc Quinn, these factors have been extracted by the learner from the given text with effective, insightful and informative acknowledgements of contextual factors. Themes and ideas have been competently identified and some effective links made. With reference to Jenny Saville, more could have been made of her personal influences as well as the links to other artists. This work achieves the bottom of mark band 4.			
AO4	Communicate independent judgements demonstrating understanding of the work of creative practitioners	(16)	15
The learner has provided a confident, convincing and comprehensive justification. They have referred to both practitioners, although Jenny Saville in more depth (which may be expected), the learner shows effective synthesis of information from the limited text on Marc Quinn, they do perceptively and personally relate these justifications to the theme. For e.g. "Saville challenges Quinn's ideology and argues that one may not feel comfortable in the skin that they are necessarily born in and has a desire to change themselves so that they can conform to their own ideas of self-beauty, thus consequently accepting a person's compelling desire to transform themselves". This work achieves the middle of mark band 4.			
Total mark		(60)	55

The events, life choices, experiences and emotions that we feel are all defined by the term – the human condition, a concept whereby all of the things that we experience are what make us whole. We are defined by the decisions and choices that we make in our lives as they lead us to become the person that we are today. Through the exploration of what the true meaning of being human is, I have attempted to uncover the definition of the theme of the human condition through the power of art. Fascinated by Jenny Saville's feminist take on the world and Marc Quinn's challenging perception of human identity, I have consider a series of research and analysis to determine what the true representation of the human condition really is.

Jenny Saville, known for her rebellious, un-idealised, yet feminist praised, perception of the female body. Her un-traditional portrayal of the true beauty of a female is contrasted to the projected beliefs of society. She is mostly known for her bold paintings of over-sized women, highlighting her interest in the aesthetic of disgust. She emphasises the contemplation of beauty through her un-expected, bleak choice of colour such as mauves, yellows, browns and blues that compliment her thoroughly contemplated movement of fine brush strokes. She challenges society through her belief that “disgust is a socially circumscribed and habituated emotion” thus concluding that the ideology of disgust should merely not exist, as it is just a term created by the expectations of society. In her piece *Cindy*, analogous to the female artist, Cindy Sherman, it is clear to see that Saville is inspired by the work of the artist and photographer through her approach to the human identity and her experimental use of costume to enhance a personality. Cindy Sherman was fascinated by the ideology of being able to be a different person each day, her exploration on mental health allowed her to develop a further fascination to the concept of split personality – emphasising that although we may change our appearance and look different on the outside, we are still the same

person on the inside – a concept that bewildered Saville. Through her exploration of human beauty and her challenging perspective against the constructed society, Saville is evidently praising Sherman for her individual mind set. Throughout a lot of Saville’s work, she has made flesh the main subject of her pieces, claiming that “I paint flesh because I’m human...If you work in oil, as I do, it comes naturally. Flesh is the most beautiful thing to paint.” The bleak and bland choice of colour to represent her accurate portrayal of human flesh dominates the entire frame of the piece suggesting that one should feel beautiful in their own skin and highlighting that by using natural colours to portray this beauty, she wants the message behind her work to be taken seriously. Saville focuses on the dichotomy of beauty and disgust, continuously challenging society with their harsh opinions on women and their unachievable expectations – the pain that is felt with every figure painted as a cry for help, even despite being fictional, blasts society for not listening to their voices and slams societal expectations when claiming that it unfair. The delicate and aggressive brush strokes capture every bit of movement, a technique influenced by the artist Willem de Kooning allowing her central figures to be emotionally hollow and intellectually constructed to fit the underlying message that she is trying to portray. Saville would often make self-portraits as she was able to claim agency as the subject and author of the work, however, by depicting another person that shares the same challenging mind set as herself, she is emphasising that there should be more people acknowledging the feminist approach to beauty and identity and preaches Sherman’s attitudes as an underlying message in her praise. Saville wanted to highlight the “gap between the reality of being a woman and social expectation place on women” allowing viewers to interpret this and

