

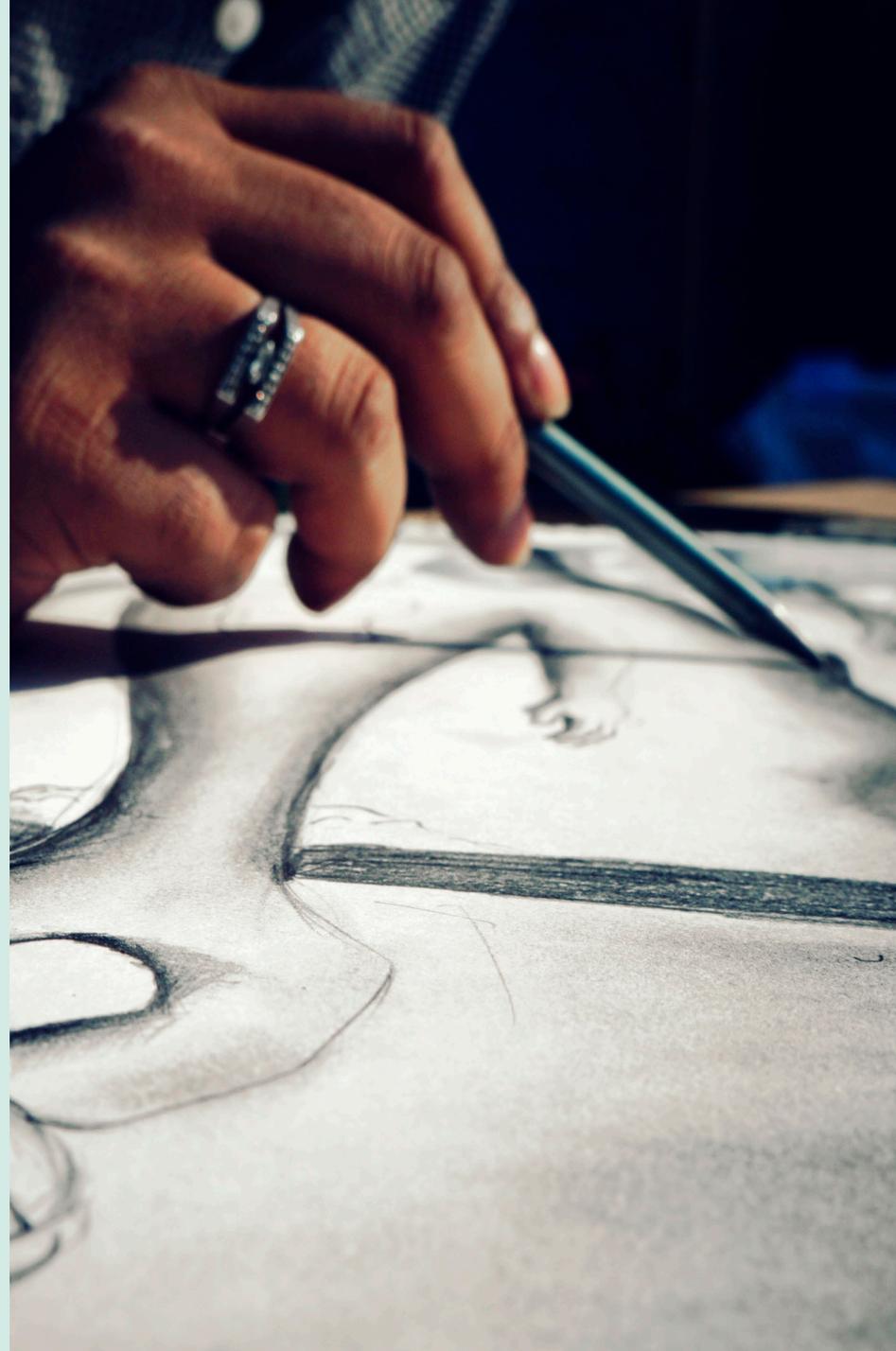


Pearson

BTEC Level 3 National in Art & Design

Unit 7: Developing & Realising Creative
Intentions (31833H)

Sample Marked Learner Work

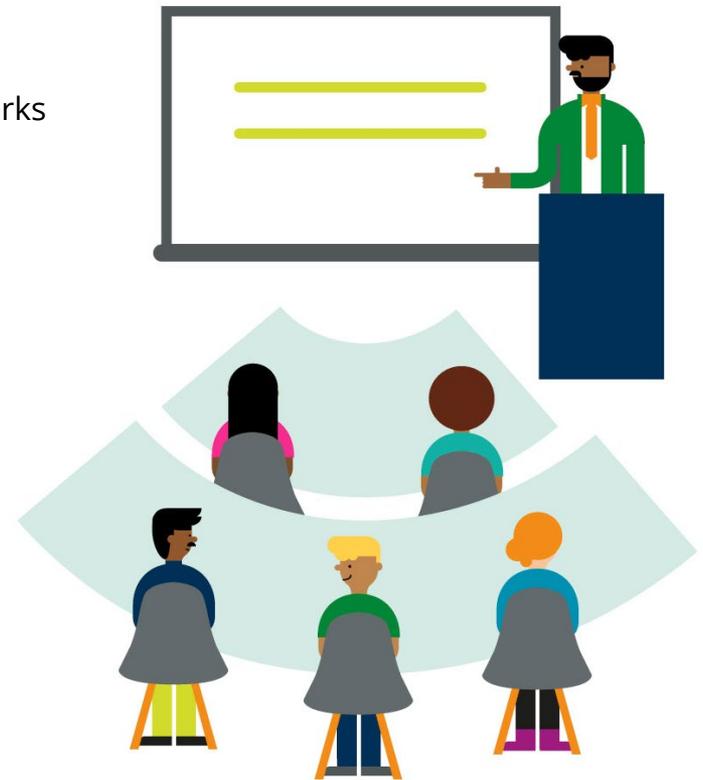


In preparation for the teaching and as a part of the on-going support that we offer to our centres, we have developed these support materials to help you better understand the application of BTEC Nationals Level 3 in Art & Design.

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 Objectives	Mark Awarded
AO1: Demonstrate an ability to generate ideas in response to a theme	Out of 10
AO2: Apply understanding of contextual sources to own work and practice	Out of 9
AO3: Explore materials, techniques and processes relevant to creative intentions	Out of 8
AO4: Demonstrate an ability to refine work and ideas by reviewing and evaluating throughout the development process	Out of 9
AO5: Realise creative intentions demonstrating ability to plan and carry out an effective creative process	Out of 12
AO6: Demonstrate an ability to present work which demonstrates development and realisation of final outcome, showing an understanding of professional practice	Out of 12
TOTAL	Out of 60

Level	Mark	AO1: Demonstrate an ability to generate ideas in response to a theme
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic description of ideas with limited connections made to the theme • Basic selection and use of sources and practical exploration to generate ideas • Superficial initial ideas which are tentatively connected to the theme
2	3-5	<ul style="list-style-type: none"> • Competent explanation of ideas with generally sound connections made to the theme • Partially relevant selection and use of sources and initial practical exploration to generate ideas • Sound initial ideas which are partially connected to the theme
3	6-8	<ul style="list-style-type: none"> • Confident explanation of ideas with cohesive connections made to the theme • Relevant selection and use of sources and initial practical exploration to generate ideas • Effective initial ideas which are pertinent to the theme
4	9-10	<ul style="list-style-type: none"> • Comprehensive explanation of ideas with insightful connections made to the theme • Perceptive selection and use of sources and initial practical exploration to generate ideas • Fluent and creative initial ideas which insightfully engage with the theme

Level	Mark	AO2: Apply understanding of contextual sources to own work and practice
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic exploration of contextual sources which tentatively inform ideas • Basic understanding of contextual sources demonstrated • Basic application of contextual understanding to own work and practice
2	4-6	<ul style="list-style-type: none"> • Effective exploration of contextual sources which clearly inform own ideas • Competent understanding of contextual sources and trends demonstrated • Effective application of contextual understanding to own work and practice
3	7-9	<ul style="list-style-type: none"> • Focused and comprehensive exploration of contextual sources which fully inform own ideas • Perceptive understanding of contextual sources demonstrated • Fluent application of contextual understanding to own work and practice

Level	Mark	AO3: Explore materials, techniques and processes relevant to creative intentions
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic exploration of materials, techniques and processes • Basic exploration which is partially relevant to creative intentions
2	3-5	<ul style="list-style-type: none"> • Competent and focused exploration of materials, techniques and processes • Effective exploration which is relevant to creative intentions
3	6-8	<ul style="list-style-type: none"> • Comprehensive and fluent exploration of materials, techniques and processes • Fluent exploration which is comprehensively relevant to creative intentions

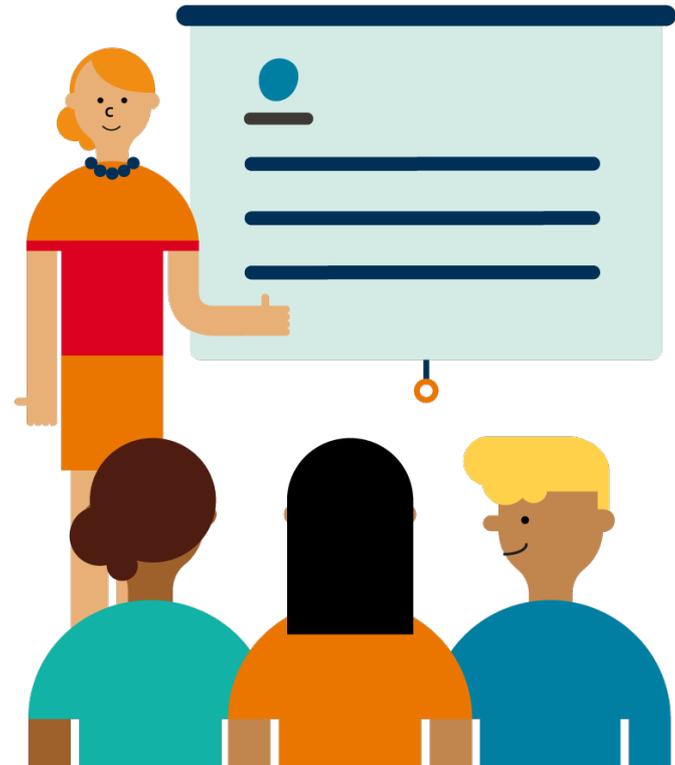
Level	Mark	AO4: Demonstrate an ability to refine work and ideas by reviewing and evaluating throughout the development process
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • An inconsistent process of review is applied through some of the development • Review process tentatively used to make basic choices, leading to limited refinement and development of work and ideas • Basic description of choices made in relation to intentions
2	4-6	<ul style="list-style-type: none"> • An competent process of review is applied throughout the development • Review process used competently to make effective choices, leading to coherent refinement and development of work and ideas • Coherent explanation of choices made in relation to intentions
3	7-9	<ul style="list-style-type: none"> • A comprehensive process of review is sustained throughout the development • Review process used fluently to make perceptive choices, leading to comprehensive refinement and development of work and ideas • Exceptional and reasoned explanation of choices made in relation to intention

Level	Mark	AO5: Realise creative intentions demonstrating ability to plan and carry out an effective creative process
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Basic ability to bring together technical and conceptual elements into a final outcome • Limited achievement of intentions, demonstrating basic ability to plan and carry out an effective creative process • Basic interpretation of theme communicated through final realisation • Basic application of chosen materials, techniques and processes
2	4–6	<ul style="list-style-type: none"> • Competent ability to bring together technical and conceptual elements into a final outcome • Intentions are partially achieved, demonstrating adequate ability to plan and carry out an effective creative process • Adequate interpretation of theme communicated through final outcome • Competent application of chosen materials, techniques and processes
3	7–9	<ul style="list-style-type: none"> • Confident ability to bring together technical and conceptual elements into a final outcome • Intentions are mostly achieved, demonstrating confident ability to plan and carry out an effective creative process • Thoughtful interpretation of theme communicated through final realisation • Effective application of chosen materials, techniques and processes
4	10–12	<ul style="list-style-type: none"> • Fluent ability to bring together technical and conceptual elements into a final outcome • Intentions are fully achieved, demonstrating fluent ability to plan and carry out an effective creative process • Creative and individual interpretation of theme communicated through final outcome • Sophisticated application of chosen materials, techniques and processes

Level	Mark	AO6: Demonstrate an ability to present work which demonstrates development and realisation of final outcome, showing an understanding of professional practice
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> Limited understanding of professional practice demonstrated through refinement, clarity and adherence to set parameters of presentation Basic presentation format and style which is arbitrary to the nature of work Basic use of presentation structure demonstrating limited ability to engage the viewer and show clear development of work and ideas Inconsistent and simplistic use of written communication including spelling, grammar and subject specific terminology
2	4–6	<ul style="list-style-type: none"> Competent understanding of professional practice demonstrated through refinement, clarity and adherence to set parameters of presentation Adequate presentation format and style which is generally suitable to the nature of work Competent use of presentation structure demonstrating adequate ability to engage the viewer and show clear development of work and ideas Generally accurate and coherent use of written communication including spelling, grammar and subject specific terminology
3	7–9	<ul style="list-style-type: none"> Comprehensive understanding of professional practice demonstrated through refinement, clarity and adherence to set parameters of presentation Effective presentation format and style which is cohesive with the nature of work Proficient use of presentation structure demonstrating confident ability to engage the viewer and show clear development of work and ideas Confident use of written communication including spelling, grammar and subject specific terminology
4	10–12	<ul style="list-style-type: none"> Sophisticated understanding of professional practice demonstrated through refinement, clarity and adherence to set parameters of presentation Effective presentation format and style which enhances the strengths and qualities of work Sophisticated use of presentation structure demonstrating accomplished ability to engage the viewer and show clear development of work and ideas Accurate and accomplished use of written communication including spelling, grammar and subject specific terminology

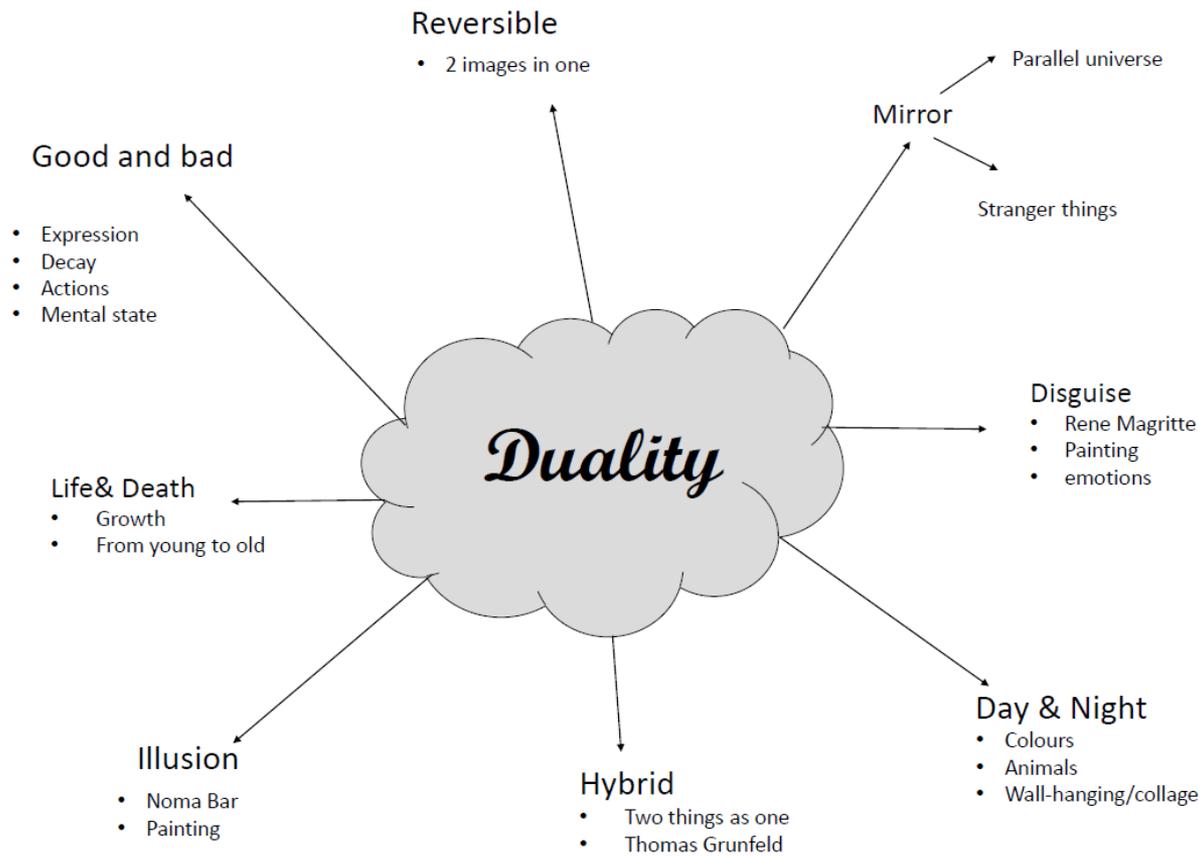
Learner 1

Theme: Duality
Exam series: June 2019

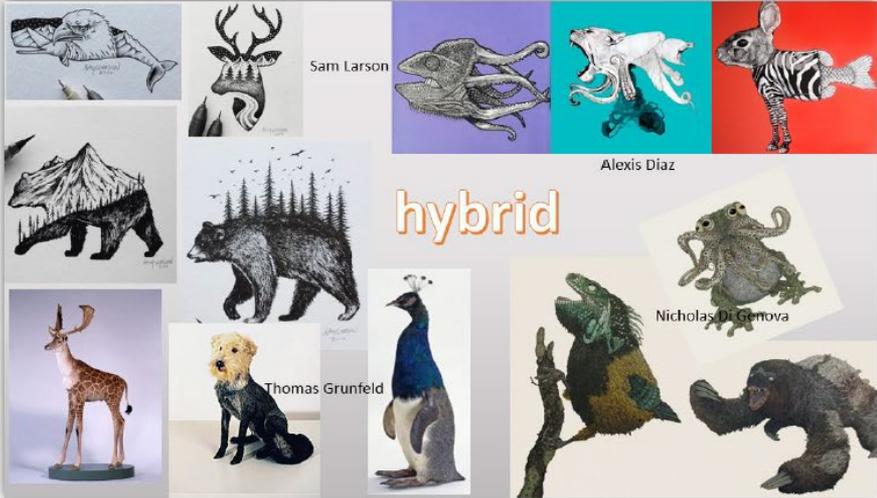


AO1	Demonstrate an ability to generate ideas in response to a them	(10)	3
<p>Three marks out of ten places the learner in the bottom of mark band 2. There is competent explanation of ideas and relevant selection and use of sources to start initial practical exploration. The initial idea of 'night and day' although connected to the theme does not fully explore the possibilities of 'duality' and limits additional marks in this assessment objective.</p>			
AO2	Apply understanding of contextual sources to own work and practice	(9)	3
<p>Three marks out of nine places the learner in the top of mark band 1. Unfortunately, there is not enough information to award above a basic connection to contextual sources. However, the selection of artists documented are pertinent to the work produced and allow the learner to achieve the top of this mark band.</p>			
AO3	Explore materials, techniques and processes relevant to creative intentions	(8)	5
<p>Five marks out of eight places the learner in top of mark band 2. There is a competent and focused exploration of textile techniques and processes, which is relevant to creative intentions, initial painting and drawing studies also support later development.</p>			
AO4	Demonstrate an ability to refine work and ideas by reviewing and evaluating throughout the development process	(9)	4
<p>Four marks out of nine places the learner in bottom of mark band 2. A competent process of review is documented through the portfolio; however the learner fails to make sufficient use of the development process to improve their final outcomes. Unfortunately, the written commentary does not go beyond a description of the development process to support higher marks in this assessment objective.</p>			

AO5	Realise creative intentions demonstrating ability to plan and carry out an effective creative process	(12)	4
<p>Four marks out of twelve places the learner in the bottom of mark band 2. The learner has demonstrated a competent ability to bring together technical and conceptual elements into a final outcome. And there is a competent application of chosen materials, techniques and processes documented in the portfolio. The interpretation of the theme is a bit literal and has prevented the candidate gaining higher marks in this area.</p>			
AO5	Demonstrate an ability to present work which demonstrates development and realisation of final outcome, showing an understanding of professional practice	(12)	5
<p>Five marks out of twelve places the learner firmly in mark band 2. The learner has produced an adequate presentation format and style, which is generally suitable to the nature of work. The presentation structure is competent and demonstrates an adequate ability to engage the viewer.</p>			
Total mark		(60)	24



Mood Boards



Proposal

- My response to theme 'duality' is to explore the fantasy of night and day and to research how the environment is transformed by factors such as light and season. My plan is to explore materials, techniques and processes in textiles. I enjoy creating pieces of embroidery and working with dye and sewing so I am going to incorporate all of these techniques to create collages for day and for night.

Leonid Afremov



Tessa Perlow



Jane Bolton



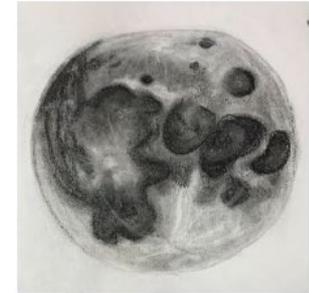
Primary research/ photographs



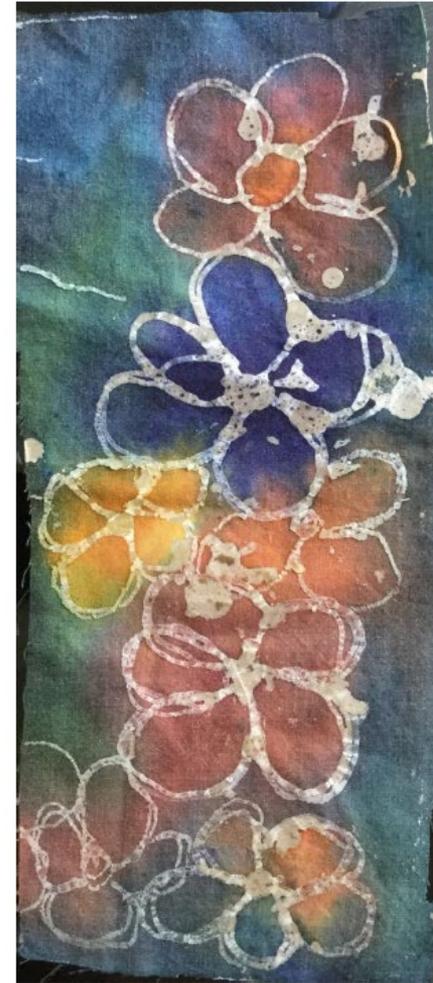
Primary research/ paintings



Initial Sketches



Batik & brush o dyes



Embroidery



samples



Final piece- Day



Final piece- Night



In response to the theme 'Duality' I began by developing a spider diagram to explore a variety of ideas that relate to the theme. I explored materials, techniques and processes I could use for each topic. My first thoughts were 'Day and night' and 'hybrid' so I started by creating a mood board researching artists and ideas for each of the words to gain inspiration and a better understanding of the word 'Duality'. I felt my ideas were stronger in terms of 'day and night' as I could explore this more in depth and display a deeper meaning to my work through my own interpretation and the fantasy side of night and day.

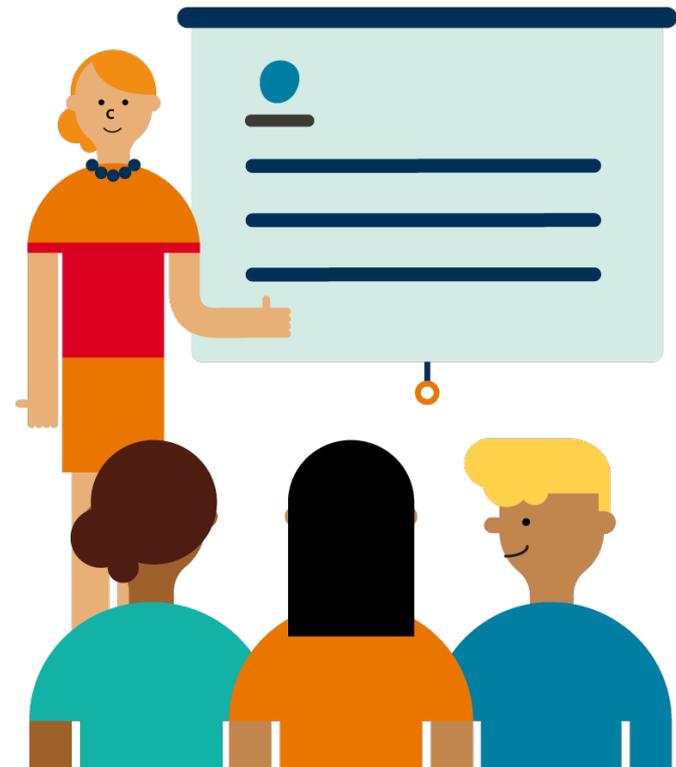
I started to research the artist Leonid Afremov. I found his paintings to be really engaging and elegant. I also appreciated his use of colour and how dramatic his work is presented. I also researched Tessa Perlow, her embroidery pieces are quirky and stood out to me as of her vibrant use of colour. The final artist I researched was Jane Bolton I love how delicate her textiles collages appear and inspired me to create my own textiles collage. In terms of primary research I created paintings of the sky at night and day to appreciate the colours and to gain a better understanding of how colours flow in the sky. I also collected my own pictures of natural forms to study.

To start developing my work I sketched out some initial ideas in response to night and day, looking at natural forms and animals. I experimented with a wide range of medium such as, pencils, colouring pencils, fine liner, oil pastels and charcoal to explore a variety of different techniques. I also experimented with batik and brush o dyes on fabric, to explore ideas and imagery I could use in my final piece, although I had some problems with the batik as it would drip where I didn't want it to, I tried to incorporate this in the piece. Next I experimented with embroidery incorporating Tessa Perlow techniques to create my own work. Before creating my final piece I made small versions of my initial ideas of how it would look. I made a note of what I wanted to change for the final piece and where I could improve to make it look more complete.

For my final piece I have created two different textiles collages one of the night and the other showing day. My final piece responds with the theme 'Duality' as it shows the different aspects of night and day and how the day cannot be here without the night and vice versa. I wanted to show the fantasy of night and day exploring the difference in animals and colours in a textiles collage. I am pleased with how my final pieces turned out, as each of them show how the difference in light changes our world. To improve I would make my final piece more abstract to show the mystery of night and day.

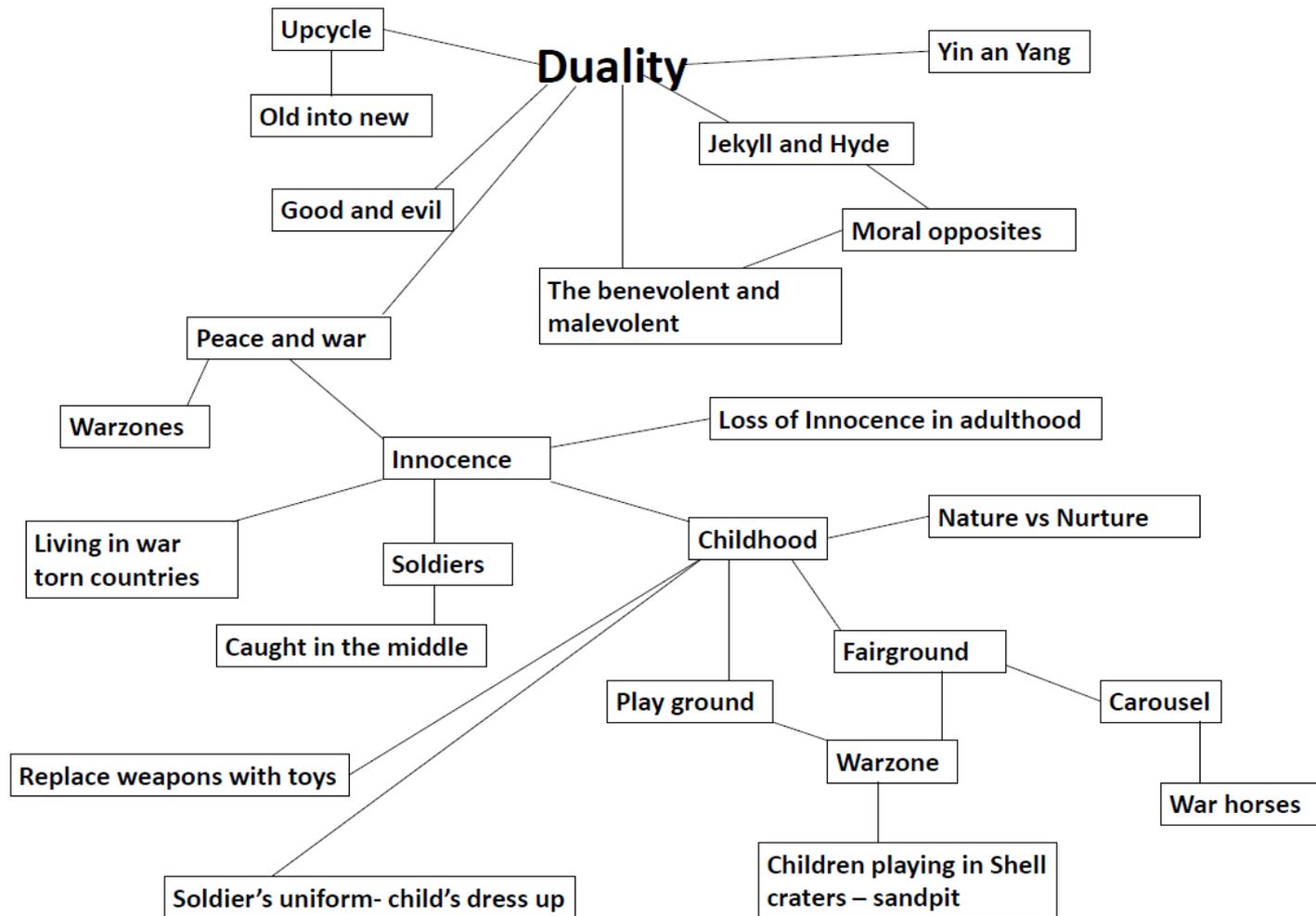
Learner 2

Theme: Duality
Exam series: June 2019



AO1	Demonstrate an ability to generate ideas in response to a them	(10)	6
<p>Six marks out of ten places the candidate at the bottom of mark band 3. There is a confident explanation of ideas and cohesive connections made to the theme. There is a relevant selection of sources and effective initial ideas pertinent to the theme. However the initial practical exploration to generate ideas limits mark in this band.</p>			
AO2	Apply understanding of contextual sources to own work and practice	(9)	5
<p>Five out of nine places the learner firmly in mark band 2. There is an effective exploration of contextual sources such as the poem by Wilfred Owen and the images of injured veterans which clearly informs ideas, and an effective application of contextual understanding to own work.</p>			
AO3	Explore materials, techniques and processes relevant to creative intentions	(8)	4
<p>Four marks out of eight places the learner into the middle of band 2. The exploration of materials and techniques is focused and relevant to creative intentions.</p>			
AO4	Demonstrate an ability to refine work and ideas by reviewing and evaluating throughout the development process	(9)	4
<p>Four out of nine places the learner at the bottom of mark band 2 the explanation of choices in relation to intentions is coherent and competent however some of the opportunities in terms of refining the physical outcomes appear to have been missed.</p>			

AO5	Realise creative intentions demonstrating ability to plan and carry out an effective creative process	(12)	4
<p>Four out of twelve places the learner at the bottom of mark band 2. Intentions are partially achieved and there is a competent ability to bring together conceptual elements which is beyond basic. However the technical aspects of the final outcome are limiting this learner.</p>			
AO5	Demonstrate an ability to present work which demonstrates development and realisation of final outcome, showing an understanding of professional practice	(12)	4
<p>Four out of twelve places the learner at the bottom of mark band 2. The presentation is competent and coherent in demonstrating the development and realisation of the final outcome. However there are basic characteristics evident in the photographic images used to demonstrate the development.</p>			
Total mark		(60)	27



Mood board



Master



Propaganda



Valkyrie



safe



Overlord



brainwash



Innocence



Loss



Price



escape



Childhood

Proposal

- My idea in response to the theme 'Duality' is an exploration into dual themes of innocence, combining scenes of war and childhood.
- I will experiment combining scenes of war with fairground rides, referencing artists such as Banksy and Otto Dix for inspiration.

Wilfred Owen

Arms and the Boy is a poem which condemns the warmongering politicians who turn innocent boys into killing machines.

Owen implies that the war masters are preparing the boy for. This relates to society today, in which children are targets for toy guns and video games of a violent nature.

The poem highlights how when young men become soldiers, they embrace killing and thus lose their innocence. Arms and the Boy mirrors what I aim to depict in my final piece.

Wilfred Owen – Arms and the Boy

1918

Let the boy try along this bayonet-blade
How cold steel is, and keen with hunger of blood;
Blue with all malice, like a madman's flash;
And thinly drawn with famishing for flesh.

Lend him to stroke these blind, blunt bullet-leads,
Which long to nuzzle in the hearts of lads,
Or give him cartridges of fine zinc teeth
Sharp with the sharpness of grief and death.

For his teeth seem for laughing round an apple.
There lurk no claws behind his fingers supple;
And God will grow no talons at his heels,
Nor antlers through the thickness of his curls.

Otto Dix

Der Krieg (The war)

The portfolio Der krieg is a raw depiction of the realities of war. I find this image of soldiers living with their scars and deformities from war most inspiring.



Leonardo da Vinci – Horse studies

In 1482, Da Vinci completed horse studies in preparation for a horse sculpture. I planned to create similar studies focusing on the face and body of a war horse.



Banksy



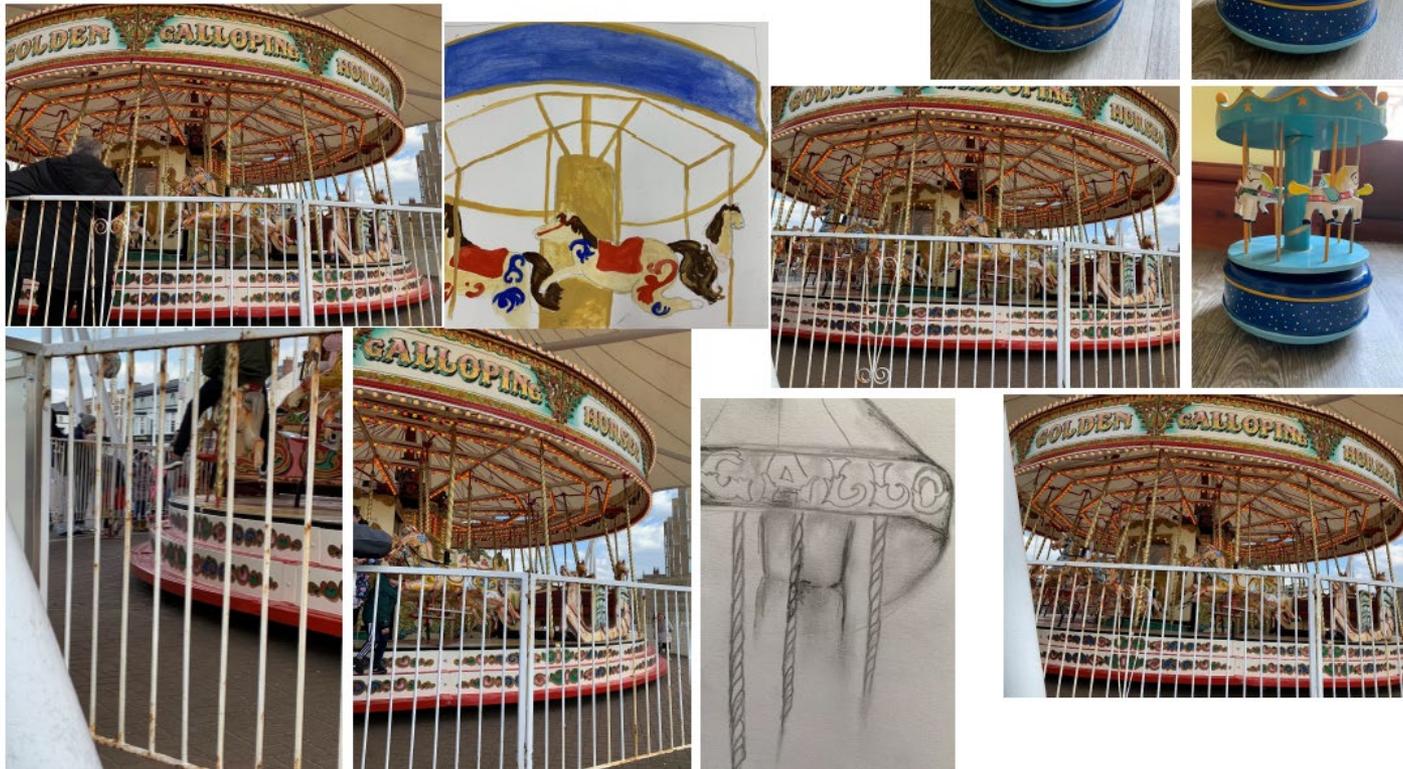
Banksy's work highlights major issues:

- Consumerism
- Greed
- War
- Politics
- Innocence

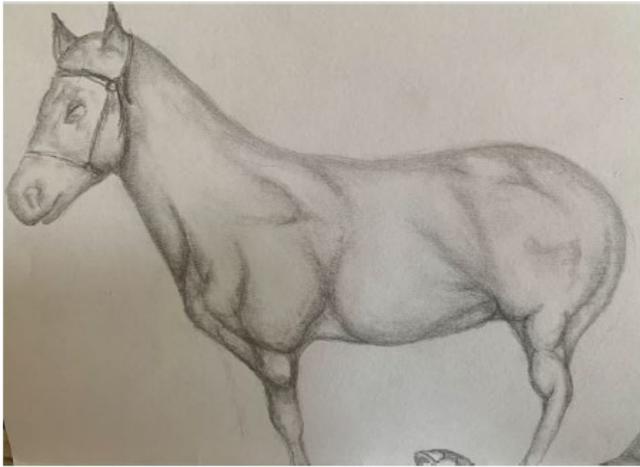


'Dismaland' by Banksy- a 'family friendly theme park unsuitable for children' made up of puns, dark humour and contradictions which target society in Western culture.

Primary research and observational drawings/paintings

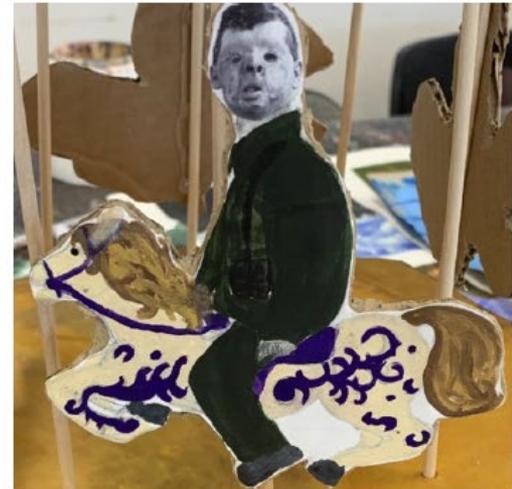






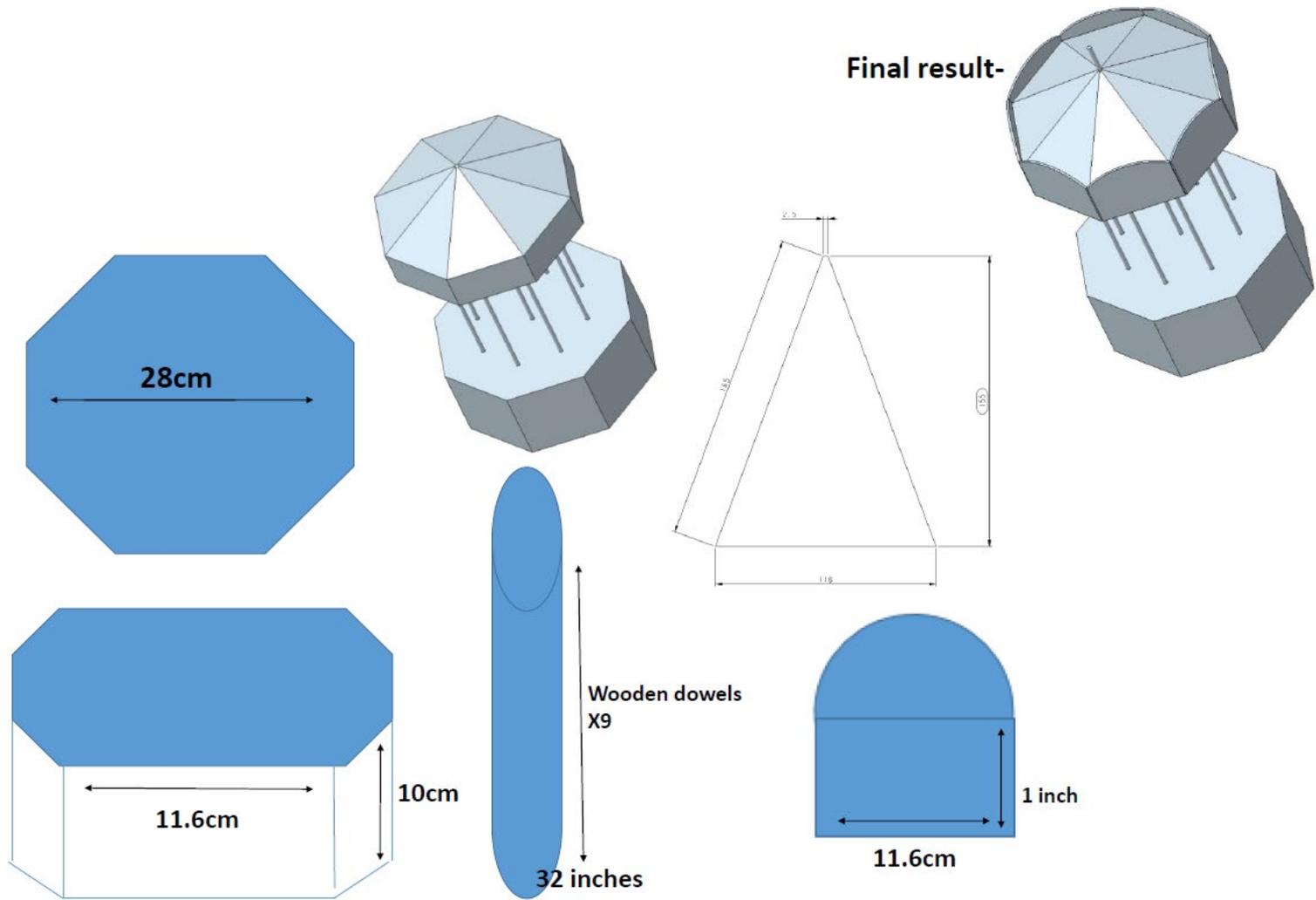












Final Piece







Slide 1-3

- In response to the theme 'Duality' I began compiling initial thoughts and ideas in a mood board. Considering the phrase 'peace and war' I focused my ideas on innocence, particularly innocence of soldiers and innocence of civilians in war-torn countries. I compared this interpretation of innocence with a more obvious interpretation, the innocence of children. I considered the multiple ways I could portray this comparison in an artwork. After reflecting on different ideas including replacing weapons with toys, or sandpits with shell craters, I decided my final artwork would be a carousel dotted with juxtapositions signifying a loss of innocence on something which symbolises the innocence of children.

Slide 4-6

- For inspiration, I looked at the poem 'Arms and the Boy' by Wilfred Owen. Similar to my interpretation of 'Duality' this poem reflects on how warmongering politicians send innocent men into warzones and sell toy guns to children. In association with this, I also researched Banksy who creates controversial art encouraging reflection on major issues in society, particularly war and innocence. I also looked at Otto Dix who's work portrays the true realities of war.

Slide 7

- To begin my creative process into 'Duality', I travelled to Southport for primary research; gathering images of Carousels from which I completed observational drawings. I noticed during this that gold and green were the most prominent colours on carousels, establishing my colour scheme which I would complement with purple. I also observed a carousel model, considering the ways I could recreate its shape and form in an artwork. I decided I would make a 3D model; with which I could control the design elements which would portray the two clashing themes of innocence.

Slide 8-15

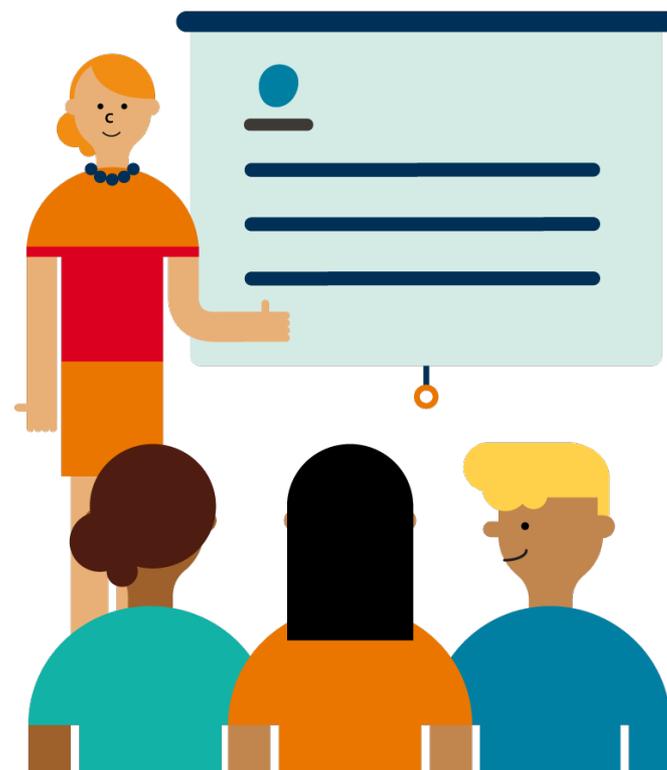
- I first focused on how I'd portray the war elements in my carousel. I considered including images of weapons, painting samples of different guns in various primary colours to inject a playful, innocent aspect. I decided to instead use warhorses and soldiers for a traditional carousel. I also felt the inclusion of warhorses would encourage an emotive response to my final piece, as many horses lost their lives during wars they were forced to be a part of. After completing studies of horses and soldiers, I reflected on the 'Card Playing War Cripples' by Otto Dix which I found interesting because of the injuries portrayed in this painting which unfortunately were the realities for many survivors of WW1. I decided I wanted to incorporate the injuries sustained by the WW1 soldiers, by sitting them on the carousel horses- a truly horrific juxtaposition between the two interpretations of innocence. I built a sample carousel to establish the exact measurements and process which my final piece will require. One complication with my sample was with the roof, which I resolved with smaller construction pieces and refined my measurements.

Slide 16

- The final result, a combination of innocence and war. For the base, I mixed black with yellow to articulate a look of rusting metal. Around the top, the words 'funfair warfare' in a font indicative of the carnival look. I printed four faces of WW1 survivors on paintings of soldiers on carousel horses. The soldiers noticeably larger than the horses emphasising the childlike qualities of the carousel.