move on. Saville applies the oil paint thickly to her pieces and allows the composition of the subject to be perceived as if they are escaping the picture plane, highlighting that beauty should not just be restricted to the admiration of art or the social construction to the expectations of women but that they should be talked about. Saville's main intention to incorporate the aesthetic of disgust is to capture the minds of the viewers and allow them to spark a conversation as to why her piece is disgusting and challenges an individual's definition of the term, disgusting. By transcending the barriers of beauty, Saville developed a fascination in surgical changes to the body whereby one would feel compelled to change the features of themselves in order to increase their own self-worth, a concept that Saville supported. Other works of hers include the surgical transition of transgender people and also plastic surgery. In this piece, *Cindy*, in the first two thirds of the piece, the subject seems to have an extra layer above their skin – a potential mask almost. This could be symbolic of having a metaphorical layer over the traditional concept of beauty - highlighting Saville's interest that one may feel as though their true beauty is only reached when they can physically change something about their appearance and that they should be entitled to do so. Masks are often connoted with wanting to be un-seen and un-recognisable, Saville is emphasising that the subject wants to be perceived in a different notion, in a hidden way whereby she feels the most beautiful within herself – emphasising the acceptance of self-love and that true beauty can only be achieved when one feels the most comfortable in their own skin and not conforming to what is expected of them. Like many of her viewers, my initial response to some of her work were not the most accepting as I was being dominated by the sheer size of the women shown in some of her previous work which paralleled the scale of her pieces. However, through my engaging research I was able to understand the message behind her work and gradually fall in love with its acceptance. Saville conforms to the idea of the human

condition by exploring the collective identity of what it means to be a woman within the harsh expectations of society. She preaches that you should accept yourself regardless of how you look; whether that means that you change your features or not because in your own eyes you should always continue to feel beautiful. Challenging that one's perception of beauty is different to another, Saville emphasises the human condition that we should do whatever we feel, as our decisions allow us to be the person that we are and the person that we are entitled to be.

The contemplation of beauty is also a considered theme in the work of Marc Quinn's piece, *Self*, a realistic life size sculpture of his head. Quinn challenges the traditional concept of beauty and documents his exploration of identity through his own personal journey. Quinn explores his own body as his primary source and uses this as an accurate portrayal of identity. He is fascinated by the notion that makes people feel compelled to make changes to their bodies and confronts the traditional concept of beauty. He pushes the boundaries with his work and challenges the types of materials that he uses to create his work by formerly using materials such as bread, ice, DNA, blood, flowers, marge and bronze. In his piece *Self*, Quinn has used his own blood to incorporate into his work to emphasise the realism of his resembled self-portrait sculpture. By using his own blood in his work, this allows him to have an accurate representation of himself in his sculpture and highlights the hidden beauty from within that he wants to uncover. His natural approach to his work emphasises that beauty can only be achieved through natural means - from within. The body can only function with the purpose of the heart pumping blood around the body and therefore believes that it is the natural things that we are born with that allow us to be human and not the

experiences that we endure. Quinn is attempting to make a statement that on the inside, we are all made up of the same body parts and so beauty is already achieved if we accept our natural selves as that is when true beauty is achieved. He believes that “if the public don’t like my art now maybe they will in 5 years’ time” emphasising that society’s constructed definition of beauty is consistently changing and so what might not be considered beautiful now, may well be considered beautiful in the future – therefore emphasising that we should never conform to society’s definition of beauty as it is always subject to change throughout the years and that we should just accept ourselves. Despite originally finding Marc Quinn’s work fairly creepy and sinister, it also had a fascinating and compelling desire for me to want to learn more about the motive behind it. The more I understood the conceptual message behind his work, the further I accepted this piece as a mark of beauty. Quinn’s decision to have his sculpture frozen highlights the body’s ability of lack of change. His work often resembles the fragility of existence, therefore by having his sculpture made out of ice, it is an example that if his sculpture were to fall, it would shatter into tiny fragments of ice. By doing this, Quinn is emphasising that when we feel that we have achieved beauty by accepting our natural selves, we conform to our own attitudes towards beauty and that that is where our true state of identity is, but if we let others break us – like ice, we are not able to fulfil that and therefore we should not listen to the socially constructed ideology of beauty as it subtracts the purpose of our own individual identity.