Learner 3

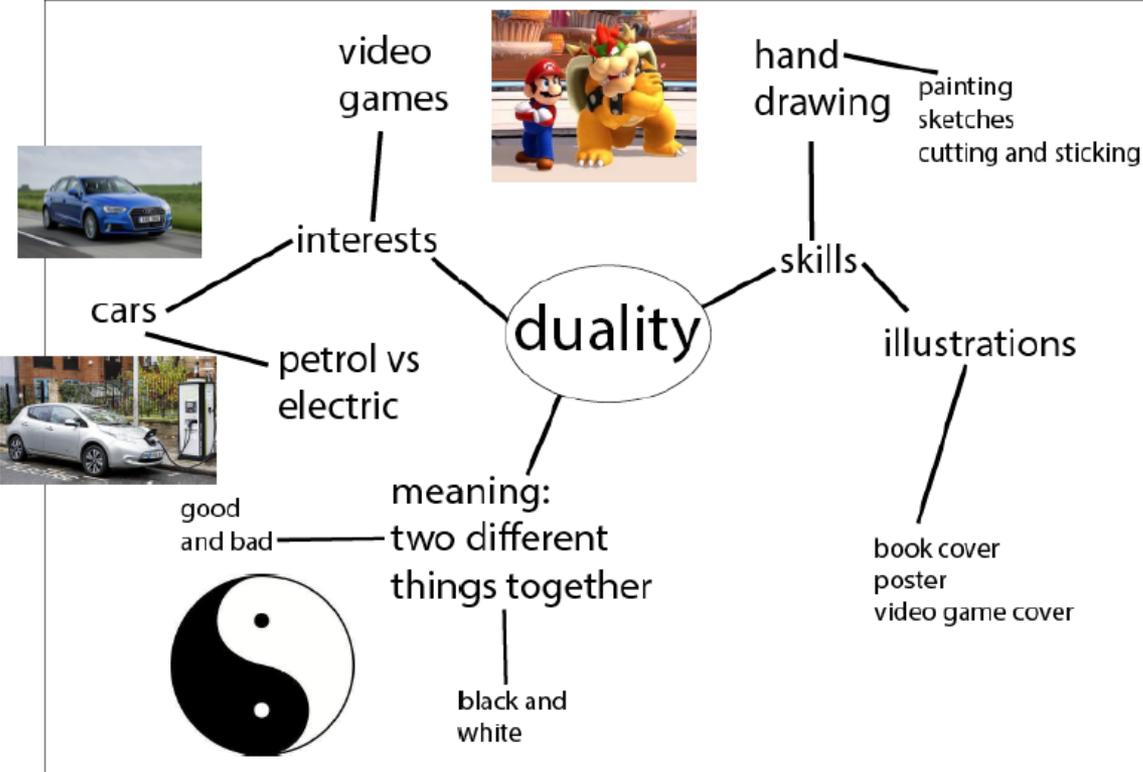
Theme: Duality
Exam series: June 2019



AO1	Demonstrate an ability to generate ideas in response to a them	(10)	4
<p>Four marks out of ten puts the learner firmly in mark band 2 there is a competent explanation of ideas demonstrated through the portfolio with a sound connection to the theme. The sources of inspiration are partially relevant to the final idea although some experiments and research seems unconnected with the outcome.</p>			
AO2	Apply understanding of contextual sources to own work and practice	(9)	4
<p>Four marks out of nine places the learner at the bottom of mark band 2. The artists research for the project is fairly basic however, further contextual sources, which is used to inform ideas, such as the learner's connection to kickboxing and inspiration from magazine layouts, is effective.</p>			
AO3	Explore materials, techniques and processes relevant to creative intentions	(8)	4
<p>Four marks out of eight places the learner firmly in mark band 2. There is evidence of a competent and focussed exploration of materials, techniques and processes, such as the use of Photoshop and InDesign in the creation of the final magazine layout and illustrations.</p>			
AO4	Demonstrate an ability to refine work and ideas by reviewing and evaluating throughout the development process	(9)	5
<p>Five marks out of nine place the learner firmly in mark band 2. The portfolio illustrates a competent development process from inception to final product. The learner has made effective choices in refining and developing their work and ideas.</p>			

AO5	Realise creative intentions demonstrating ability to plan and carry out an effective creative process	(12)	5
Five out of twelve places the learner firmly in mark band 2. The portfolio shows a competent ability to bring together technical and conceptual elements into a final outcome. Intentions are partially achieved, there is an adequate interpretation of the theme of duality.			
AO5	Demonstrate an ability to present work which demonstrates development and realisation of final outcome, showing an understanding of professional practice	(12)	6
Six out of twelve places the learner at the top of mark band 2. The portfolio demonstrates a competent understanding of professional practice, there are emerging traits of an effective presentation as the portfolio builds and shows the development of the project.			
Total mark		(60)	28

Mindmap



John Stezaker



Clet Abraham



<https://imgur.com/BaTKK5K> - go to this link to see my animated version of Noma Bar's work

Noma Bar



Alberto Seveso





Idea
inspiration



Design ideas



Idea development



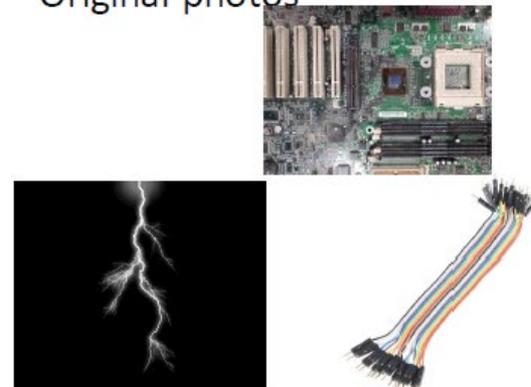
Original photos



Idea development



Original photos



McGregor vs Diaz 3: will it ever happen?



"McGregor only knows how to promote, he doesn't give a damn about the art of MMA."
- Nate Diaz' does not respect McGregor's relationship with the media.

"He's a lazy bum who doesn't know how to make MONEY!"
- Conor McGregor on Nate Diaz's self-promotion.

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Words and image by Andrew Telle.

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TILL

WE MEET
AGAIN

Darren Till set
for rematch
Wonderboy after
controversial
win

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reid editimg by Andrew Tidd.

McGregor vs Diaz 3: will it ever happen?



"McGregor only knows how to promote, he doesn't give a damn about the art of MMA."

-Nate Diaz does not respect McGregor's relationship with the media.

"He's a lazy bum who doesn't know how to make MONEY"

-Conor McGregor on Nate Diaz's self promotion

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©iStock.com/steph1987

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TILL

WE MEET AGAIN

Darren Till set for rematch Wonderboy after controversial win

"McGregor only knows how to promote, he doesn't know about MMA."

"A lazy bum who doesn't know how to make MONEY!"

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credit: iStock by Andrew Tisdale

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When I first looked at what duality meant, I looked at the work of Noma Bar and this artist has done designs of things that don't go together going together in strange illustrations and they are really interesting. I was going to create a piece of work linked to the ideas that this artist has given me but I didn't know how I was going to explore them further. I also looked at an artist called Clet Abraham whose work I liked but again I did not get inspired by it.

One artist I found who really inspired me was Alberto Seveso. I think his work links with duality a lot because he shows the human body being mixed with other subjects or objects like water, ink, clouds or mechanics. As I am an MMA (Mixed Martial Arts) fan, I came up with the idea of using Alberto Seveso's style of work but mixing machines and other objects with UFC (Ultimate Fighting Championship) fighter's bodies. I thought this would be a good way of showing them not expressing pain or emotion like machines but showing the damage they go through during a fight in an inventive way.

The Photoshop work was difficult as it involved me using a variety of techniques because for example I have made the looks of ripped flesh by drawing another layer of the photo on top by using the lasso tool and then using the opacity bar and lowering it to about half way and then rubbing bits out of the drawn on layer and then putting the opacity up again and then changing it to a smart object and then clicking the thumbnail and changing the bevel to the setting that make it look realistic and then save and it will be on the original photo.

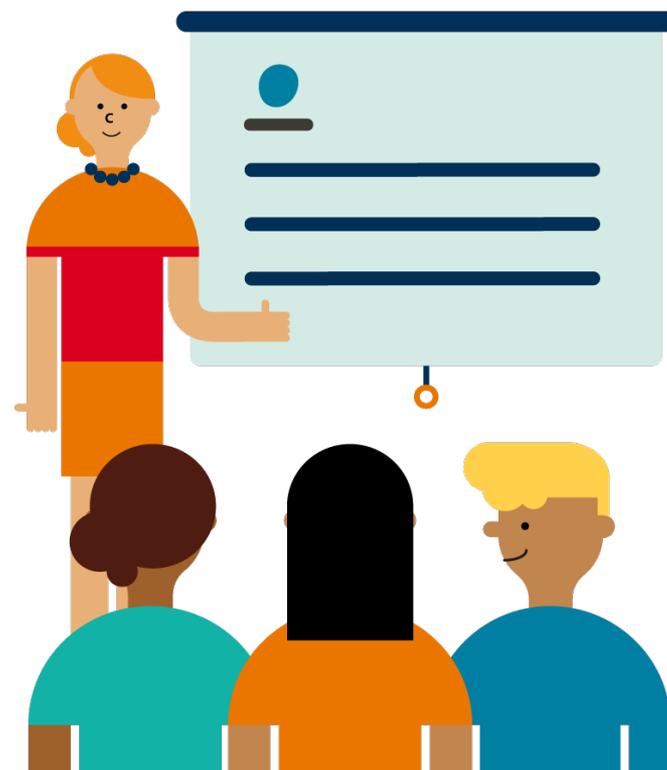
When I was creating the piece of work about my idea I ran into some difficult issues, for example when I was Photoshopping the photos of fighters I was struggling to make the look of the battle damaged skin and I was erasing the edges but then I resolved the issue by messing around with different types of effects on the software and I came across the Bevel and Blend Layer Styles effects and when you create the setting to the right amount it will make the design look more realistic.

I developed the idea a little bit further by having the idea to invent pages for a magazine about MMA and the fighters and this worked really well I feel. I used InDesign to import my images into and then I used columns, grids and gutters to organise and lay out the work to make it look like a professional magazine. I then put it on a magazine mockup to show what it would look like in real life.

Overall I think my idea of fighters mixed with machines works well for duality and I was definitely inspired by Alberto Seveso's work.

Learner 4

Theme: Duality
Exam series: June 2019

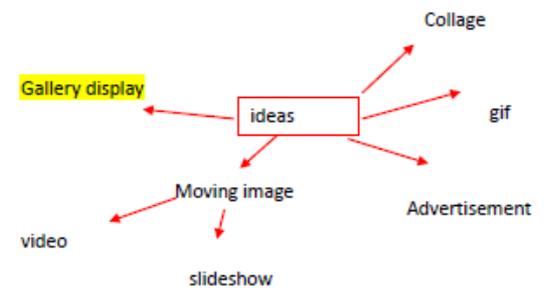
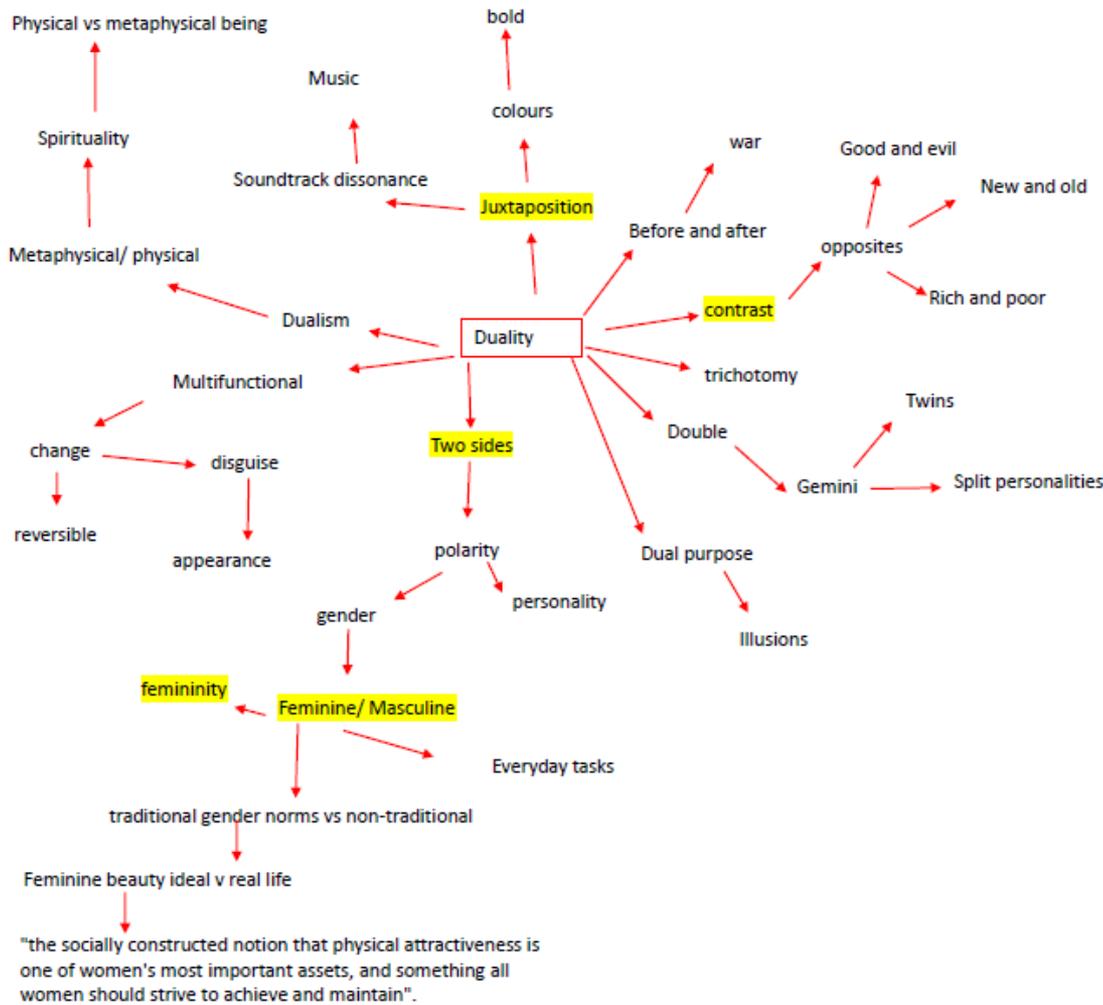


AO1	Demonstrate an ability to generate ideas in response to a them	(10)	7
<p>Seven marks out of ten places the learner firmly in mark band 3. There is a confident explanation of ideas related to duality and femininity and a relevant selection and use of sources to generate ideas. The ideas are effective and pertinent to the theme.</p>			
AO2	Apply understanding of contextual sources to own work and practice	(9)	5
<p>Five marks out of nine places the learner firmly in mark band 2. There is an effective exploration of contextual sources which clearly inform own ideas and a competent understanding of contextual sources is demonstrated through visual analysis within the portfolio and annotation of articles. To gain more marks the learner would have been well advised to extend their search beyond Wikipedia to inform their understanding of the wider debate.</p>			
AO3	Explore materials, techniques and processes relevant to creative intentions	(8)	4
<p>Four marks out of eight places the learner firmly in mark band 2. There is a competent and focused exploration of materials, techniques and processes which are relevant to creative intentions. A number of photoshoots and experiments with effects in Photoshop are documented throughout the portfolio.</p>			
AO4	Demonstrate an ability to refine work and ideas by reviewing and evaluating throughout the development process	(9)	5
<p>Five marks out of nine places the learner firmly in mark band 2. A competent process of review is applied throughout the development. The review process allows the learner to make effective choices which are coherent and in keeping with the development of work and ideas. A deeper analysis of the learners own work and how it could be made more pertinent, during the development would of helped to refine the final outcome and improved marks in this area.</p>			

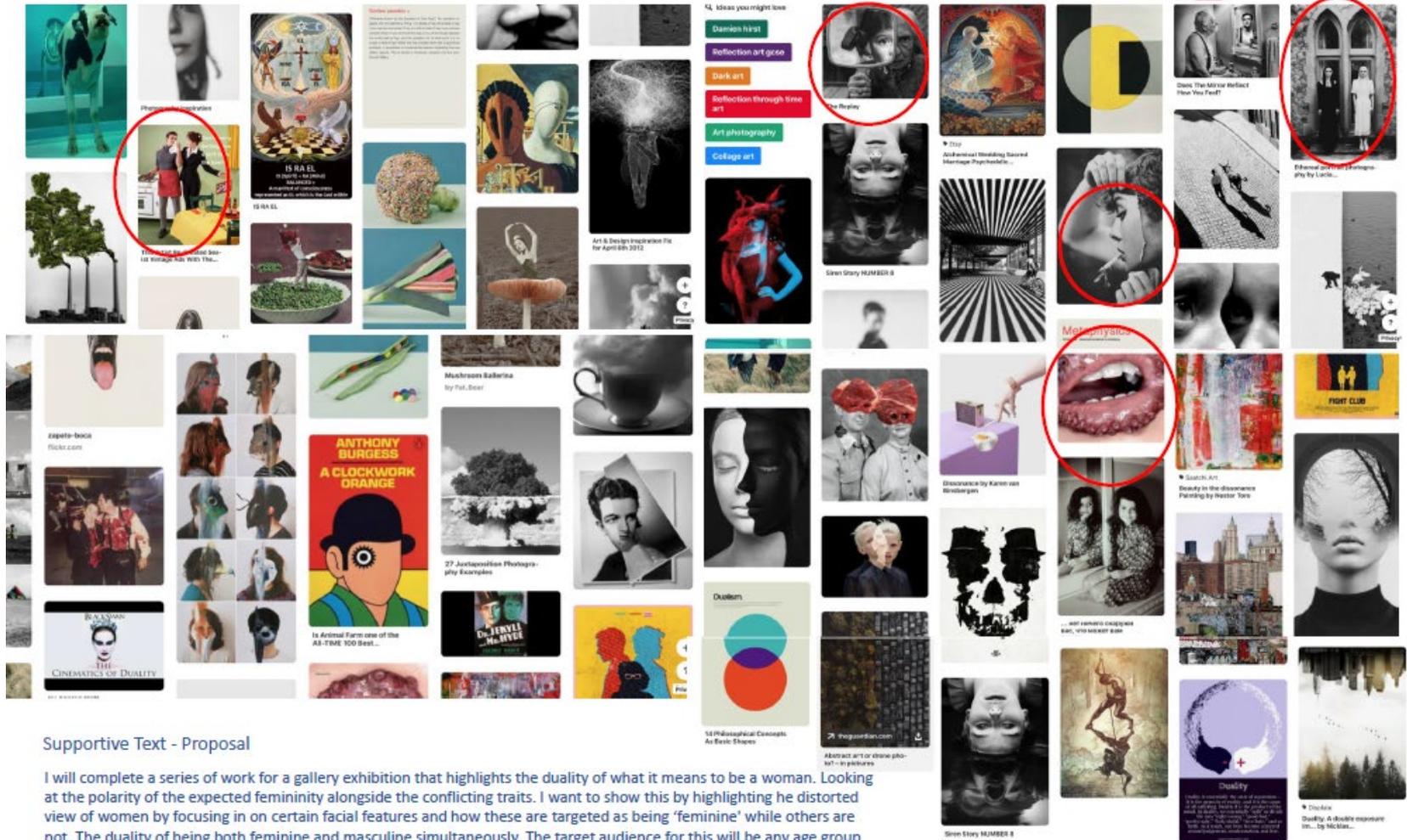
AO5	Realise creative intentions demonstrating ability to plan and carry out an effective creative process	(12)	6
<p>Six marks out of twelve places the learner at the top of mark band 2. The learner has demonstrated a competent ability to bring together technical and conceptual elements into a final outcome and shows traits of confident and thoughtful interpretation of the theme. However, issues with photography and corrupt files may have impeded the learners' abilities to produce more dynamic images relating to the theme and have limited them from achieving higher marks in this assessment objective.</p>			
AO5	Demonstrate an ability to present work which demonstrates development and realisation of final outcome, showing an understanding of professional practice	(12)	7
<p>Seven marks out of twelve places the learner at the bottom in mark band 3. The learner has produced an effective presentation which is cohesive with the nature of the work. However, in the final commentary where the learner explains that they have lost images which may have been better for the assessment (although this may be truthful) is not consistent with professional practice.</p>			
Total mark		(60)	34

Duality - 'The Duality of Femininity'

Idea generator



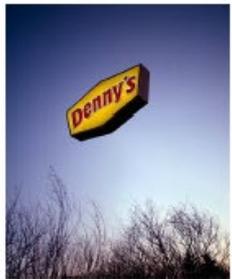
Mood Board – Visual Research



Supportive Text - Proposal

I will complete a series of work for a gallery exhibition that highlights the duality of what it means to be a woman. Looking at the polarity of the expected femininity alongside the conflicting traits. I want to show this by highlighting the distorted view of women by focusing in on certain facial features and how these are targeted as being 'feminine' while others are not. The duality of being both feminine and masculine simultaneously. The target audience for this will be any age group who regularly visit gallery, assuming therefore they will be middle-class. It will be targeted primarily at women, who can relate and have an emotive response to the pieces.

Highlighted images focus on feminine appearance and juxtaposition within the image



Inspiration

Roy Lichtenstein

- Pop Art
- Painter, dots
- Bold colours
- depicts femininity

Matt Siber

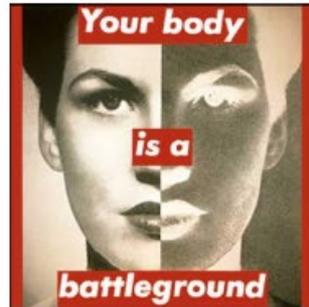
- photographer
- digitally removes elements of image
- focuses on advertising and cultural impact
- conceptual

Barbra Kruger

- conceptual artist
- collage
- black and white
- focuses on feminism
- graphic designer

Matt Stuart

- photographer
- street photography
- 'the decisive moment'
- captures juxtaposition in the everyday



Barbra Kruger

Analysis

Who does she

think she is?

It's time for women to stop being publicly angry

- Bold colour
- Feminine imagery
- Line slices through the feminine face
- Collage of images
- Fills frame, focus only on eyes
- Futura bold font
- The layering of images looks like a mask
- Hiding her true self
- Relates back to the caption
- Evocative captions

Matt Stuart

TRANSMISSION SAVE THE WORLD

- Juxtaposition of subject and background
- Juxtaposes movement of ad and street to stillness of subject
- Street photography
- Natural composition
- Focuses on shape
- Bleak colours represent the city; relates back to fast pace
- Geometric edges of the building frame the organic ones of the subject and background ad

Roy Litchenstein

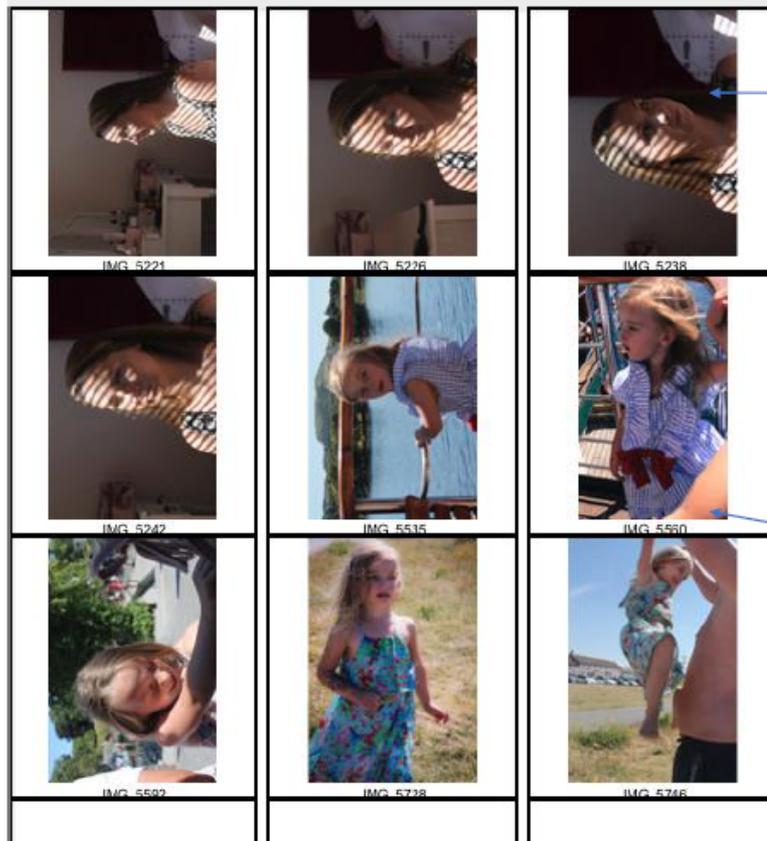
- Small corners of colour frame face
- Accentuates feminine features
- Up of face; focuses on feminine facial features
- Dots add dimension and make hair appear as the focal point
- Bold colours
- Dots create texture
- Bold harsh lines
- Uses primary colours
- Create pattern and repetitivity
- Comic printed style

Matt Siber

Denny's

- Floating sign gives otherworldly qualities
- Industrial colours of sign
- Juxtapose natural colours of sky
- Negative space draws the eye to the sign
- Trees emphasise height of sign and frame the shot
- Strong composition
- Removes sign posts
- Strong links of colour
- purple and yellow

Contact sheet – first shoot



Location: in front of window with blinds to created shadows

Location: the Lakes holiday destination

I wanted to capture:
Female subjects
Different ages
Focus on facial features
Warm and feminine

Shot with DSLR
Low ISO used to provide better quality images

Experimentation

Kaleidoscope edits:



Kaleidoscope style edits
 -distorted view of women in media v real life
 -focus on desirable features
 -feminine colours and tones

With Text:



Includes sexist song lyrics
 -juxtaposes the image
 -creates a form of 'soundtrack dissonance' in the image

Conclusion:
 -don't represent duality of femininity strongly enough
 -text looks out of place

The feminine beauty ideal - "the socially constructed notion that physical attractiveness is one of women's most important assets, and something all women should strive to achieve and maintain". https://en.wikipedia.org/wiki/Feminine_beauty_ideal

<https://www.youtube.com/watch?v=YSp0u2-7ZCg>
<https://www.youtube.com/watch?v=8QMf1DwrV1I>

Research on sexism and the role of women

"The average teen girl gets about 180 minutes of media exposure daily and only about 10 minutes of parental interaction a day." "With a focus on an ideal physical appearance, the feminine beauty ideal distracts from female competency by prioritizing and valuing superficial characteristics related to beauty and appearance. When physical beauty is idealized and featured in the media, it reduces women to sexualized objects. This creates the message across mass media that one's body is inadequate apart from sex appeal and connects concepts of beauty and sex." https://en.wikipedia.org/wiki/Feminine_beauty_ideal

"Having been brought up on a diet of stories revolving around boys and men, this male-centeredness continues to dog us throughout our lives. The vast majority of films produced tell the stories of men, with women cast as girlfriends, wives, or mothers, or in other periphery roles. In a typical year, only about 12-15% of top grossing Hollywood films are women-centric, focusing on women and their stories.

https://www.huffingtonpost.co.uk/joy-goh-mah/objectification-women-sexy-pictures_b_3403251.html?guccounter=1&guce_referrer=aHR0cHM6Ly93d3cuZ29vZ2xlLmNvbS8&guce_referrer_sig=AQAAAF3S0S4qsHB0w-A92RBRyU7vRI8-ESRHLGuO7CM7DH9NHfMaDxXrGlc0CcBL-mcGaena40dZc77CIED12yv-40GHKfmVkhPhDQgQ8qgX3ZJA42KGenRaX4zJEVIC7IIXMkQ8Nx1e7I4Pa3g851mk2P9fDKpqdyVhXkFUH2hdz_G

"The male gaze - the male gaze is the act of depicting women and the world, in the visual arts and in literature, from a masculine, heterosexual perspective that presents and represents women as sexual objects for the pleasure of the male viewer. In film and photography, the male gaze has three perspectives: that of the man behind the camera, that of the male characters within the film's cinematic representations; and that of the spectator gazing at the image."

https://en.wikipedia.org/wiki/Male_gaze

Contact sheet



Experimentation

Draws the focus away from the theme of duality

Over edited

Realistic feminine silhouette – not media portrayl

Harsh lines; contrast softness of femininity

Dots create texture; contrasts the lack of texture in the line drawing

Femine pink- contrasts the non-typical femine image

Cartoon-like

Popart and Litchenstein inspiration



Pink highlights femininity contrasts the subject of the image

Pop Art Style

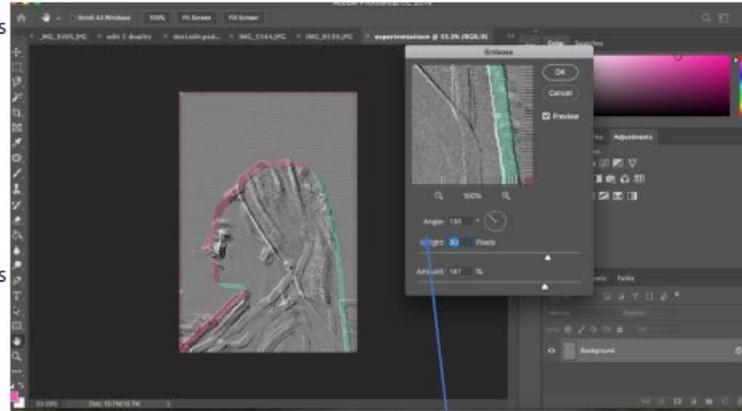
Gives depth to image

Pink dots aren't visible; appears as a pink background

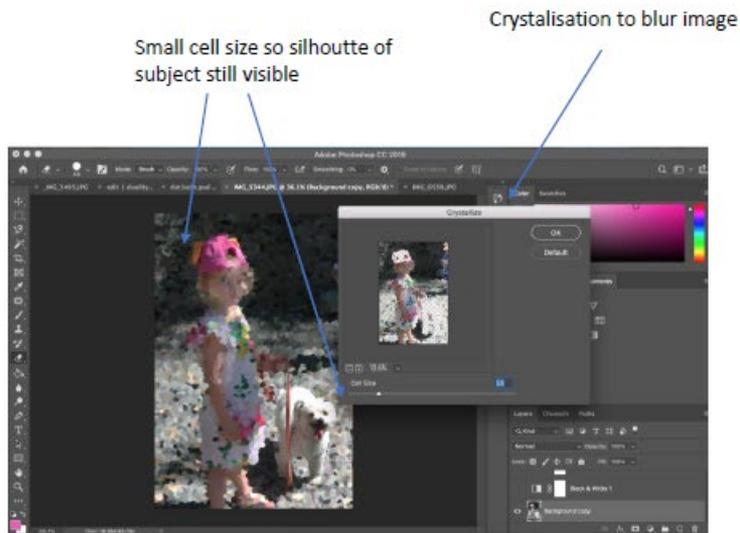
No texture

Does it depict duality?

Overall too busy

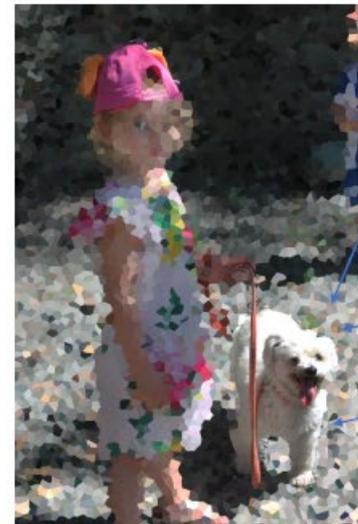


Emboss to create depth



Small cell size so silhouette of subject still visible

Crystallisation to blur image



focuses on the 'none feminine task'

Crystallisation draws too much attention away from subject

Hard to decipher

Doesn't represent duality

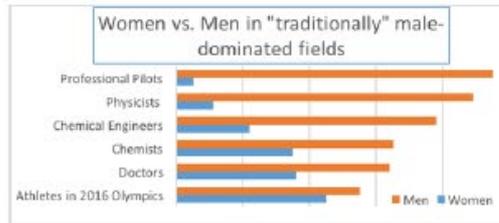
Changes to initial idea:

Instead of focusing on feminine v none feminine facial features focuses on aspects of womens lives that don't get shown in the media. The everyday tasks that wouldn't be seen as 'acting like a lady'.

Futher research into 'masculine tasks' and the difference in gender roles:

Traditional Gender Stereotypes.

<i>Feminine</i>	<i>Masculine</i>
<i>Not aggressive.</i>	<i>Aggressive.</i>
<i>Dependent.</i>	<i>Independent.</i>
<i>Easily influenced.</i>	<i>Not easily influenced.</i>
<i>Submissive.</i>	<i>Domineer.</i>
<i>Passive.</i>	<i>Assertive.</i>
<i>Home-oriented.</i>	<i>Work-oriented.</i>
<i>Easily hurt emotionally.</i>	<i>Not easily hurt emotionally.</i>
<i>Indecisive.</i>	<i>Decisive.</i>
<i>Talkative.</i>	<i>Not so talkative.</i>
<i>Gentle.</i>	<i>Tough.</i>
<i>Sensitive to other's feelings.</i>	<i>Less sensitive to other's feelings.</i>
<i>Very desirous of security.</i>	<i>Not very desirous of security.</i>
<i>Cries a lot.</i>	<i>Rarely cries.</i>
<i>Emotional.</i>	<i>Logical.</i>
<i>Vulnerable.</i>	<i>Invulnerable.</i>
<i>Kind.</i>	<i>Cruel.</i>
<i>Tender.</i>	<i>Blunt.</i>
<i>Nurturing.</i>	<i>Not nurturing.</i>



Futher experimentation



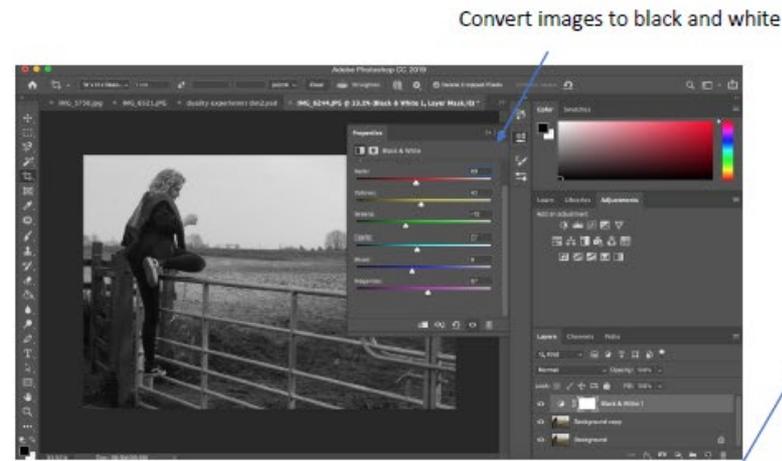
-Pink dots blur background
-Creates focus on the subject
-Doesn't highlight the 'non feminine' task taking place in image



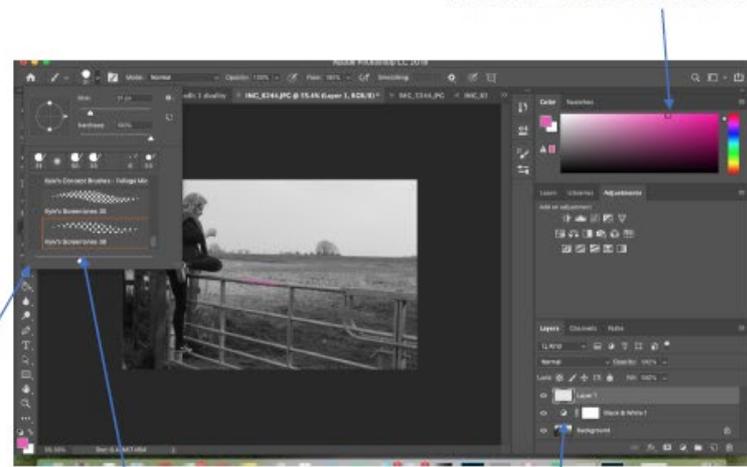
Prefer second edit

However not strong enough to represent the duality of feminity and doesn't portray a strong enough a 'non feminine' task

-Pink dots blur 'non feminine task'
-slightly distorts the image, still able to piece together what is taking place
-focus is then on the 'non femine task'



Convert images to black and white



Pink as its seen as a feminine colour

Creates Pop Art style texture

Use paintbrush to highlight the none feminine elements of the images

Simpler style of image- still showing duality of femininity

All final images edited using this method

Black and white image helps the focal point of be on the graphics of the pink dots

Line of the gate follows the subject up from the bottom of the image and right out of the side of the image

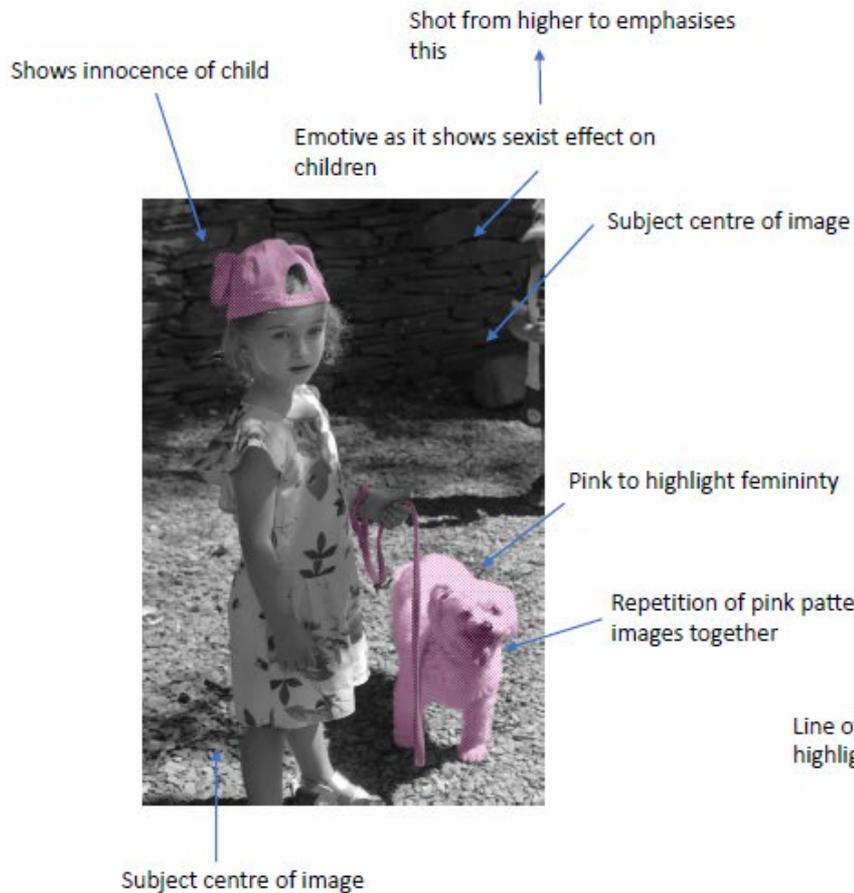


Pink dots represent the blurring of aspects of womens life if it doesn't fit with the feminine beauty ideal

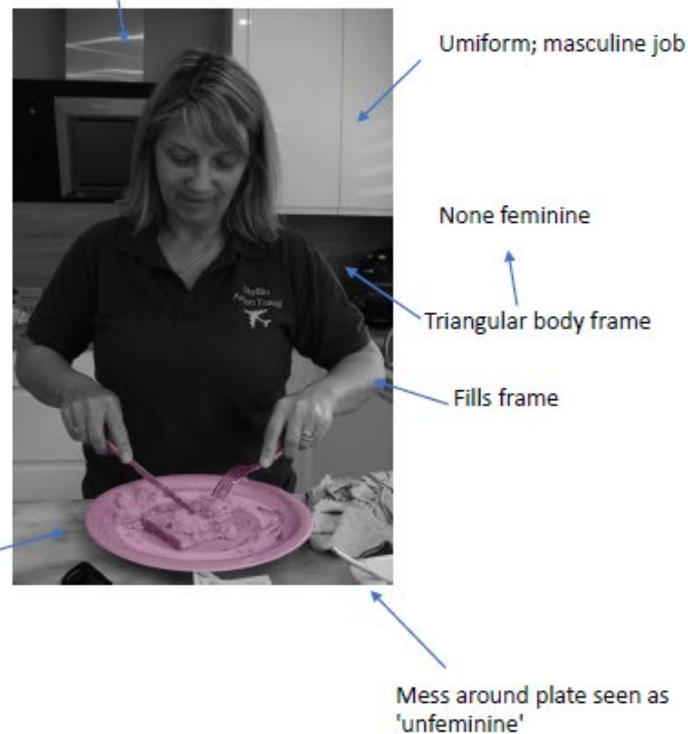
Masculine task of climbing over fence

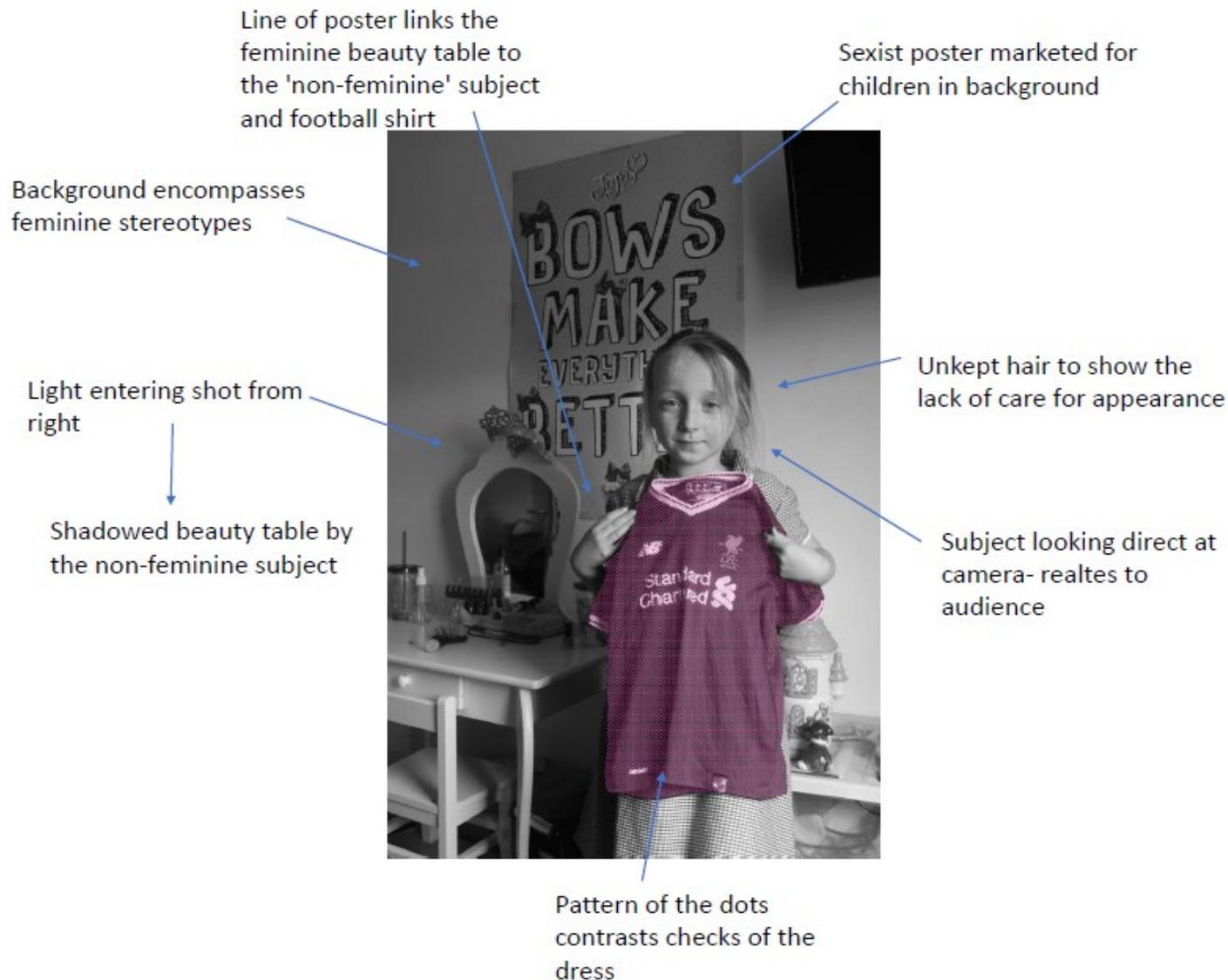
Lifting leg

Negative space allows focus to be on subject and foreground of image



Rated by geomtric shape





Final Images





Displayed in gallery
Landscape piece 150x100cm
Portrait pieces supporting work
70x105cm
Mounted on White card

Landscape image displayed above
the three portrait images as shown

Supportive Text

My proposed outcome for the theme of duality was to highlight the juxtaposition of the female beauty ideal to real life women. I began to experiment with the idea of kaleidoscopes to represent the distorted view of the female appearance. I then realised that this did little to support 'Duality' and wasn't portraying different aspects of femininity. I think this will give the intended emotive response by the target audience, as they can relate to the images.

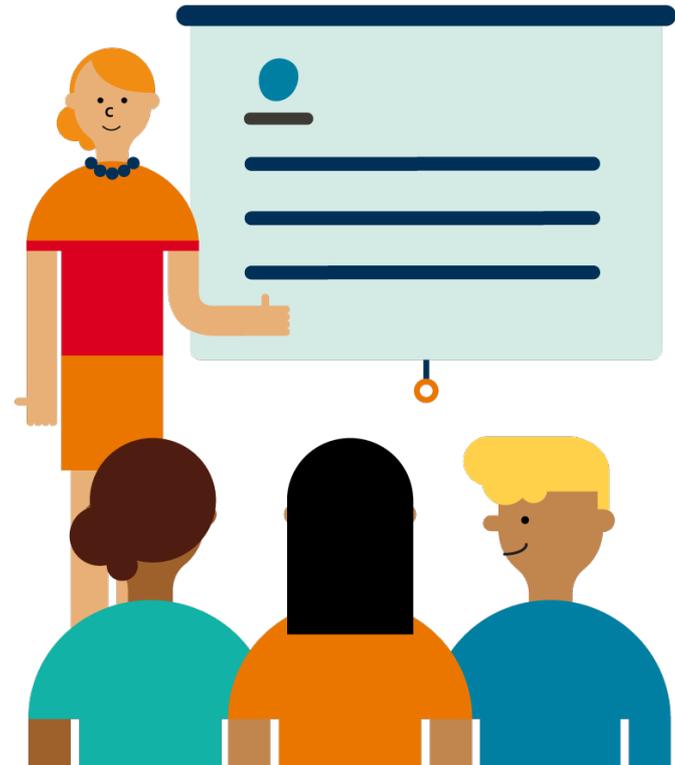
When researching I chose to look at Artists who all feature contrast within their work. Barbra Kruger largely focuses on gender norms and sexism, which I looked to for inspiration. She then layers text across her work in a bold unapologetic method. As well as Matt Stuart who captures authentic interactions showing contrast between the subject of his work and the background. I wanted to use this candid style of photography to capture everyday tasks that aren't typically seen as feminine. Matt Siber creates conceptual pieces by highlighting/removing elements of his work; this gave me the idea to focus in on certain aspects of each shot. Roy Lichtenstein uses bold colours and interesting textures within his work to give them depth, something I thought would be interesting when combining this with Photography.