Both Jenny Saville and Marc Quinn explore the elements of the theme of the human condition in their work and highlight the contemplation of beauty through their pieces. The similar explorative themes of their work could be contributed to them both being part of the contemporary art movement and members of the Young British Artists,

thus concluding the similarities of their work due to their fascination in some of the same things. However, their approaches to the theme of the human condition are not entirely the same - Saville explores the collective identity of what it means to be a woman and challenges her perception of beauty against the socially constructed expectations of women through her rebellious pieces, whereas, Quinn explores his own individual identity and documents his journey after being influenced by Rembrandt and his self-portraits. Both attracted to the compelling desire to change one's self, Saville heavily uses this as a central focus in her work whereas Quinn merely remains fascinated by the concept. It is evident that they both share the fascination of what the true meaning of beauty is and this is made clear through their exploration of the human mind when conformed to society – they both try to challenge these societal concepts. Quinn explores the contemplation of beauty by using a different range of materials in his work, allowing him to push the boundaries with his former use of bread, ice, DNA, blood, flowers, marble and bronze. By creating a sculpture of himself, he is able to give a realistic and accurate portrayal of the literal aspects of being a human by creating a sculpture of his own head. His unusual choice of material and approach to the human identity incorporates his own DNA from his blood, something in which scientifically defines an individual human being and thus creating a realistic self-portrait and emphasising the theme of the human condition. Contrastingly, despite also having a fascination of self-portraits as shown through some of her previous works such as *Passage*, *Branded* and *Plan*, Saville's piece titled *Cindy* is a praise to the artist Cindy Sherman and her exploration of identity and mental health. Saville deviates into her subject and uses her work as a painful example of self-sabotage. Cindy Sherman used costume to highlight different identities in her own exploration in her self-

portraits. The idea that we should be allowed to be whoever we decide on the outside, as long as we remain the same person on the inside – a concept that fascinated Saville. The idea that a person should be accepted for who they are and not for what society wants them to be is a concept that Saville focuses heavily on in her work, Saville praises Sherman for her feminist mind set and preaches Sherman's attitude in this piece. Marc Quinn relates to the theme of the human condition through his exploration of self-identity and what defines himself to be human. He uses natural resources such as blood and ice to create his work, emphasising that it is the natural things that are already there that make us whole. Blood is the component to allowing our bodies to function in the way that they do, without it, we would not be alive suggesting that the natural aspects of life are the only things that we need in order to be human. Contrastingly, Jenny Saville contributes to the theme of the human condition by focusing on the collective identity on what it means to be human. Through her naturalistic portrayals of women and their true identity, Saville is emphasising that regardless of what we decide to do with our bodies – that allows us to achieve what we feel is our true identity. Saville challenges Quinn's ideology and argues that one may not feel comfortable in the skin that they are necessarily born in and has a desire to change themselves so that they can conform to their own ideas of self-beauty, thus consequently accepting a person's compelling desire to transform themselves.

I believe that equality is the most important trait that a person could have and therefore I am drawn to the accepting nature of Jenny Saville's work and her exploration of multiple identities. I believe that the human condition is portrayed more evidently in Saville's work from her fascination of the collective identity. Her previous self-portraits were not a self-statement but a generalised one to allow all women to feel beautiful in their own skin.

Saville's piece *Cindy* informs people that if they feel as though they have multiple identities or struggle with a mental disorder then they should still accept the person that they are as this is what make them human. The emphasis on life's imperfections and her challenging mind against the social expectations allows Saville to be doubly admirable in my eyes, for not conforming to what is expected of her and wanting to fulfil her own needs is an inspirational message for all females of whichever age. Saville's acceptance of people that feel as though are indifferent from the world and powerful incorporation of them into her work allows there to be the loss of the transcending barriers which is emblematic of Saville's concern for depicting people as subjects and not objects. Saville wants to spark a discussion, challenge her viewers and society and enable them to highlight the issues of the world. Although Marc Quinn's work thoroughly evokes the theme of the human condition, I am able to identify myself with Jenny Saville's work as a woman in a harsh expecting society and therefore I am able to emotionally connect more with the motive behind her work in oppose to Quinn's sculpture. Despite Quinn's thoughtful and challenging approach to his work, I found that the lack of emotions portrayed in his work dispersed the idea of the human condition. I believe that emotions are the trigger behind our actions and enable work in whichever form to be passionately created – thus allowing the viewer to be able to identify with the atmosphere created with the work, however, with Quinn's *Self*, I do not get the same emotional outburst as Saville's and therefore I find that it does not explore the theme of the human condition in a generalised way and is only a limited perception on life. Being a young woman and being expected to conform to what society wanted me to be was always such a patronising feeling. The anger and frustration that is created as an underlying tone of expression in her work enabled me to empower and admire her work even more due to its

accurate portrayal of the emotions felt from the female mind. I mostly identify Saville's work with the theme of the human condition as it is a frustration that every person has felt when not being accepted for the person that they are and therefore by highlighting the collective emotions felt, it is able to maintain a true depiction of society and accurately represent a person in their true form – thus concluding the definition of the human condition.

Learner 9

Practitioner 1 (Part A):
Practitioner 2 & artwork (Part B):

Theme:
Exam series:

Frida Kahlo
“Ignorance = Fear” by Keith
Haring
Crossing Boundaries
January 2020



AO1	Be able to apply an effective investigation process to inform understanding of creative practitioners	(12)	12
This learner has a perceptive and purposeful selection of research material, and that this has been effectively used to support understanding and has been effectively applied to the work. The learner has made reference to a range in interesting points within the work, which demonstrates the strength of their investigation. The written communication is effective throughout and follows a logical structure. This learner achieves full marks for assessment outcome 1.			
AO2	Demonstrate the ability to visually analyse the work of creative practitioners	(20)	20
There is a consistent and sophisticated approach to visual analysis which demonstrates a secure understanding of the work. The learner has effectively referenced a range of work and has made insightful connections between visual elements, subject matter and meaning. Specialist terminology is used appropriately and with authority throughout. This learner achieves full marks for assessment outcome 2.			
AO3	Demonstrate understanding of how contextual factors relate to creative practitioners' work	(12)	12
There are several pertinent and insightful links made between context, themes, and ideas, which demonstrate a clear and consistent understanding of the work of both practitioners. Effective reference to a range of works is well considered and pertinent and demonstrates understanding. This learner achieves full marks for assessment outcome 3.			
AO4	Communicate independent judgements demonstrating understanding of the work of creative practitioners	(16)	16
The learner has provided a detailed and convincing justification which is effectively supported by pertinent arguments. The learner shows effective synthesis of information from the limited text on the unseen artists. This learner achieves full marks for assessment outcome 4.			
Total mark		(60)	60

When looking at Keith Haring's piece "Ignorance = Fear" I immediately become aware of his use of a primary colour palette, combined with his cartoon- esque style this creates an almost childish image which instills a sense of dramatic irony as a strong contrast is drawn between the visual and the meaning, which revolves around heavy 'adult themes', of the piece.