An issue I faced on this project involved my shoots, I completed a shoot using a model exercising, when I began to transfer it on to my laptop I found that all the files of it, along with some other images from different shoots, were corrupt and I was unable to retrieve them. I therefore lost a lot of content I would've liked to use. If I were to complete this project again, I would ensure I upload all images as soon as the shoot is complete, as by leaving this until I was ready to edit them meant I didn't have enough time to complete another shoot.

My approach to Duality responds to the theme conceptually, it expresses the different aspects of what it means to be female. On one hand, it does include being feminine and 'acting like a lady' but it shouldn't be limited to this and individuals shouldn't be boxed in to the stereotypes of gender. I wanted to show the everyday lives of women that wouldn't be shown in the media that plays upon the stereotypes forced upon us.

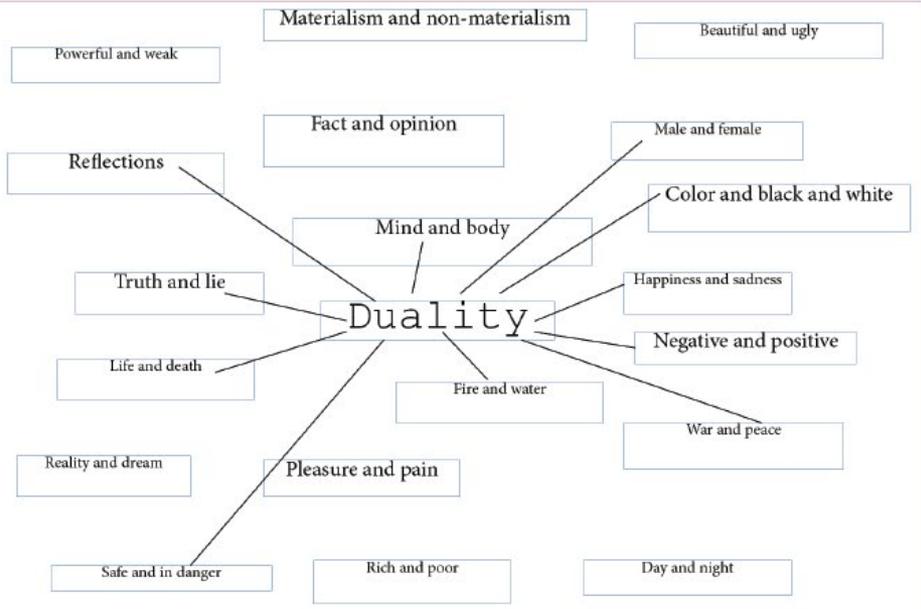
Learner 5

Theme: Duality
Exam series: June 2019

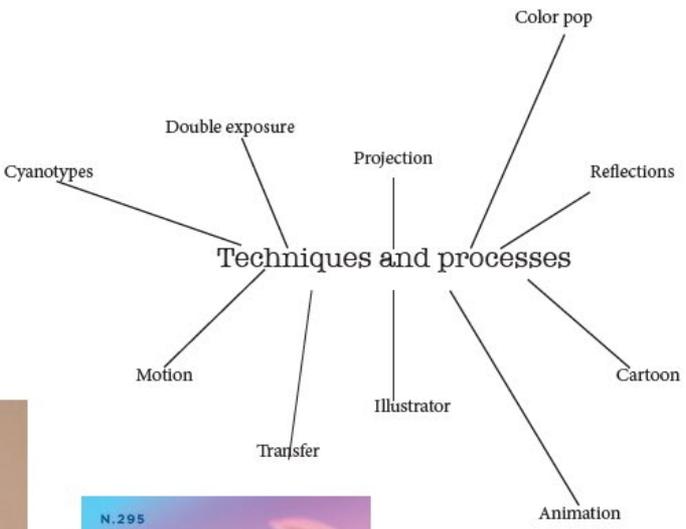


AO1	Demonstrate an ability to generate ideas in response to a them	(10)	6
Six marks out of ten places the learner in the bottom of mark band 3. The learner has demonstrated effective initial ideas which are pertinent to the theme, using the vision of different animals as a starting point for viewing different types of realities. Although the idea is effective the explanation could be better expressed to give the candidate more marks in this area.			
AO2	Apply understanding of contextual sources to own work and practice	(9)	6
Six marks out of nine places the learner in the top of mark band 2. There is an effective exploration of contextual sources through the artists' researched and wider research into the vision of various animals.			
AO3	Explore materials, techniques and processes relevant to creative intentions	(8)	5
Five marks out of eight places the learner in the top of mark band 2. There is a competent and focussed exploration of photographic materials, techniques and processes which is relevant to the learners' creative intentions. The learners' exploration of Photoshop techniques shows traits of fluent exploration and has allowed the learner to achieve an extra mark in this area.			
AO4	Demonstrate an ability to refine work and ideas by reviewing and evaluating throughout the development process	(9)	5
Five marks out of nine places the learner firmly in mark band 2. A competent process of review has been applied throughout the development and this is evidenced through the visual development of the work documented throughout the portfolio, and the effective choices made by the learner in developing their work.			

AO5	Realise creative intentions demonstrating ability to plan and carry out an effective creative process	(12)	7
<p>Seven marks out of twelve places the learner in the bottom of mark band 3. The learner has demonstrated a confident ability to bring together technical and conceptual elements into a final outcome. However, the ideas of reality and unreality teemed with the animal vision does not seem fully resolved to enable the candidate to gain higher marks in this area.</p>			
AO5	Demonstrate an ability to present work which demonstrates development and realisation of final outcome, showing an understanding of professional practice	(12)	7
<p>Seven marks out of twelve places the learner in the bottom of mark band 3. The presentation is comprehensive, effective and engaging. However, more could have been done to bring together the various conceptual elements of reality and unreality together with animal vision which is never fully resolved through the presentation.</p>			
Total mark		(60)	36



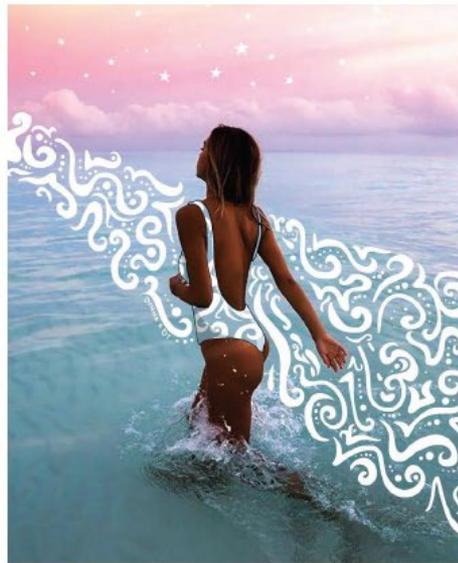
To express the theme of Duality I decided to draw a line between reality and non reality in which I will use digital techniques to do that. To address this matter fully I also want to use different spectrum of colors representing different visions of animals and us.



Donna Adi



- Donna is a digital artist from Los Angeles which shows ways of expressing her creativity by combining “cartoon” effect with photographs taken by herself as well as by popular brands/influencers like, Michael Kors, Dior and Ralph Lauren. Her work is an perfect example of responding to the theme because it clearly shows two opposite to each other aspects within dualism.



Magdiel Lopez



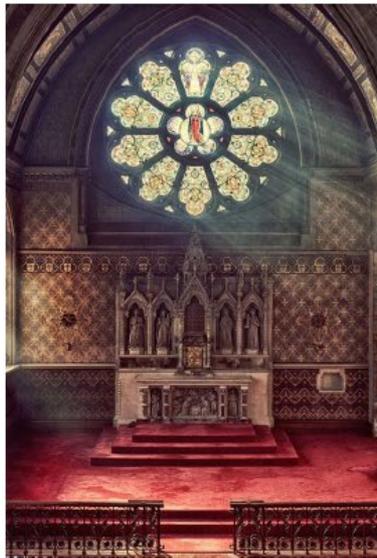
- Magdiel is an photographer and a graphic designer from Cuba. This piece of work is mainly based on idea of environmental designs that represent geometric shapes and vibrant colors, which he creates at the top of his building landscapes using digital techniques. Reflecting on his work I believe that this process could be a potential foundation of developing my idea, because it all cooperates



Gina Soden



- Gina Soden is a British photographer that have a quite big interest towards buildings and symmetry. She mainly uses technique of making kaleidoscopes which gives her opportunity to express different visions of them by creating those edits from her images itself.

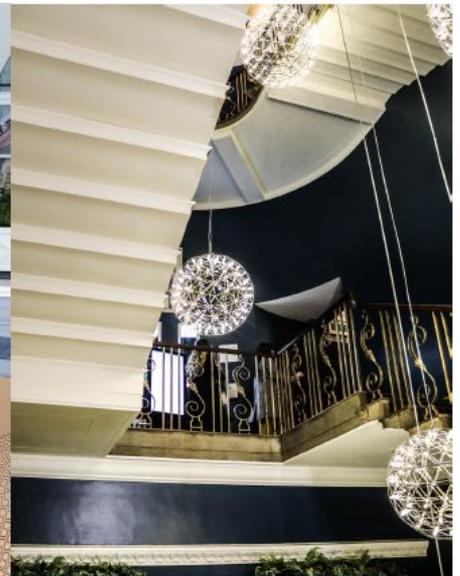


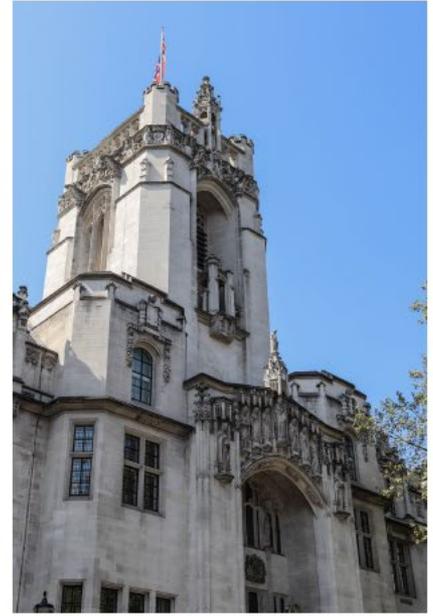
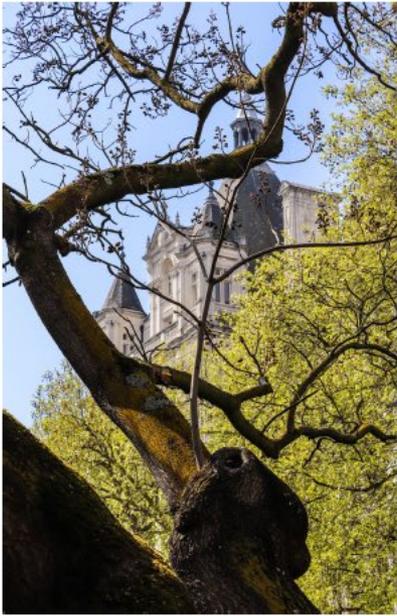
Different animals, see colors differently

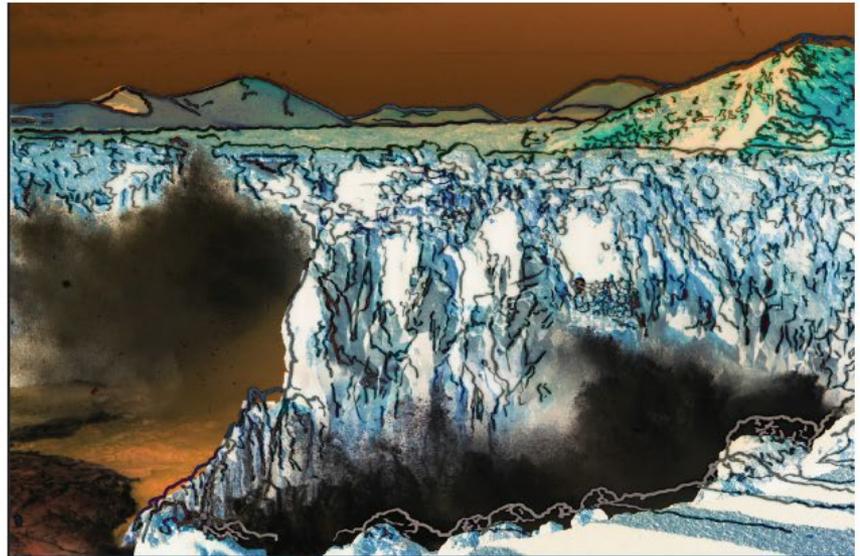
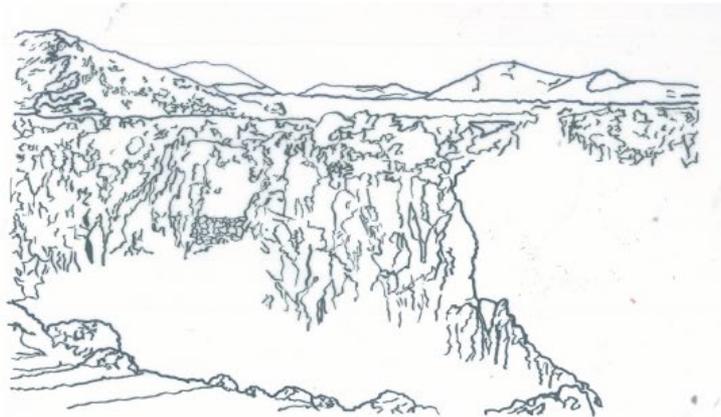
For the other part of my research I learned different types of visions that other species can see compare to us.

- Dogs, cats and rabbits ; they can see little range of blues, grays and yellows.
- Birds ; they see UV ultraviolet,
- Bees and butterflies ; see colors which we can't see what's called
- “Super vision” , they can see normal colors that we can see but it extends to ultraviolet.
- Color blindness ; reds and blues are little visible for people dealing with this genetic issue.





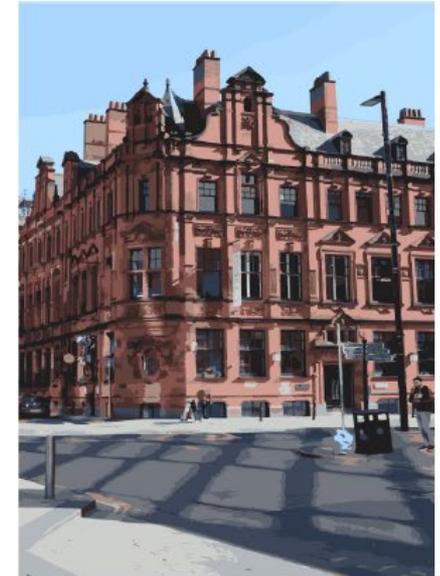


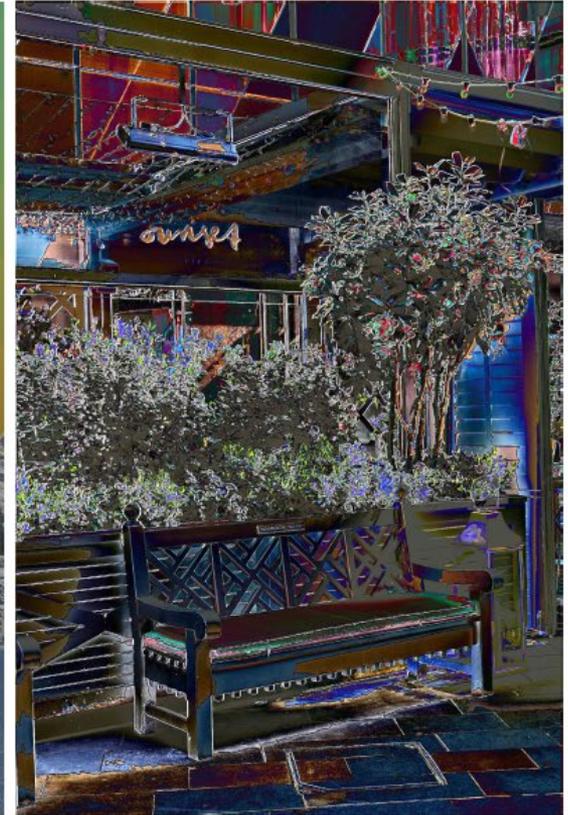
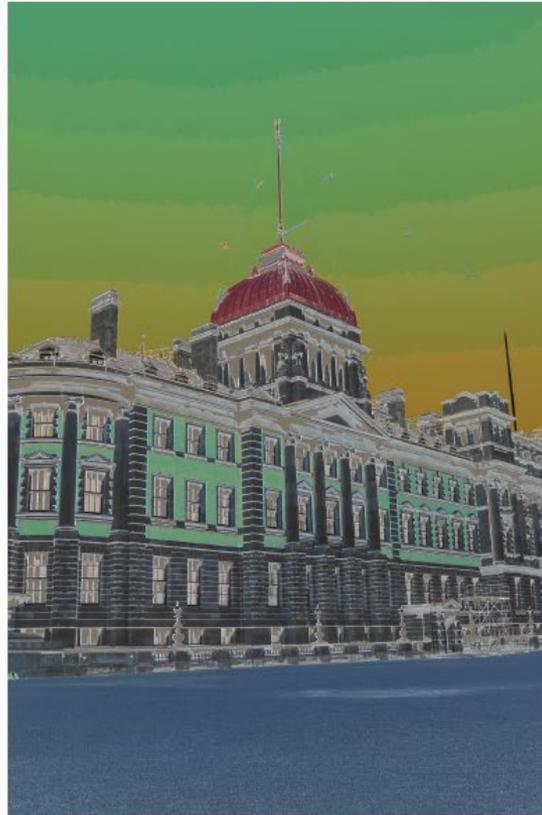
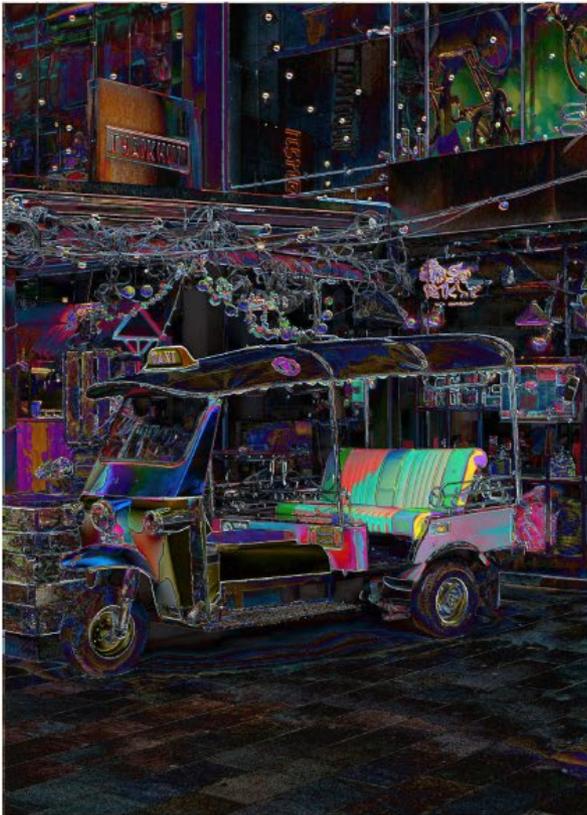


I did this experiment to reflect on my artist research as well as the theme of reality an non reality. I used tracing paper rather than a digital process as I wanted it to link back to my initial idea of showing the contrast between two different pieces of work that could be merged together.



I started off by creating digital edits that made an illusion of cartoon effects but then soon progressed into making more animated pieces by using a selection of Photoshop/illustrator filters.



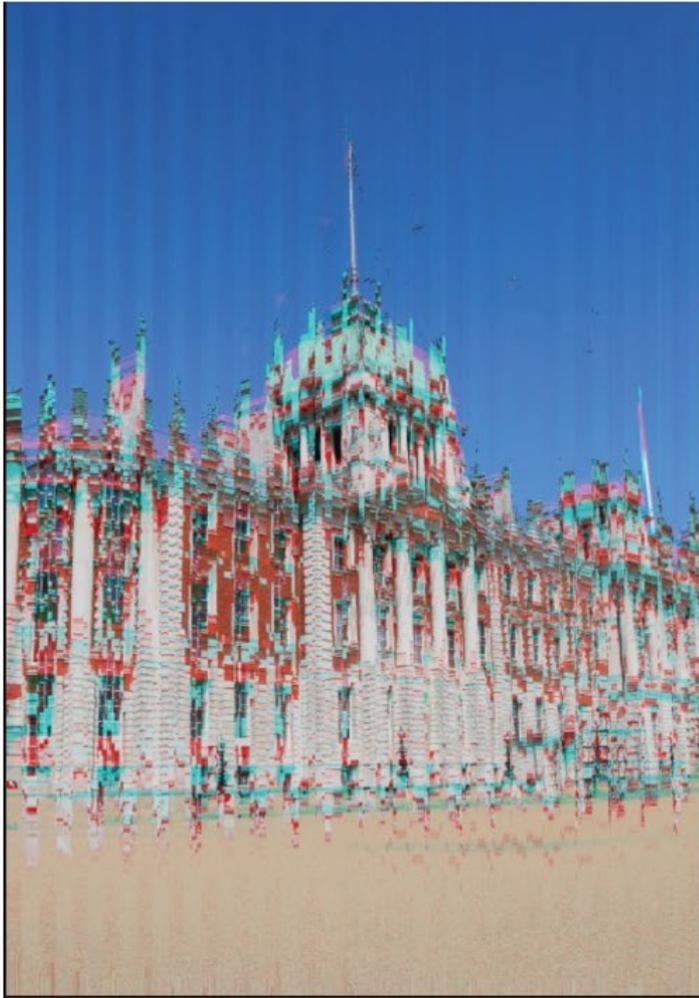


Instead of using just one filter like previously I decided to merge multiple effects together by using double exposure to create vibrant pieces.

Retoning Cyanotype experiments



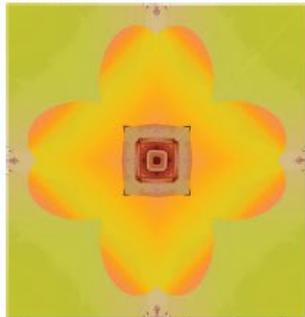
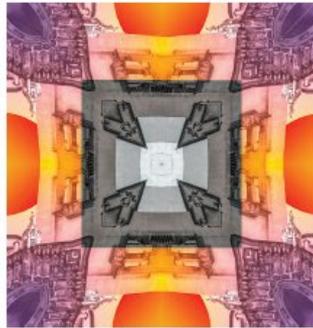
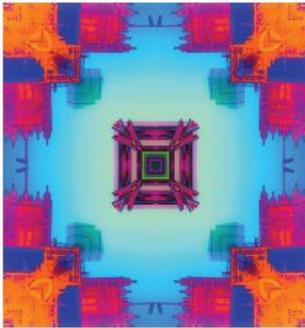




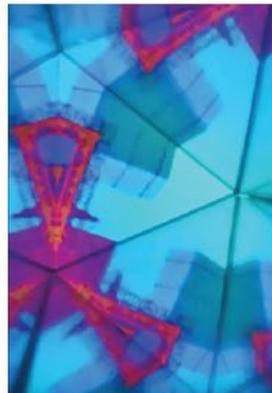
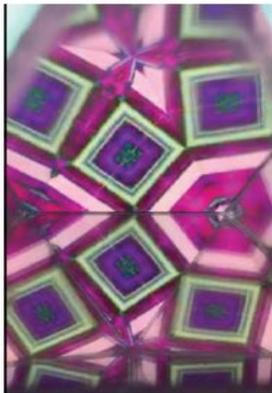
To produce animation which represents idea of colours, I decided to record a screen grab from gradually changing HUE on Photoshop.