The use of primary red, blue and yellow also allows the pink to stand out in the image, signifying its importance in the piece. The colour pink, especially the triangle, in this context represents the homosexual community. The triangle holds a lot of weight in the piece as it embodies the reclamation of homosexuality and the first pushes towards equality in the 80s. During World War 2 the pink triangle was used to brand homosexuals and identify them in society as defects and targets for hate, the reclamation of this symbol, although still a controversial topic in contemporary society, implies strength and a feeling of community which we can assume Haring wanted to feature heavily in the piece.

Haring does not shy away from his message in this piece, there is no covert hinting to the AIDS crisis, he writes it plainly for his audience to read and resonate with. The text itself is appropriated from the ACT UP (AIDS Coalition to Unleash Power) campaign, making it a direct link to the gay community, specifically those suffering with HIV/AIDS.

Turning again to the year in which the piece was made, 1989, we can analyse the presidency of the the AIDS crisis within this piece and tie in Haring's criticism of society and politics. During the AIDS crisis the politicians of America found no moral deviance is turning a blind eye to the suffering of their citizens, for them it was easier to ignore it and hope they went away than it was to acknowledge their suffering and provide help. We can see Haring's direct reference to this unimaginable ignorance, disguised as innocence, in the presentation of the Japanese proverb 'see no evil, hear no evil, speak no evil.' Excentuated by the motion lines of his carton style we can see the suggestion that the politicians found their need to ignore the problems of their society greatly important; the lines suggest a desperation and urgency to hide from reality.

Haring does however imply a preasure that is, or should be, applied to these political representatives, the blue banners above and below suggest force or a pushing back againsts these people; armed with the bold truth that "IGNORANCE = FEAR" and "SILENCE = DEATH".

Although much of Haring's work speaks out about injustice and acts to criticise society or politics he was not always praised for his messages and activism, as an AIDS positive man himself he was not met with high acclaim by all of society at the time. Combined with his unique, non traditionalist, style he was set up to be a suppressed figure. This personal reality makes his pieces all the more rebellious and significant to the push back of the LGBT+ community in the 1980s, when "Ignorance = fear" was made.

When I first look at Frida Kahlo's "Self- portrait with Thorn Necklace and Hummingbird" I am met with the same visual conflict that I get from many of her works; I am unable to define the piece by either realism or surrealism, there are elements of both but it would feel wrong to confine the piece to one or the other. Within this piece specifically the surrealist qualities are minimal though no less significant. The hummingbirds, flowers with wings, harken to a quote from Kahlo in which she said "feet, what do I need you for when I have wings to fly" this radiates surrealism and a desperation to escape reality. We could suggest that this combination of realism and surrealism is entirely intentional and reflects her life as a suffering woman; suffering being her reality and her surrealist imagination, expressed through art, being her escape from pain.

It is not difficult to identify Kahlo as a person in pain in her art, within this piece she does not shy away from inflictions of pain, shown predominantly through the thorn necklace which mercilessly draws blood from her neck.

A feature that stands out in this piece is Kahlo's presentation of the natural world; she has surrounded her tortured self with animals and plants. Kahlo's presentation of plants and nature is often commented on as inviting in a sensual quality into her pieces. The lush and vibrant colours, the range of greens in the leaves, present an untouched, natural environment; possibly a link to the sexual value placed on purity. "Still Life Parrot", produced in 1951, is often referenced in this discussion for its sensual depiction of fruit. This decadent natural backdrop only emphasises more her position of suffering as she is turned away from the natural environment and the only nature before her, the bird at her neck, is dead.

Kahlo's depiction of her face in her "self- portrait" s rarely deviates, she presents herself as fairly devoid of emotion, or atleast on a neutral plain. Within this piece we can clearly identify the classic features of a Kahlo portrait, such as her facial hair which she makes no intention of hiding or minimising; this embracing of typically masculine features and removal of typical feminine beauty instigates Kahlo's rebellious reaction to society and non conformist interaction with her environment.

Although we tend to view Kahlo as self deprivating, the composition of this piece puts her face in the centre, this is unusual as we often see Kahlo as someone in pain, implying a want to hide; this is subverted however in almost all of her paintings as she features heavily and places herself in the centre, as though she is actually asking for attention. This leads to many discussins about her relationship with pain and ego which could be instigated through an analysis of this piece.

A feature I notice in this piece, and would mark as significant is the Thorn Necklace, as labeled in the title of the work. I think this feature proposes interesting religious references as I am drawn to the image of the thorn crown worn by Jesus on the cross, therefore could we explore the possibility of Kahlo feminising religion as she has taken a man's image of the crown and made it feminine through the 'Necklace'?

Both Kahlo and Haring create artworks that deviate from traditional art, both through their styles and the messages they present. Haring developed his artistic style when he as young, learning how to draw carttons fro his father and copying the work of surrounding pop culture, such as Disney. Although in the 80s pop art was growing in fame, with artist such as Andy Warhol pioneering the style, and mentoring Haring. The cartoon style was still unique and somehow a rebellion against the growing traditions of pop art, which itself set out to surpass tradional art. One of Haring's big pushes against the 'art world', for which he faced serious criticism, was his decision to open a shop, "Pop Shop", in which he sold items adorned with his work, this reproduced art for the everyday person highlighted Haring as an activist against tradition and as in a league of his own when it came to the abstract workings of pop art; existing outside the restrictive galleries of the 'art world'.

In light of this view of rebellion and a rejection of classical art we can begin to tie Frida Kahlo into this conversation. Kahlo presents an interesting relationship with traditional art, I have already mentioned her unorthodox combining of realism and surrealism in her work, as it is a key feature of much of her work that implies a deviation from traditional fine art. However, Kahlo did not reject all traditions within the art world, especially those within her Mexican culture and heritage. Kahlo produced many Ex voto pieces, where she produces her works on pieces of tin, typically they express an overcoming of tragedy and are traditional among Mexican folk art. Kahlo's choice to embrace this traditional medium suggests a conformation to tradition within her culture, but in terms of the wider work of art we can still view this as a rebellion against tradition. The medium was uncommon outside of Mexico so in bringing it to American galleries and art shows, Kahlo was introducing Mexican culture to the rest of the world and deviating from their norms and values in order to explore her heritage.

These rebellions against tradition from both artists indicate their willingness to cross boundaries within the art world; neither was willing to ascribe to the style preached within fine art galleries, they chose instead to embrace new mediums, social messages and as before unexplored cultures within Western society.

From "Ignorance = Fear" we can see that Haring found it important to create work that he could relate to and that he personally wanted to create in order to give voices to his communities; he used his work as an extension of himself instead of as a relay of the general message, or rather, of the preferred message being pumped out by society. Haring's messages about the AIDS crisis and criticism of society and politicians at the time then becomes a moment of crossing boundaries as Haring tells the story from the underdog and values his own view over that of those in positions of power.

We can view Kahlo in a similar way to this as she crossed boundaries of what was socially 'acceptable' and instead was honest to her own expressions and experiences, particularly those of suffering, romance, sexuality and gender. A piece that beautifully embodies this rebellion of tradition and what's socially 'acceptable' is "Self Portrait with Cropped Hair" which she produced in 1940, following her divorce from Diego Rivera after a turbulent marriage. The portrait embodies her masculinity and embraces her power and strength, we can view this as a rejection of the need for a husband as she sees herself as capable of undertaking the masculine role; this presents both the piece and Kahlo's attitudes as being transcendent of the 40s and the patriarchal oppression enforced by society.

Likewise to Haring, this rebellion against social norms of gender and sexuality present a person who valued themselves as a producer of their own emotion, instead of a reinforcer of societal beliefs. Kahlo said that "I paint myself because I am so often alone and because I am the subject I know best" which I think perfectly encapsulates this personal translation of emotion through art, regardless of what's deemed 'right and wrong'.