In this animation I have used glitch animation where I showed clear difference between our vision compare to dogs.



To make my work different to the artist that have given me this idea, I decided to make animations creating short clips and merging them with different images to show variations of symmetry.

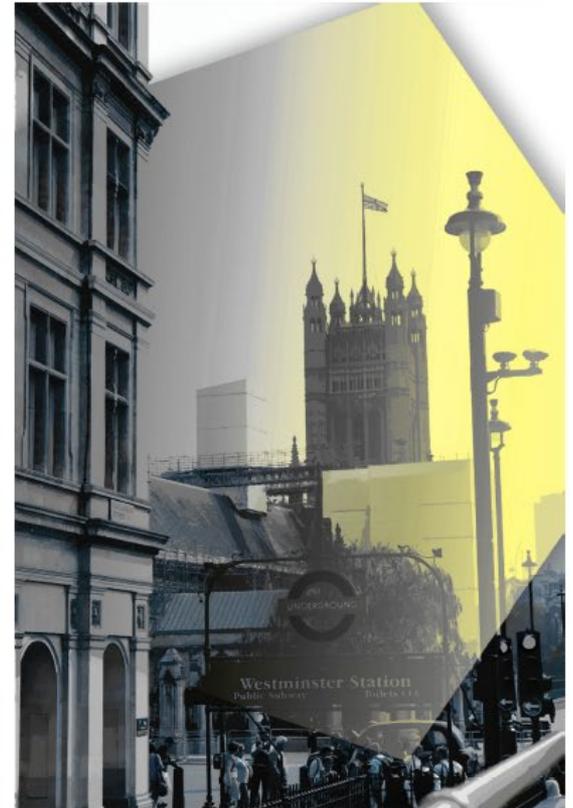




Humans view

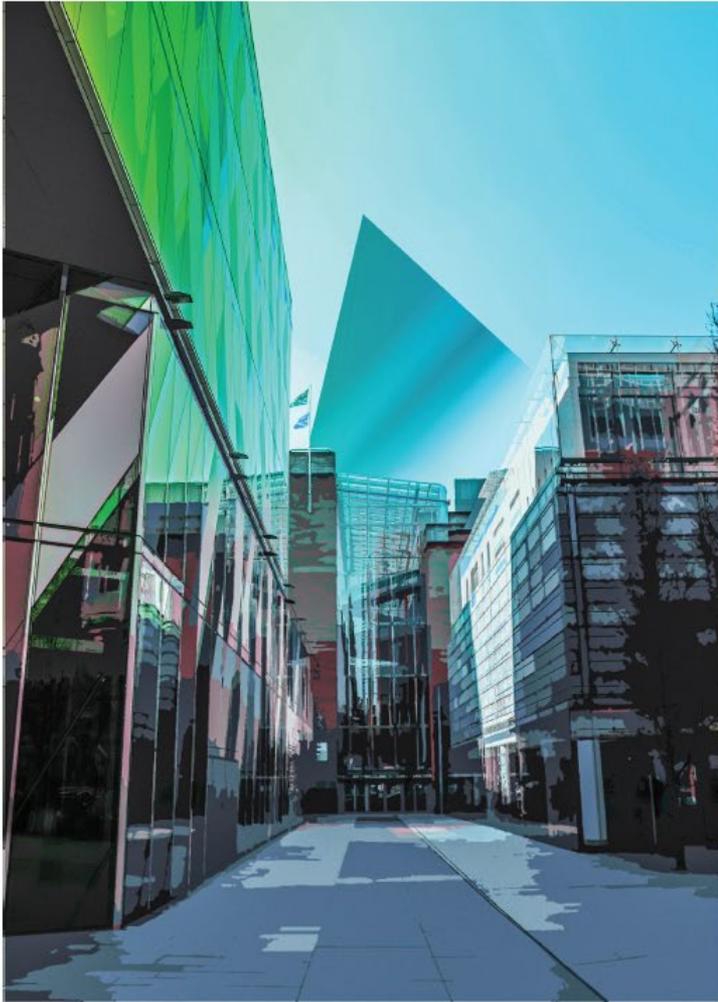


Bird's view



Dog's view

Creating foundation edits for animation that shows different spectrum's of visions.

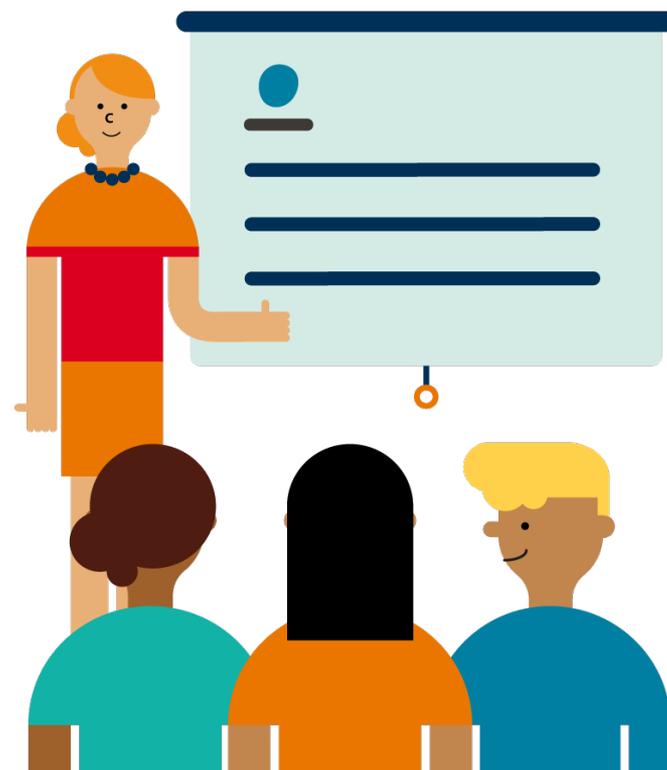


In this project the subject matter has been about Duality. The aim of the project was to explore in many ways by producing an exhibition piece within this importance. Learning about the meaning behind it has given me an idea of researching into various contrasts between reality and non reality, where I've been seeing examples of artists like Dona and Magdiel that have used digital techniques to do so. To make this project a bit more meaningful, I decided to research into the visions of animals. This was a big part of the reasoning behind the use of certain colors in my work. Personally I feel like colors have a big impact on our emotions and moods, because living in colorful life makes us feel more energetic and happy which creates a difference in perceiving the world. Considering there are so many perceptions on color depending on the species, I wanted to use this to progress towards my final piece. I went through the path of experimenting with different digital and non digital techniques which helped me decide what benefits may respond to the theme.

I started off by putting work into photographs of buildings I have taken. While visiting London there was many examples of symmetry and amazing structures. After knowing that shapes are working quite well with those images, I tried to incorporate different visions of animals like dogs and birds at the top of the already edited pieces so that it would show the diversity of them. I've worked on showing three of the main spectrum of visions which are, humans, dogs and birds. This helped to represent the contrasts between each transition by using a technique called glitch. For my final piece exhibition I've used two stills that express the idea of reality and non reality where I used cartoon/ abstract effects as well as one main animation called "Spectrum of visions"

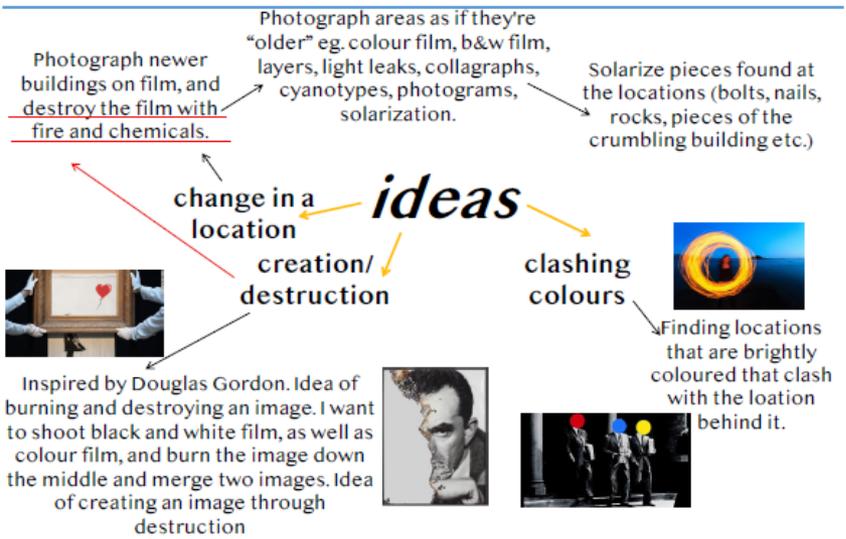
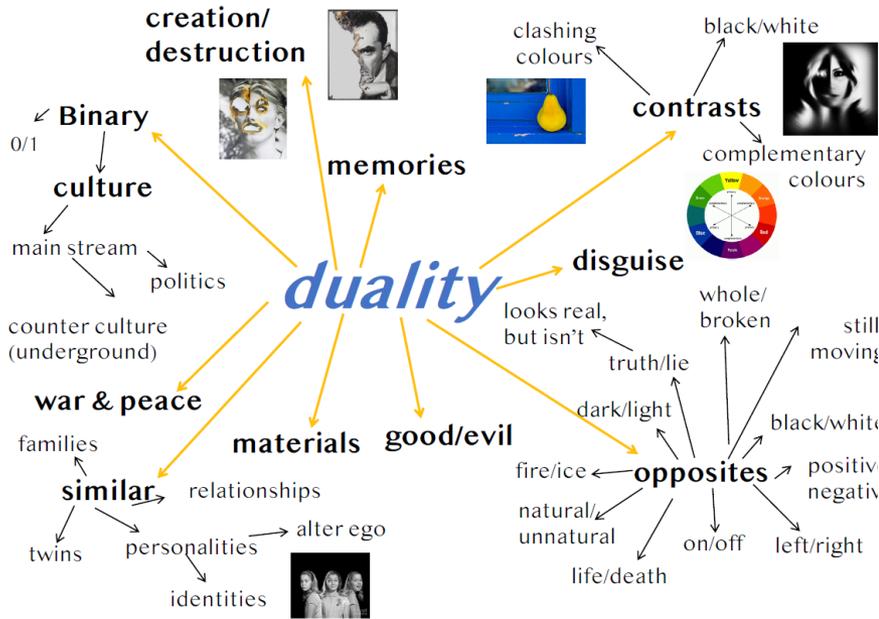
Learner 6

Theme: Duality
Exam series: June 2019



AO1	Demonstrate an ability to generate ideas in response to a them	(10)	7
<p>Seven marks out of ten places the learner firmly in mark band 3. There is a confident explanation of ideas which are relevant to the theme. The initial ideas and sources used to generate ideas are relevant to the theme.</p>			
AO2	Apply understanding of contextual sources to own work and practice	(9)	6
<p>Six marks out of nine places the learner at the top of mark band 2. The choice of artists are relevant to the outcome and clearly inform the candidate's ideas, the choice of Douglas Gordan, Seung-Hwan Oh etc. all inform practice without leading to pastiche.</p>			
AO3	Explore materials, techniques and processes relevant to creative intentions	(8)	7
<p>Seven marks out of eight puts the learner firmly in mark band 3. There is a comprehensive and fluent exploration of materials, techniques and processes, illustrated through the experimentation with photographic negatives and images.</p>			
AO4	Demonstrate an ability to refine work and ideas by reviewing and evaluating throughout the development process	(9)	7
<p>Seven marks out of nine places the learner in the bottom of mark band 3. A competent process of review is applied throughout the development. The learner has used the review process to make perceptive choices, which evidenced through the portfolio, however, more evidence of review would be needed to gain extra marks.</p>			

AO5	Realise creative intentions demonstrating ability to plan and carry out an effective creative process	(12)	10
<p>Ten marks out of twelve put the learner at the bottom of mark band 4. The learner demonstrates a sophisticated application of chosen materials, techniques and processes through manipulating photographic negatives and images. The outcome shows an individual interpretation of the theme. However more evidence is needed to achieve higher marks.</p>			
AO5	Demonstrate an ability to present work which demonstrates development and realisation of final outcome, showing an understanding of professional practice	(12)	9
<p>Nine marks out of twelve places the learner at the top of mark band 3. The learner demonstrates a confident use of written and visual communication. The presentation is effective and enhances the strengths and qualities of the work showing emerging traits of mark band 4.</p>			
Total mark		(60)	46



duality

As hinted at by the word "dual" within it, **duality** refers to having two parts, often with opposite meanings, like the *duality* of good and evil.

dual

adjective [not gradable] • US  /'duːəl/

★ **having two parts, or combining two things:**

This room serves a dual purpose – it's both a study and a guest room.

dual

/'djuːəl/ 

adjective

1. **consisting of two parts, elements, or aspects.**
"their dual role at work and home"
synonyms: **double, twofold, binary**; [More](#)
2. **MATHEMATICS**
(of a theorem, expression, etc.) related to another by the interchange of particular pairs of terms, such as 'point' and 'line'.

noun

1. **GRAMMAR**
a dual form of a word.
2. **MATHEMATICS**
a theorem, expression, etc., that is dual to another.

verb **BRITISH**

1. **convert (a road) into a dual carriageway.**
"though there are no plans to dual the road, a public consultation on the A64 is set to start before the end of the year"

brief

Duality is the idea of having two things working together, such as good and evil, or new and old. I want to base my work around the idea of photographing new & modern buildings on a film camera and then destroying the negative. Not only will I be making a new location look "older", but I will be creating an outcome through the process of destruction.

Artist Research



Douglas Gordon

Douglas Gordon has a series of work, Self Portraits of You + Me, whereby he finds images of famous artists and burns parts of the photographs. He is able to create a piece of art by using the method of destruction.



Seung-Hwan Oh

Seung-Hwan Oh trials with destroying film negatives and involving microbiology to manipulate his work.



Artist Research



Lucas Simoes

Lucas Simoes has a series names 'Nostalgia' whereby he burns away at photographs, but not completely so that there is an orange colour surrounding the burn.



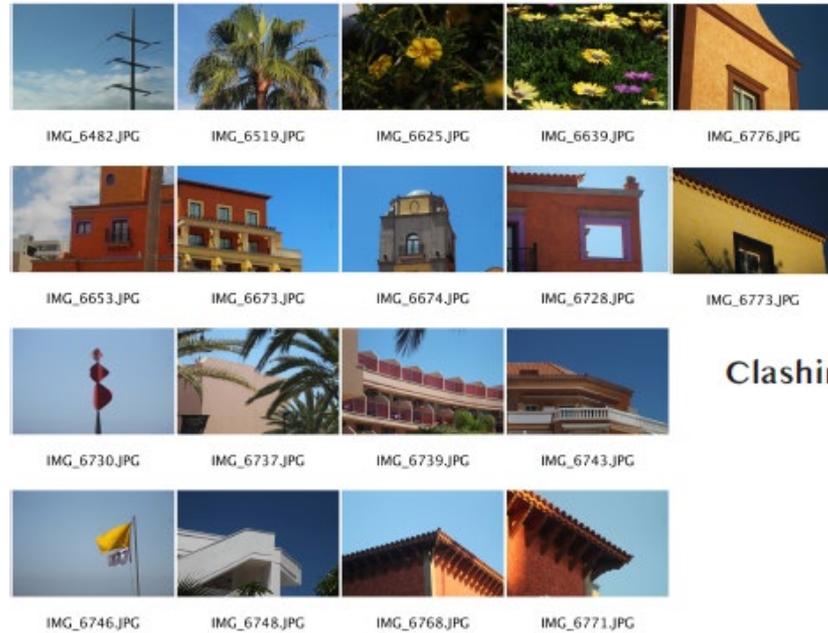
John Stezaker

Stezaker's is able to create one new outcome from two older existing photographs, combining the two together



Initial Idea and Photoshoot

Digital Shoot



Clashing Colours



Colour Film



Initial Idea and Photoshoot

Film Shoot



Photograms



40 seconds contrast filter 3



10 second intervals contrast filter 3



40 seconds contrast filter 3



4 second intervals contrast filter 2



8 second intervals contrast filter 2



40 seconds contrast filter 2



40 seconds contrast filter 2



50 seconds contrast filter 5

Initial Idea and Photoshoot

Photograms



10 seconds intervals contrast filter 5



40 seconds contrast filter 5



50 seconds contrast filter 5

Reflect and Progress

For my final outcome, I wanted to destroy my film using various methods. Now that I have shot film, I can go through the process of destroying and manipulating my film, as well as using some digital and non-digital processes to double expose the film.

Film Manipulation: Mixing Bleach, Detergent and Negatives

0.2 16 F SHARE TWEET

“Coffee, vinegar, soap, hydrogen peroxide and oven cleaner,” says Malghan. “Basic items that we all have in our kitchens.”



Media Experiments With Purpose

Scratching Film with various sandpaper



Media Experiments With Purpose

Applying chemicals on film



PICT0100.JPG



PICT0092.JPG



PICT0093.JPG



PICT0094.JPG



PICT0095.JPG



PICT0096.JPG



PICT0097.JPG



PICT0098.JPG



PICT0099.JPG



PICT0100.JPG



PICT0101.JPG



PICT0102.JPG



PICT0103.JPG



PICT0104.JPG



PICT0105.JPG



PICT0106.JPG



PICT0107.JPG



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PICT0109.JPG



PICT0101.JPG



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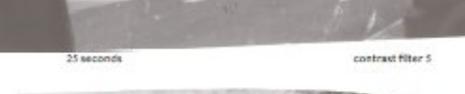
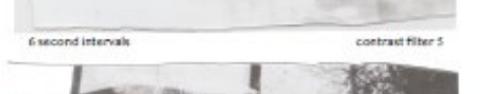
PICT0098.JPG



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Experiments With Purpose

Using destroyed film to create photograms



Media Experiments With Purpose

Glitching

Code Manipulation



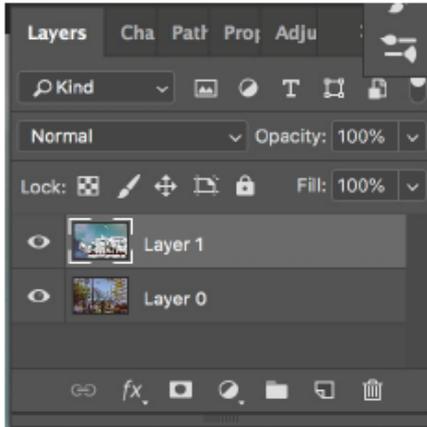
Physical Glitching



Final Outcome Plan

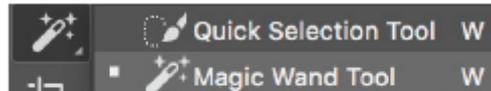
Photoshop Experiments

1.



I layered my two destroyed film images on top of each other

2.



I used the magic wand tool to select different areas of the top image (if too much had been selected, I used the selection tool remover to deselect parts of it)

3.



I deleted the selected areas



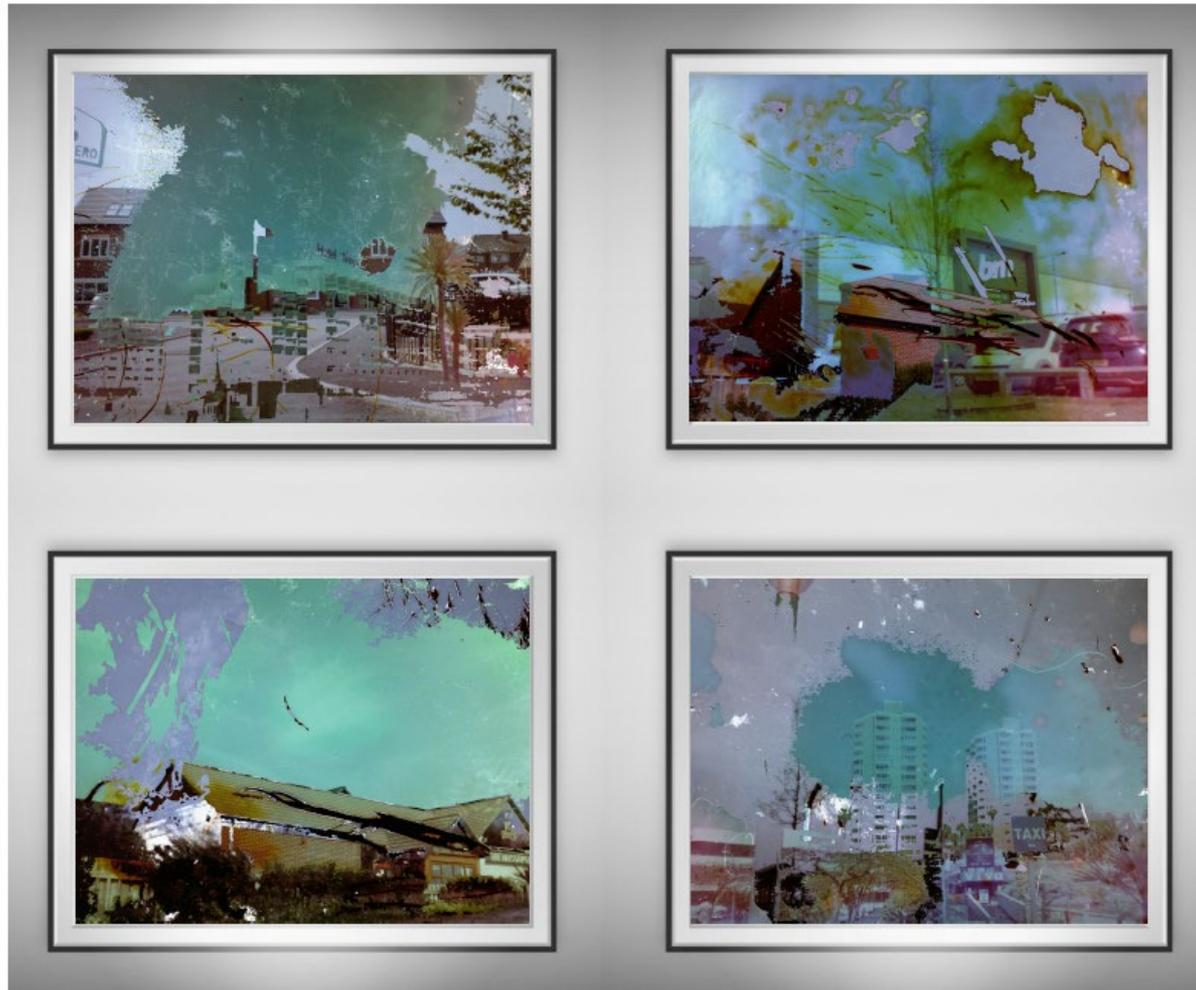


Final Outcome Images and Experiments

Photoshop Experiments



Final Outcome



The idea of Duality has many connotations, my preferred definition is the idea of opposites, specifically new and old / creation and destruction. I decided to create my body of work through the process of destruction. I worked towards an exhibition space where I would present four outcome images in A2 sized frames. The film images used in my outcomes are of newer looking buildings as I had originally intended to destroy the negatives.

I originally attempted to photograph contrasting colours, such as brightly coloured buildings with clashing backgrounds, with a digital camera. This would've linked with the theme Duality as its colours that don't typically work together being in one image, however I wasn't sure how to further those images other than digital enhancement and manipulation. I potentially could've furthered this and used physical manipulation such as painting and stitching onto the images however I didn't see a potential with this idea.