Haring prioritised his relationship with his audience and valued this as a key element of being an artist, an element not often embraced by fellow artist. With the movements of modernism and interactional art that have come in recent years more artists are developing a value of the artist-audience relationship that Haring was eager to develop. Traditional art then and now still undervalues this relationship and does not prioritise the audience in the process of making art. Haring's urge to do this, again, emphasises his ability to cross boundaries of what was 'acceptable' in the art world.

Kahlo did not seem to view an artist- audience relationship in the same way as Haring but we can still analyse her work through this view. Mostly by looking at her honest depictions of emotion, disability and her view of herself as a woman. “The Broken Column”, produced in 1944 is an ideal piece to look at for this discussion. At this time Kahlo’s health was deteriorating and she did not shy away from exploring this in her art. The Broken Column has become one of Kahlo’s most famous pieces and is idolised by many as an insight into the mind of a disabled person, without romanticisation or censoring. As a result of her unfiltered depictions of her life Kahlo has become an icon among disabled communities, feminists and the LGBT community. Transcending her death, her work is able to connect audience and artist in magnificent ways, surpassing that of many traditionalists in the eye of contemporary art enthusiasts. Arguably this presents Kahlo, similarly to Haring, as having crossed the boundary between artist and audience; both invite their audience to view the raw inner workings of their minds and experience with them their emotions, without interference from tradition.

It is difficult to ask which of these two artists most relates to the theme of crossing boundaries as each did so in different ways and both have had significant impacts on society as a result of their rebellions against traditions and societal norms and values; their willingness to cross boundaries through their art has greatly influenced the art world and all those involved, both contextually and contemporarily. It is easy to suggest that the art world, and wider society, have been greatly influenced by both artists; marking each as a pioneer of their trade and as having made their mark on society through their abilities, and desires, to cross the boundaries of the ‘art world’ and the boundaries set in society.

As an AIDS positive man in 80s America, whose art style pulled against tradition, Keith Haring instantly presents himself as an artist exempt from the norms and values of society, instead we see a man who is keen to express his own opinions and give a voice to those who are shunned by society. His style speaks volumes in terms of pop art that is largely undefined by a specific genre, we can not sort it into minimalism or surrealism, it is simply the translation of Haring: Outside of boundaries and removed from the influence of social ‘correctness’.

Andre Beton once described Frida Kahlo and her work as “A ribbon tied around a bomb”, implying that her work, and herself, present a beautiful image but lying beneath is a far more powerful message and an explosive character. I am not sure to what extent I believe this, I agree that Kahlo’s work is explosive and presents atypical content. What I struggle with is the ‘ribbon’. Many people have suggested that Kahlo presents herself as a victim and as a heroic sufferer, implying some level of romanticisation of her pain. I am torn between seeing this view and seeing her work as a form of escapism, which could be misread as the romanticisation of pain; whereas really Kahlo may not hide her pain but be showing us how desperate she is to escape it. Overall, it is this raw presentation of emotion and the relentless depiction of multiple art styles that present Kahlo as a crosser of countless boundaries and as an icon for thousands both within and out of the ‘art world’.

Ultimately I would propose Frida Kahlo as being more in line with the theme of crossing boundaries, despite the remarkable achievements made by Keith Haring. I believe that both artists have crossed countless boundaries within their art and I think their art continues to do so, long past the deaths of their creators. However, I feel it is Kahlo’s direct translation of herself and her unfiltered emotions into her work that allows her to spearhead the theme of crossing boundaries. As an artist she speaks for herself and is not confined by styles, social traditions, cultural expectations or her own physical restrictions. She surpassed her own existence to create art. Where she was physically unable to leave a bed at age 18 she channeled her experiences into art, when she was trapped in a marriage of cheating and unhappiness she created art. Where there was sadness or restriction in her life Kahlo created art that allowed her to cross the boundaries of her own life and render herself oblivious to the constant push and shove of what was she ‘should’ do.

ALWAYS LEARNING