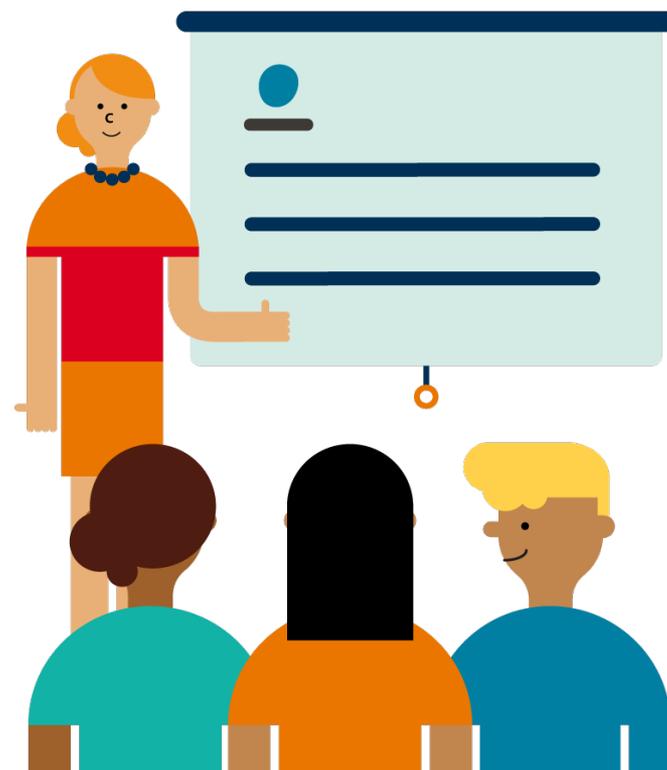
I had shot colour 35mm film, knowing I wanted to manipulate the negatives using different products. The mixture of products I found to work best in destroying the images was lemon juice, fairy liquid and coffee. The images took on a green colour all over and had various marks. This process links with the theme as I was able to destroy the negatives to create a new looking image. I took these into the darkroom to see if I could produce some non-digital photographs, however they didn't work as well as I had hoped as there isn't as much contrast as the negatives are colour. Even when using a contrast filter, a lot of the images came out grey toned. I also tried double exposure but even when exposed to light for 200 seconds, only a few marks had let light come through. If I had more time, I could've printed my negatives onto acetate and used them on cyanotype paper, however I wasn't sure if this would've worked either because of the lack of contrast.

I scanned my manipulated negatives onto my computer, and I tried printing them and cutting up the images in thin pieces with a guillotine to ensure the cuts were straight. I didn't like this outcome as you could see the white behind the cuts where the pieces met. This reminded me of glitching so I took the images to glitch on the computer using 'TextEdit', however I didn't like these either as they had thick bulks of colour where the coding was manipulated.

I then thought about how I'd used double exposure in the darkroom and how I could do that digitally, and I decided to open two of manipulated film images in Photoshop, and use the magic wand tool to select some areas of the top image to delete therefore exposing different parts of two images to create one final image. These are then ready to be printed A2 to be presented in frames on the exhibition board. This outcome links with the theme of Duality as I was able to create a new set of images through the process of destruction using household items, as well as giving it a whole new look using digital programs such as Photoshop.

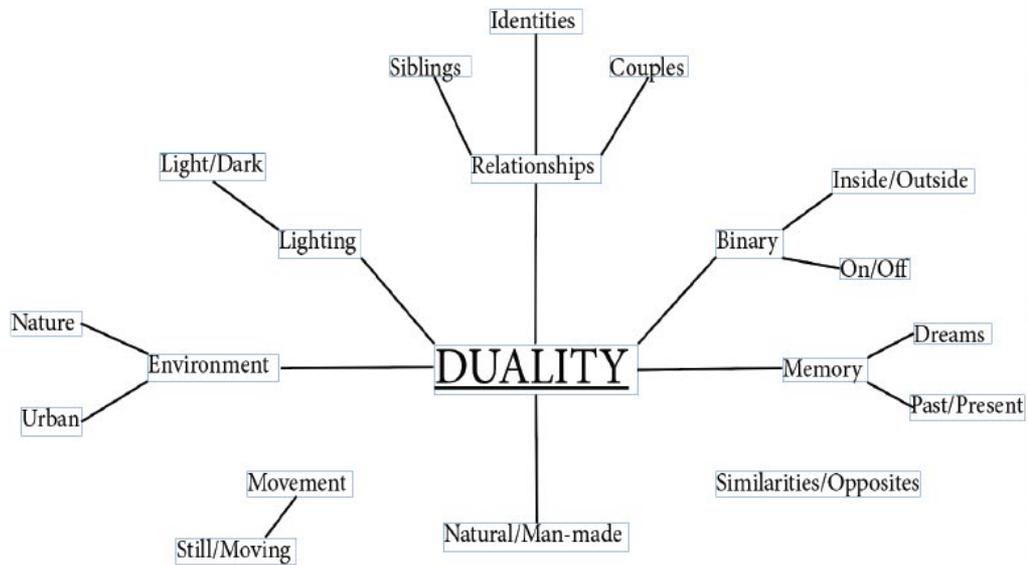
Learner 7

Theme: Duality
Exam series: June 2019



AO1	Demonstrate an ability to generate ideas in response to a them	(10)	8
8 marks out of 10 places the learner in the top of mark band 3. There is a confident explanation of ideas with cohesive connections made to the theme. Relevant selection and use of sources inform practical exploration to generate ideas. The ideas are effective and pertinent to the theme. The learner shows emerging traits of 'fluent and creative' initial ideas through early photoshoots that have placed her at the top of this mark band.			
AO2	Apply understanding of contextual sources to own work and practice	(9)	7
7 marks out of 9 places the learner in the bottom of mark band 3. The learner has documented a focused exploration of contemporary artists who fully inform their own ideas. The use of contemporary concerns such as man's effect on the environment is pertinent and on trend. More documentation of video artists who may have informed practice and been pertinent to the final outcome such as Bill Viola would help to secure higher marks in this area.			
AO3	Explore materials, techniques and processes relevant to creative intentions	(8)	7
7 marks out of 8 places the learner firmly in mark band 3. There is a fluent exploration of materials, techniques and processes and some stand out experiments such as the plastic bag landscapes which are relevant to creative intentions.			
AO4	Demonstrate an ability to refine work and ideas by reviewing and evaluating throughout the development process	(9)	7
7 marks out of 9 places the learner in the bottom of mark band 3. A comprehensive process of review is illustrated throughout the portfolio. The learner has made perceptive choices in relation to intentions, however some explanations have been partially completed, such as the explanation of the soundtrack, which has limited marks in this area.			

AO5	Realise creative intentions demonstrating ability to plan and carry out an effective creative process	(12)	9
<p>9 marks out of 12 places the learner in the top of mark band 3. The final piece is an effective application of chosen materials, techniques and processes with emerging traits of sophisticated application. The interpretation of the theme is thoughtful and well communicated.</p>			
AO5	Demonstrate an ability to present work which demonstrates development and realisation of final outcome, showing an understanding of professional practice	(12)	9
<p>9 marks out of 12 places the learner in the top of mark band 2. This is an effective portfolio which clearly documents and demonstrates the learners' development of the project and interpretation of the theme. Some small errors with links and partial explanations have prevented the learner achieving higher marks in this assessment objective.</p>			
Total mark		(60)	47



Duality is where there are two concepts or opposites have a correlation between them, such as; Light and dark, people and animals or even relationships. I've approached the theme of duality by looking into the effects of pollution on the environment caused by people. I am working towards producing work to go into an exhibition to showcase my interpretation of Duality. I will experiment with a variety of techniques and methods to represent the influence of our actions as well as expressing my approach through both digital and non digital methods.

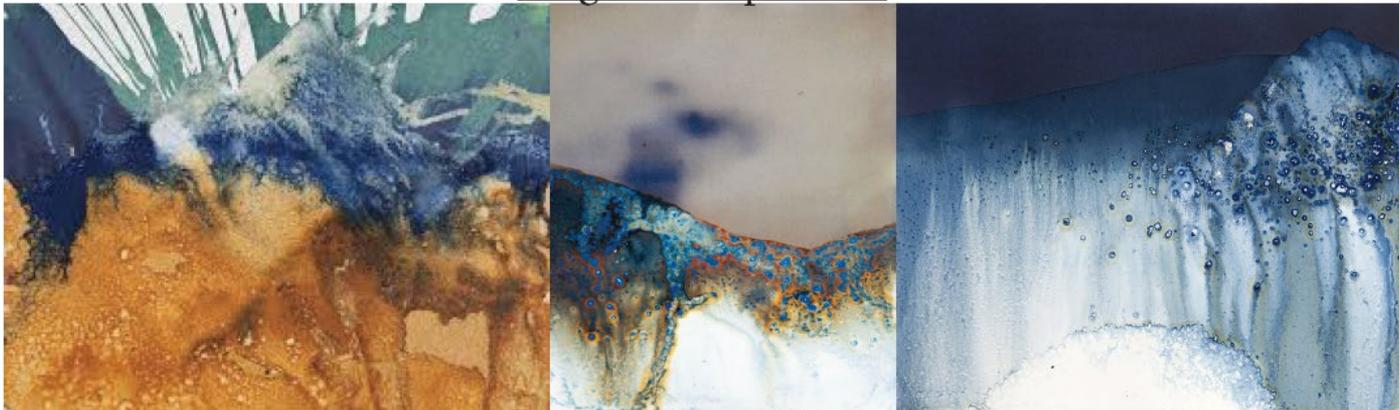


Brandon Seidler



These photographs are taken on colored film, usually of landscapes which are said to have chemical pollutants around the area itself. His inspiration is to combine the chemicals found in the area with the landscapes. He doesn't use editing softwares to create these effects, only chemical processes, as he wants to keep the pieces as natural as possible to show people what effects they have on the world.

Meghan Riepenhoff



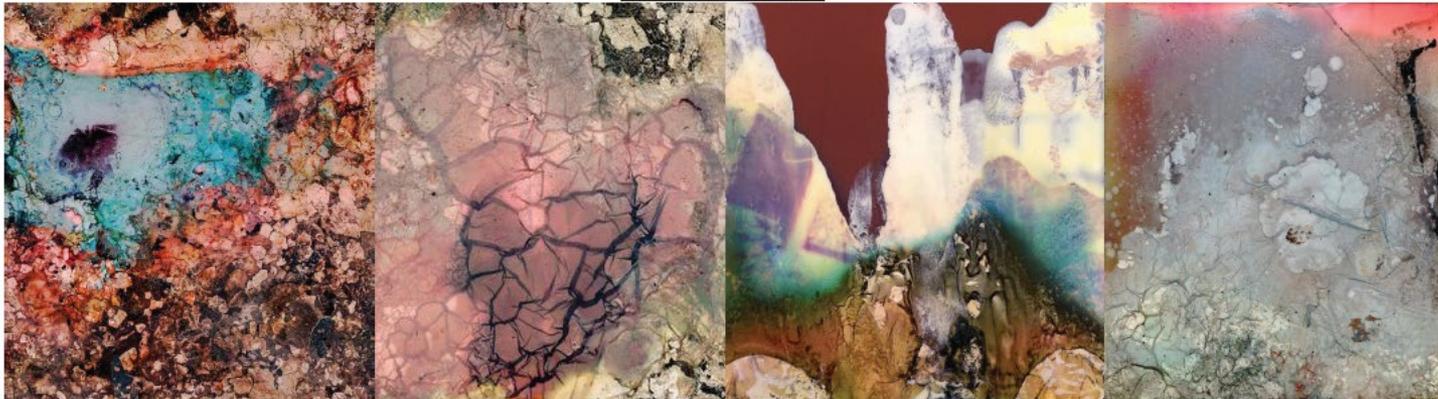
These unusual Cyanotypes create almost wave like effects within themselves. One of the most successful series of hers was called Littoral Drift. She uses the ocean to create her pieces, as the different chemicals or algae found in the ocean effects the appearance of the piece itself. By holding the paper against the shore, the water can hit against it and create these extremely unique pieces unlike any other Cynaotypes i've seen.

Luca Pierro



Pierro tries to create these surreal like settings by using fabrics, flour and water to create his effects. He also tries to use limited digital editing to create a perfect image so they are as natural as possible. His work inspired me as he creates such abstract photographs using light/shadow as well as natural resources. I found that all of his photographs have a dark meaning behind them but are almost hypnotic in their positioning which create a beautiful and effortless effect to them.

Louis little

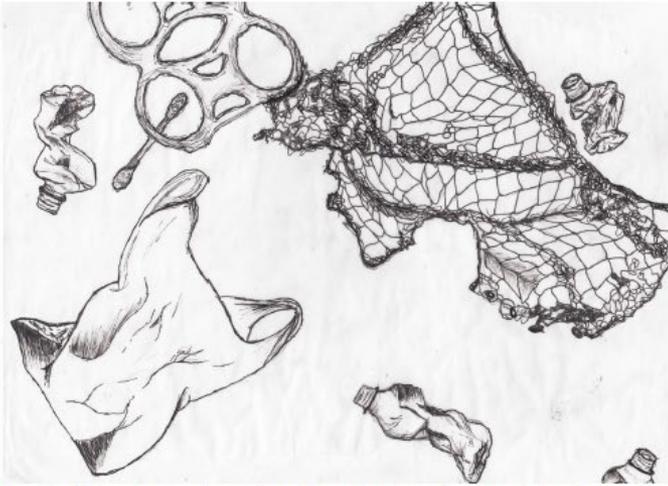


Louis created a mini series called sunken polas which consisted of a series of Polaroid photographs which he then would damage in a variety of ways such as burning, to create these unusual affects. He created these Polaroids as he wanted to experiment with different ways in which cameras could be used. He chose to use this style as it wasn't as popular, as well as manipulating them in many ways to create this surreal effect to them.

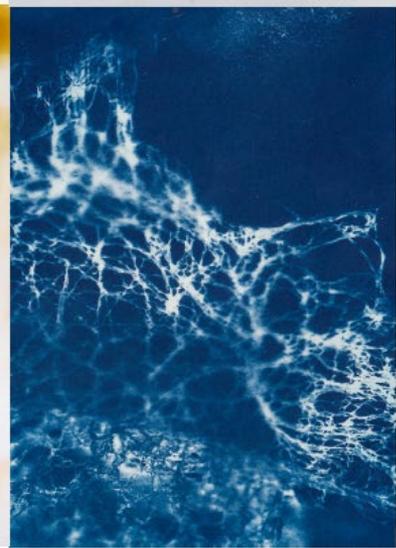
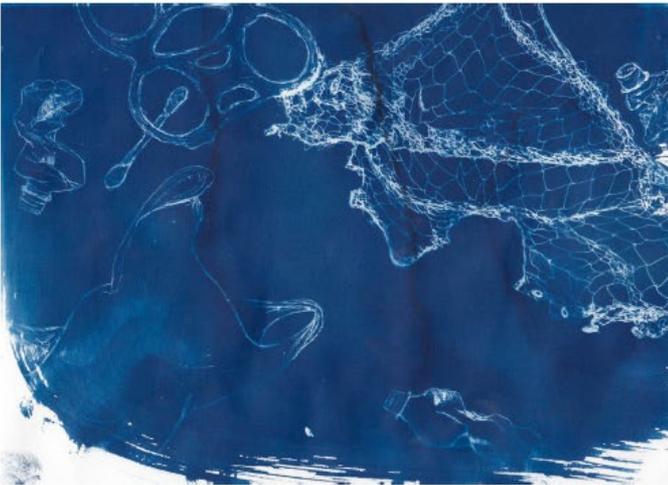


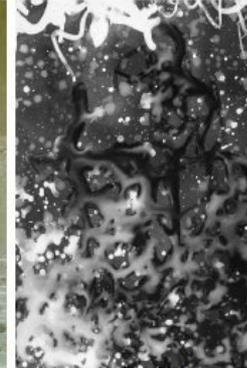
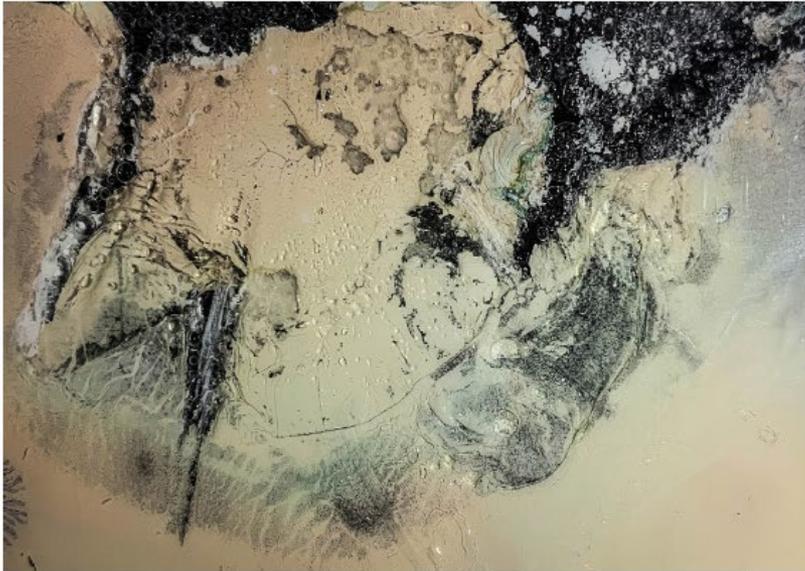






For the Cyanotype pieces I used a selection of methods to show plastic pollution or distress. I tried to experiment with many ways by using acetate images, chemicals and drawings. The drawings were done of plastic pollution to create the illusion of it being under water.





I decided to distress and damage some pieces using a variety of chemicals and processes. The majority of these chemicals are toxic to the environment, which made it perfect for distressing the work. When creating these experiments, I had to manipulate the negative strips, remove the chemicals in a Polaroid as well as combining chemicals to react with the images themselves. I chose to damage the experiments as it visually showed the type of damage we can create.

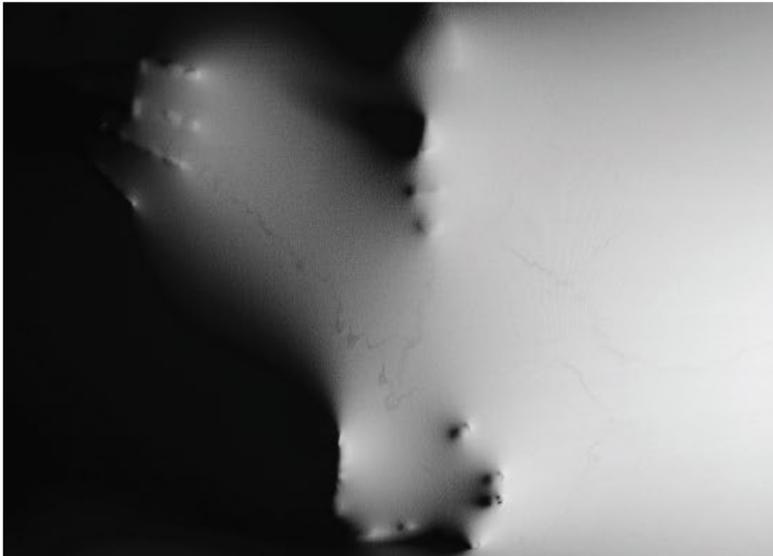
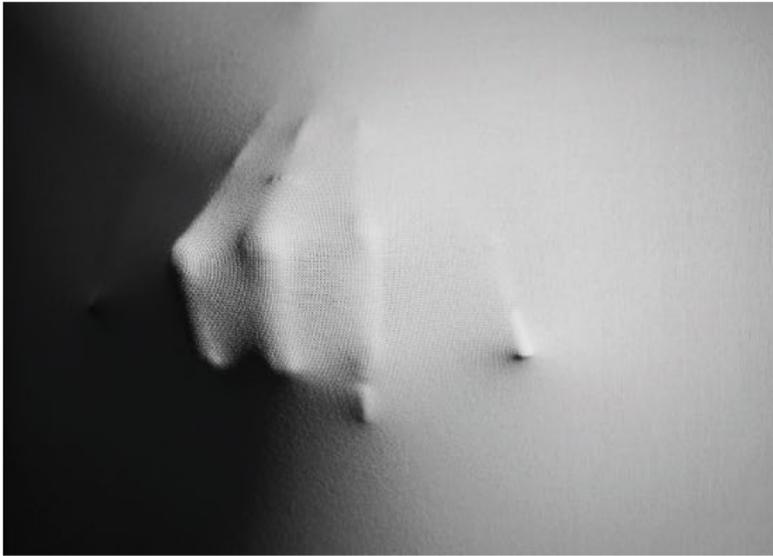




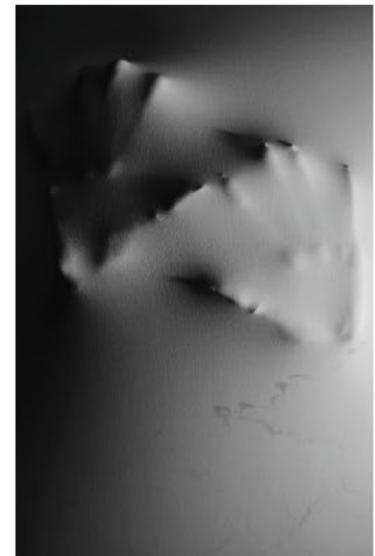
I created these plastic bag landscapes to symbolize how many places have changed due to the effects of plastic pollution. By using a polluted piece to create a surreal landscape, I was able to combine the problems found in nature with the beauty of unique landscapes as well as creating a man-made landscape to symbolize the damages we are creating.







For my final piece I am planning to do a re-shoot of the material outcomes. I would like to create a video piece by either projecting an image over the material or the a video over it. I would like to create the illusion of someone trying to get out of the material as well showing more of the plastic pollution through the work either by hanging polluted items near it, using a polluted photograph or putting images alongside with the video itself.



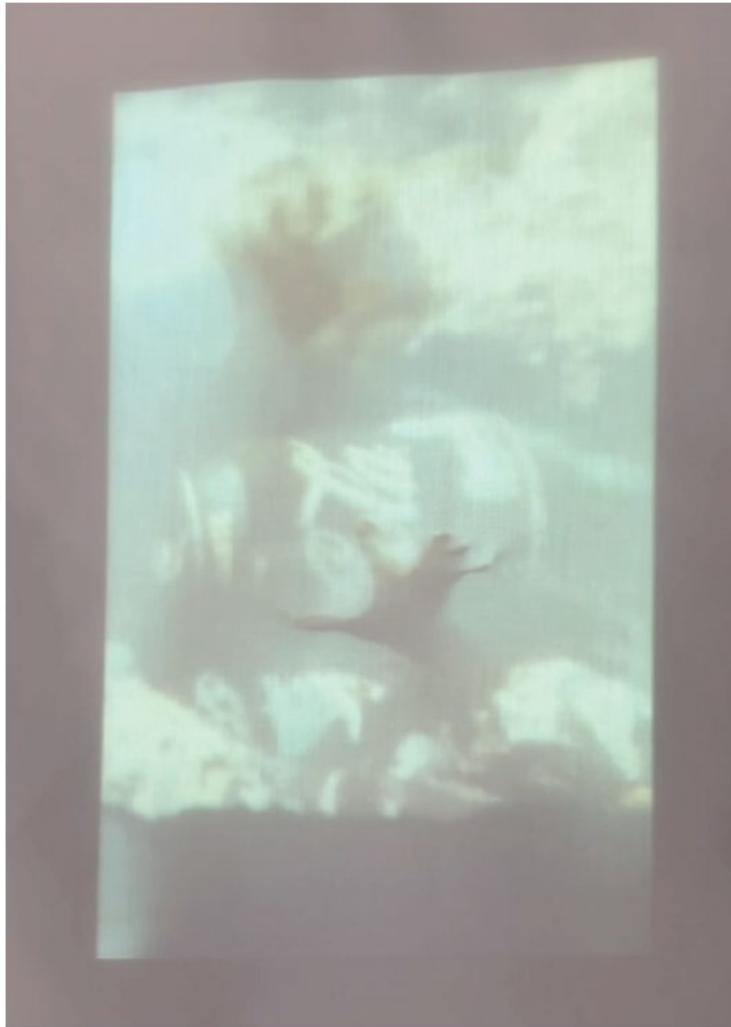


<https://www.youtube.com/watch?v=V-C6Vhh4vGI&feature=youtu.be>



The setup consisted of two people holding the board and someone pushing through.

Final Outcome Projected



<https://youtu.be/yALiSnZhCj0>

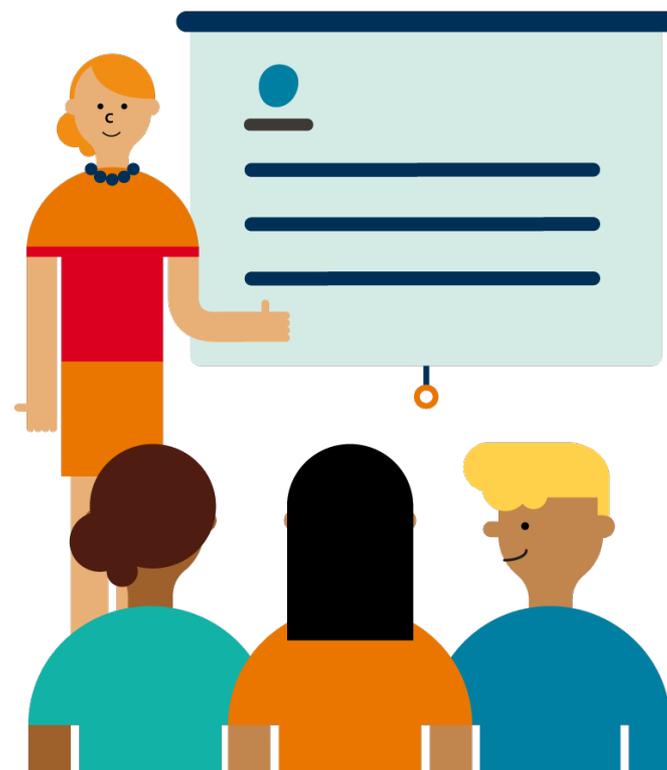
EVALUATION

For the theme Duality I decided to look into the effects of plastic pollution on the environment. I have experimented with a wide variety of techniques from 35mm film, digital/ non-digital photography as well as dark room chemicals and fine art methods. At the beginning of my initial response I decided to create double exposure pieces, then progressed into showing distress in the images themselves. As I experimented I realized that I haven't incorporated people into the theme as much as I had hoped, so I started using models for some of the photo shoots.

For the final piece I did a re-shoot of the material photo shoot and projected a polluted photograph I had taken, then got her to push her hands through the fabric to create the illusion of her trying to escape or get out. I wanted to show what it would look like if the roles were reversed as well as trying to get people to realize the effects of pollution on the environment itself. The final outcome linked to the theme Duality as it showed peoples effect on the environment as well as symbolizing the struggle that animals would feel in these conditions. I projected the video onto a piece of fabric to create more of a realistic illusion of feeling trapped, as well as slowing it down to make the movements more intense. I also added an ambient soundtrack to the video itself to give the video more of a If I was to improve my final piece, I would try using more than one person to create a more dramatic effect, or experiment with different images to see which was the most successful. To improve the work I have done, I would liked to have experimented with more techniques such as more animated pieces as well as more videography to express the theme even further. Overall the final outcome was very successful and expressed the theme of Duality. My main influence for the final outcome was Luca Pierro as his pieces used natural materials as well as making very unusual pieces with a deep meaning behind them, which I was inspired by when creating the video as I have chosen a serious topic as my response to the brief.

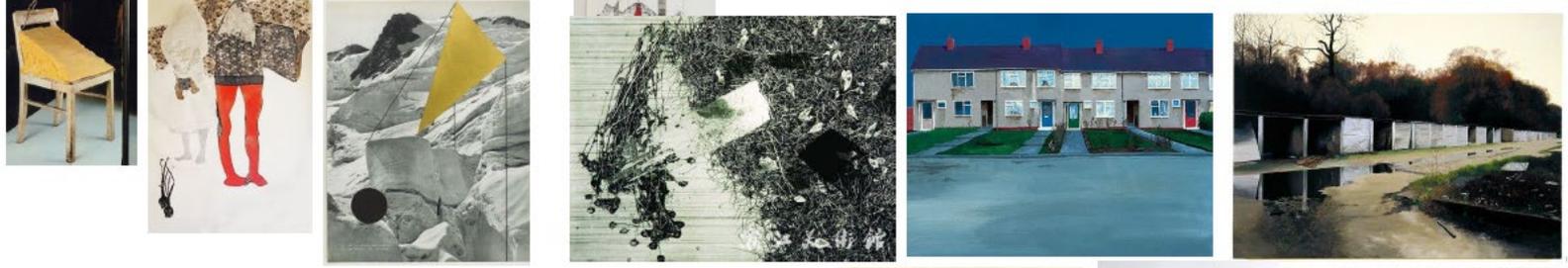
Learner 8

Theme: Duality
Exam series: June 2019



AO1	Demonstrate an ability to generate ideas in response to a them	(10)	10
<p>Ten out of ten places the learner at the top of level 4. The learner demonstrates a focussed and deep understanding of ideas and concepts shown in both visual and written explanations of their own ideas and connections to the theme. Highly perceptive and insightful selection of sources stimulates independent ideas. An explanation of initial creative responses is evident through their individual and independently written annotations. Pertinent selection of sources shows the learner's own sophisticated and subtle take on the theme.</p>			
AO2	Apply understanding of contextual sources to own work and practice	(9)	9
<p>Nine out of nine marks are awarded as highly relevant contextual sources are researched that comprehensively inform the learner's own ideas. Perceptive understanding is apparent within their insightful text and interpretation of live work as seen at exhibitions as well as their internet investigations. The fluent and direct influence of contextual sources. Can be seen through recording in photography and drawing as well as media explorations and compositional elements within the learner's investigations.</p>			
AO3	Explore materials, techniques and processes relevant to creative intentions	(8)	8
<p>Full marks out of eight are awarded as the learner's exploration of media, techniques and processes are extensive and remain highly relevant to their creative intentions throughout the developing work.</p>			
AO4	Demonstrate an ability to refine work and ideas by reviewing and evaluating throughout the development process	(9)	9
<p>The award of the full nine marks is supported by sustained experiments and investigations that are comprehensively recorded, reviewed and refined as the learner progresses towards the outcome. However, there are several outcome options presented within this collection of work, even before the learner presents their concluding piece. Reasoned and clear explanation of choices made in relation to ideas and intentions are demonstrated in the learner's own words and effective sequential presentation of practical work.</p>			

AO5	Realise creative intentions demonstrating ability to plan and carry out an effective creative process	(12)	12
<p>Twelve marks awarded places the submission at the top of level 4. The learner clearly illustrates fluent ability to bring together technical and conceptual elements into a final piece which effectively shows intuitive responses to the theme. They successfully demonstrate through practical stages and the final outcome a fluent application of the creative process. Individual and independent ideas cohesively come together in the final outcome. Full marks reflect the sophisticated application of focussed selections of materials, techniques and processes.</p>			
AO5	Demonstrate an ability to present work which demonstrates development and realisation of final outcome, showing an understanding of professional practice	(12)	12
<p>A high degree of consideration and forethought has been given to how the whole submission has been presented. Twelve marks awarded again, places the submission at the top of level 4 as there is clear evidence that the whole submission has been effectively yet independently presented. Sequential presentation and clear visual narrative of focussed research, development and presentation of ideas and concepts as well as continuous review of visual work show a sophisticated awareness of how to engage the viewer. A discriminate selection when presenting of their own photographs, drawings, screen-prints and mixed media pieces enhances the strengths and qualities of the work as a whole. Accurate and accomplished yet discrete use of annotation, including subject specific terminology is evident through the whole submission.</p>			
Total mark		(60)	60

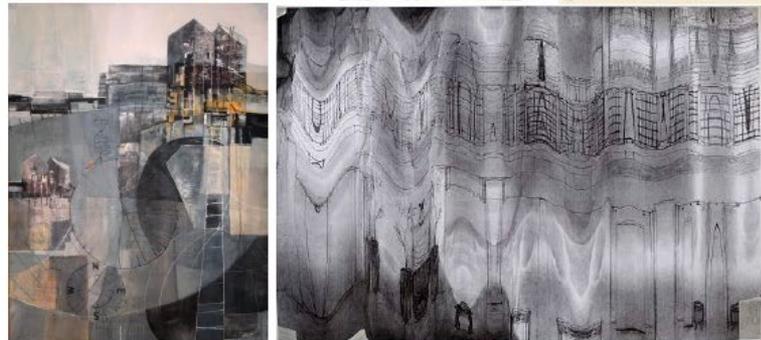


'the quality or condition of being dual'

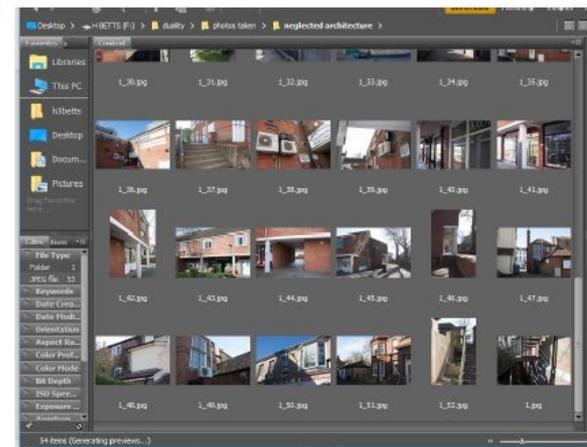
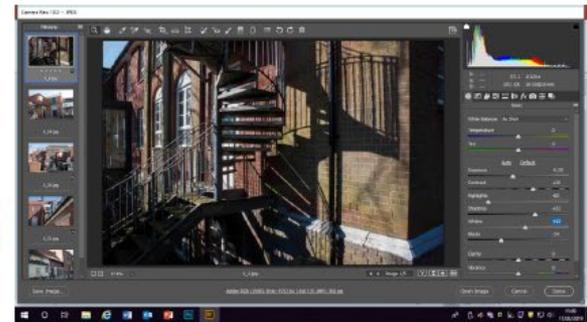
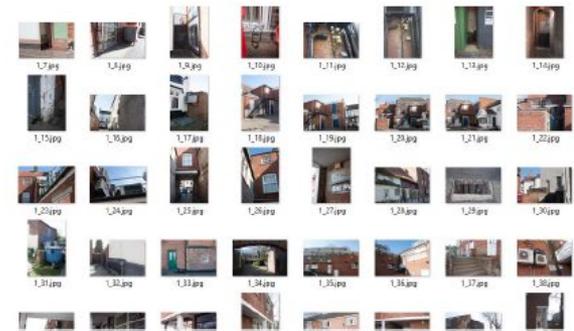


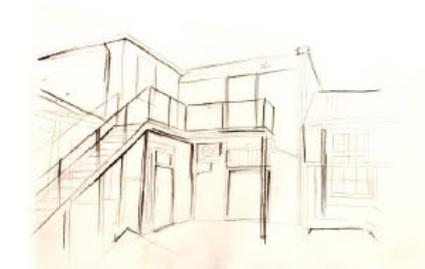
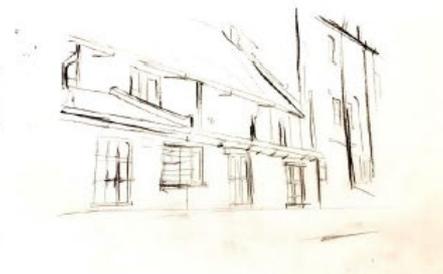
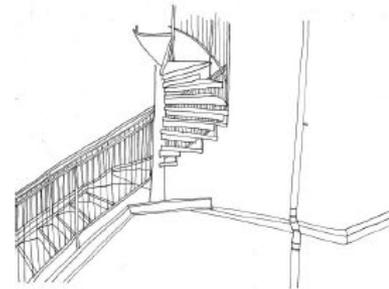
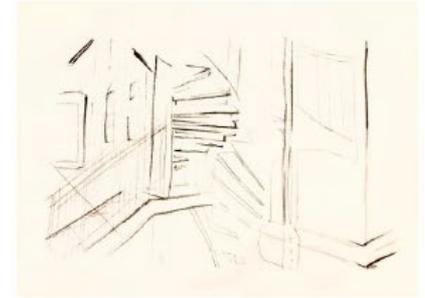
DUALITY



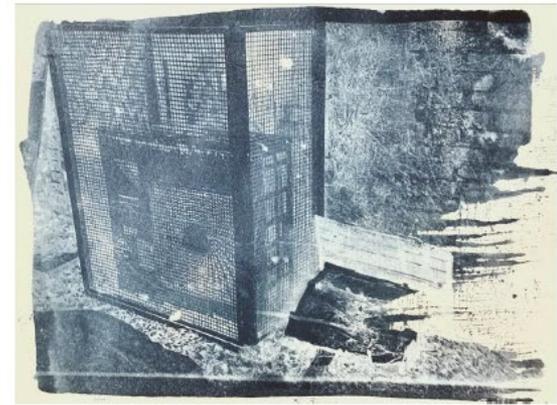
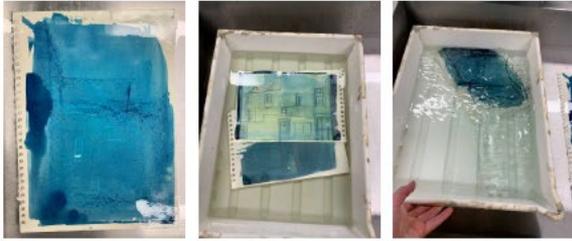


Exploring unconventional spaces,. Subtly, unusual subjects, primary photography. Duality of disregarded spaces, recorded through art, typically used for placement of beauty. Juxtaposition and contradiction.





Varied mark-making and emphasis on joints, recording spaces in varied ways.



Exposing cyanotype with acetate of unconventional spaces using varied and experimental application, developing with perspective line drawing and vibrant paper backdrops. Duality of processes.





Joseph Beuys
1921 Krefeld DE – 1986 Düsseldorf DE

Unschlitt / Talow, 1977

Das Museum (Wortfeld) ungewöhnlicher Textur, Oligo, Chromat-Kunststoff, Polymer-Gewebe und Kunststoff-Ausstattung, die durch die Wirkung des Polymerisationsprozesses die Schmelzleistung, die chemische Zusammensetzung, Temperatur, Elastizität, veränderte elektrische Leitfähigkeit, etc. zeigt.

Das Museum (Wortfeld) ungewöhnlicher Textur, Oligo, Chromat-Kunststoff, Polymer-Gewebe und Kunststoff-Ausstattung, die durch die Wirkung des Polymerisationsprozesses die Schmelzleistung, die chemische Zusammensetzung, Temperatur, Elastizität, veränderte elektrische Leitfähigkeit, etc. zeigt.

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Viewing TALLOW, Hamburger Bahnhof, March 2019

Overwhelming presence of the sculptures, underlying thick smell of grease, towering over the viewer are areas of space which usually, are ignored and neglected. Forcing the viewer to acknowledge their presence, similar to Jenny Saville's portraits of people undermined by society. Taking over a space usually given to 'beautiful' art and installation, questioning what is art and how its value depends on the creator, echoed in Beuys's 'Social Sculpture' theory.





George Shaw



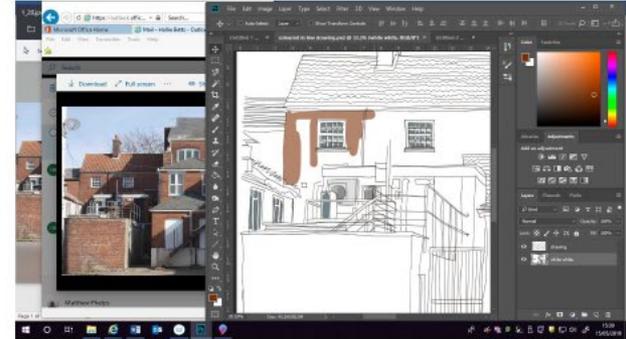
Experimentation, opaque oil paint over cyanotype, layering texture, scraping back material. Duality of processes and duality of subjects.



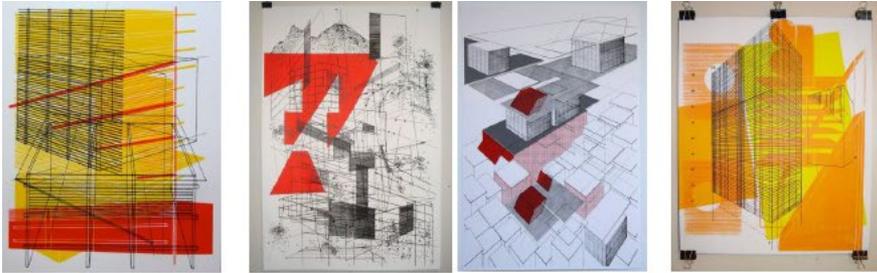
Duality of rubbish and nature, plastic never degrading fully. Cohabiting, always separate.



Viewing Rachel Whiteread's work at Hamburger Bahnhof in March 2019- Despite the presence slightly smaller than the monstrosity of 'Tallow', Whiteread's casts gave a similar insight to the viewer about the importance of forgotten space and its relationship with society, to Beuy's Tallow.

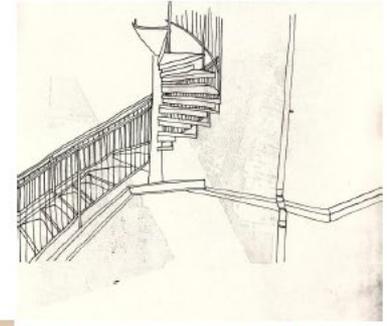
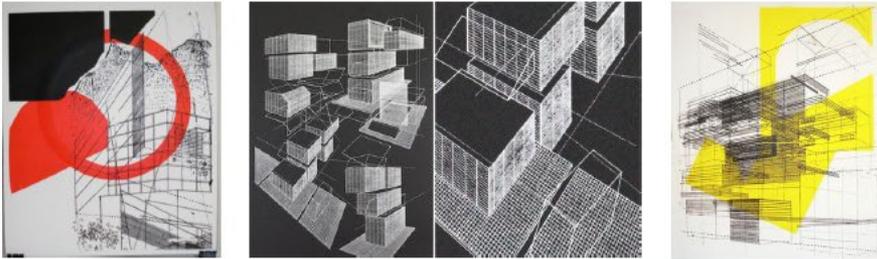


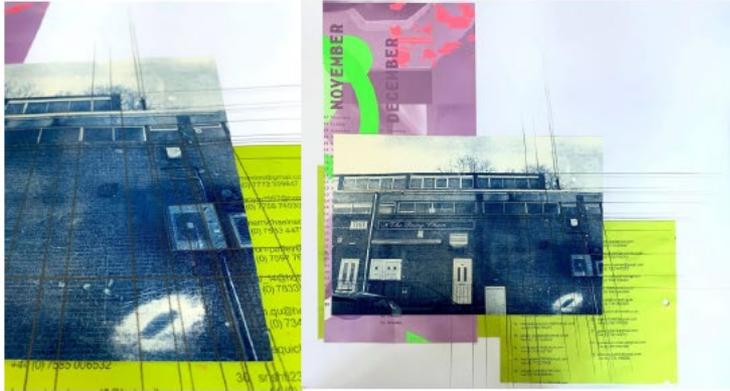
Digital drawing with Wacom and Photoshop. Consistency of line recording ignored architecture.



Ben Kafton

Screen-printing with plastic textures. Emphasis on duality of human industrialisation and natural forms. Simplicity, vibrant paper, duality of processes.



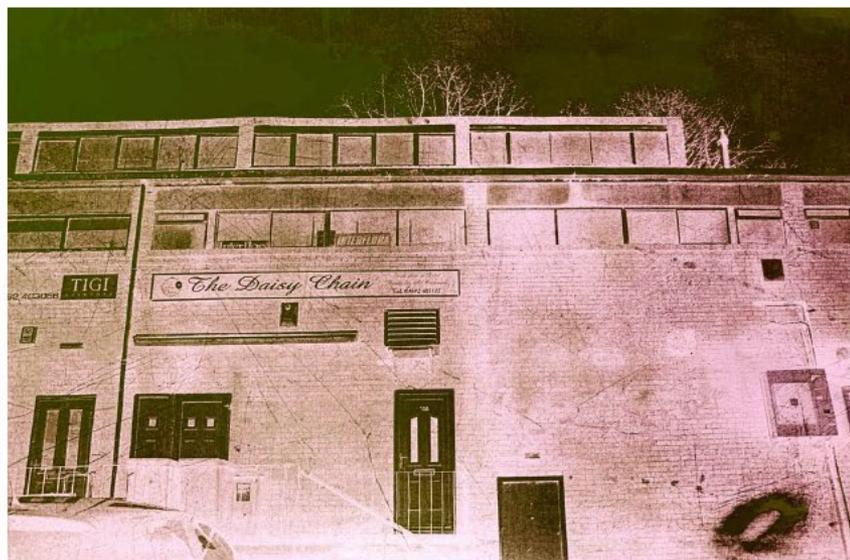
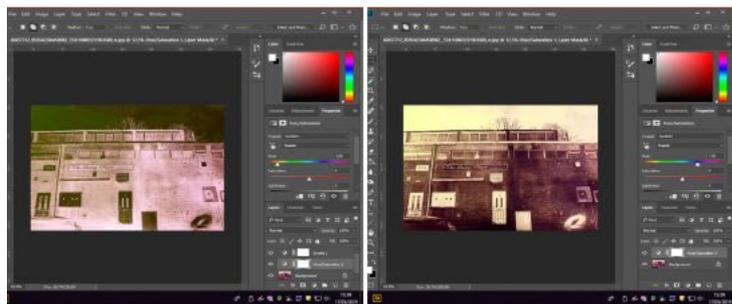


Development of screen printing, using collage to emphasise perspective lines within cyanotype photographs and painted elements. Duality of material to change perspective of one another, alongside unconventional subjects using architecture.



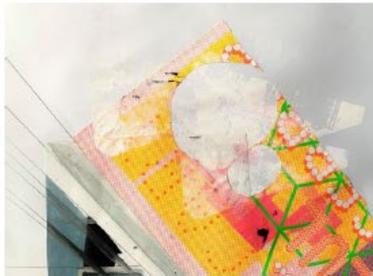


Cyanotyping digital drawings, adjusting application of solution and strength of acetate, using contrast and vibrancy to then refine using Photoshop.





Refinement of processes, adjusting duality and balance, portraying disregarded space in a place where beauty thrives for contradiction. Questioning exhibit of convention, clashing of colour to portray cohabiting of naturality and industrialisation within architecture.



Refined outcome, exhibiting experience of experiments of processes to relate to the theme. Successful elements of this unit include exploration of ideas and ignoring convention whilst experimenting with those, and discovering most suitable processes for exhibiting these. If there was more time I would further explore painting and its capacity to interact with processes explored in this unit including screen printing and collage, responding more to George Shaw, and using more photos of my residential area to further impact on the issues reflected in my work.



ALWAYS LEARNING