



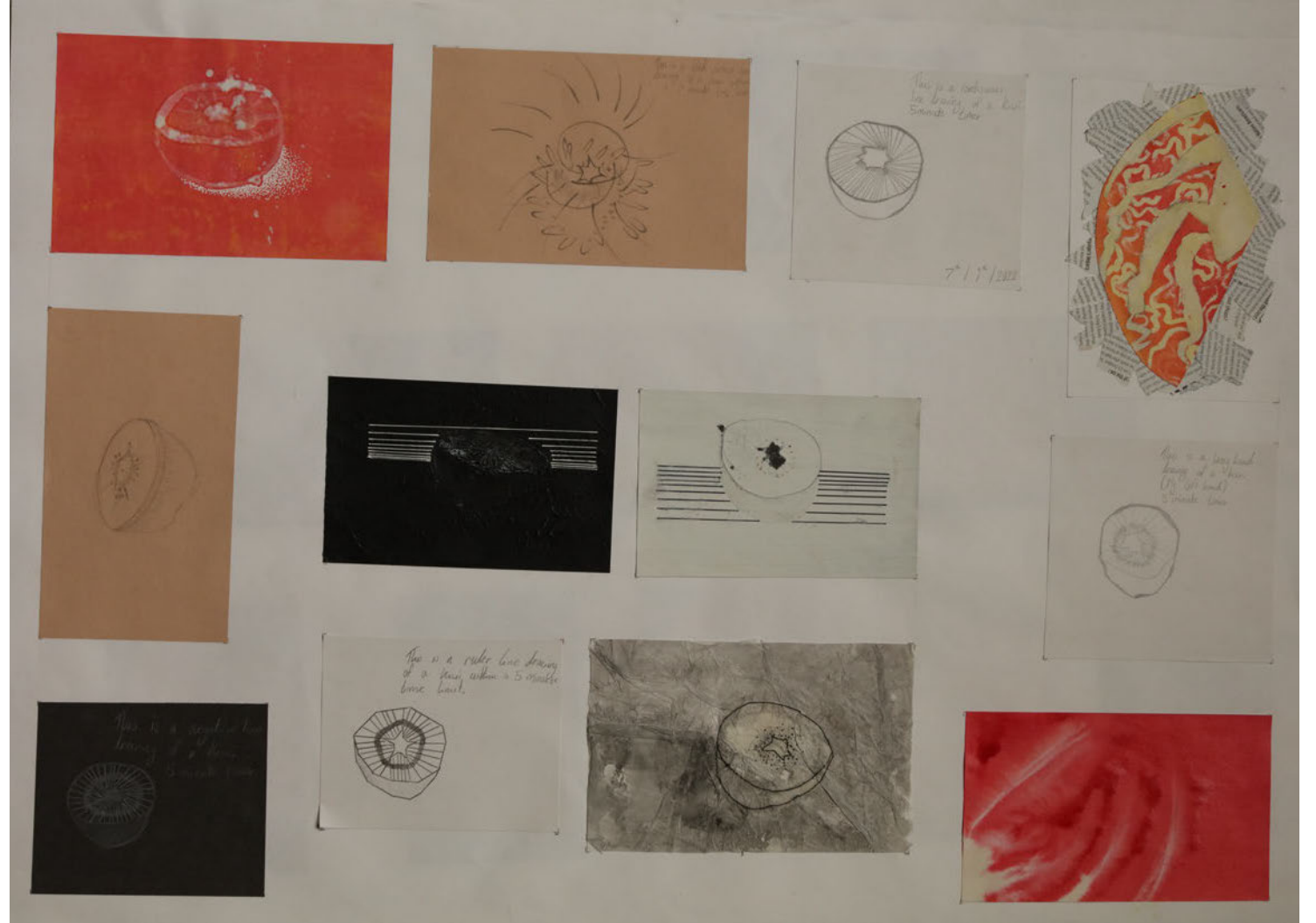
Pearson

# **GCE A Level Advanced Art and Design**

**Art, Craft and Design  
Component 1  
Kaly**

**Total Mark 51 (40+PS11)**


	<b>AO1 Develop</b>	<b>AO2 Explore and Select</b>	<b>AO3 Record</b>	<b>AO4 Realise</b>	<b>Personal Study</b>
<b>Mark</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>11</b>
<b>Performance Level</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>4</b>
				<b>Total out of 90</b>	<b>51</b>















# Great innovations

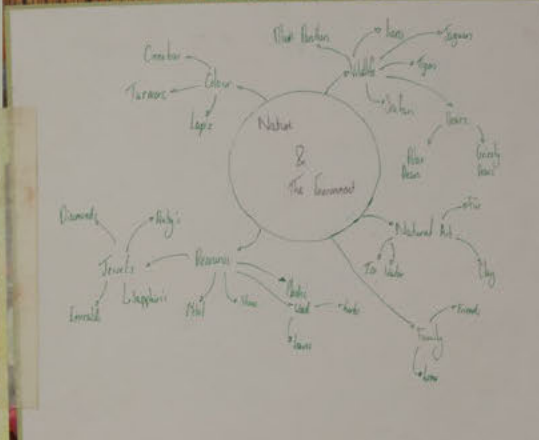




Technology




ENTERTAINMENT

I made a collage for science I'm thinking about the future environment and the things that is what the environment will be like. I could a photo collage of pictures related like science, progress and what.



The meaning of nature and the environment was clear because I wanted to see in my collage see in a collection could that what is what to clearly possible reference materials and what to explain what my not to be in science. I wanted to explain my my knowledge about things associated with nature and the environment.





# Great innovations



Animals and the environment



ENTERTAINMENT

I made a collage for science I'm thinking about the future environment and the things that is what the environment will be like. I could a photo collage of pictures related like science, progress and what.



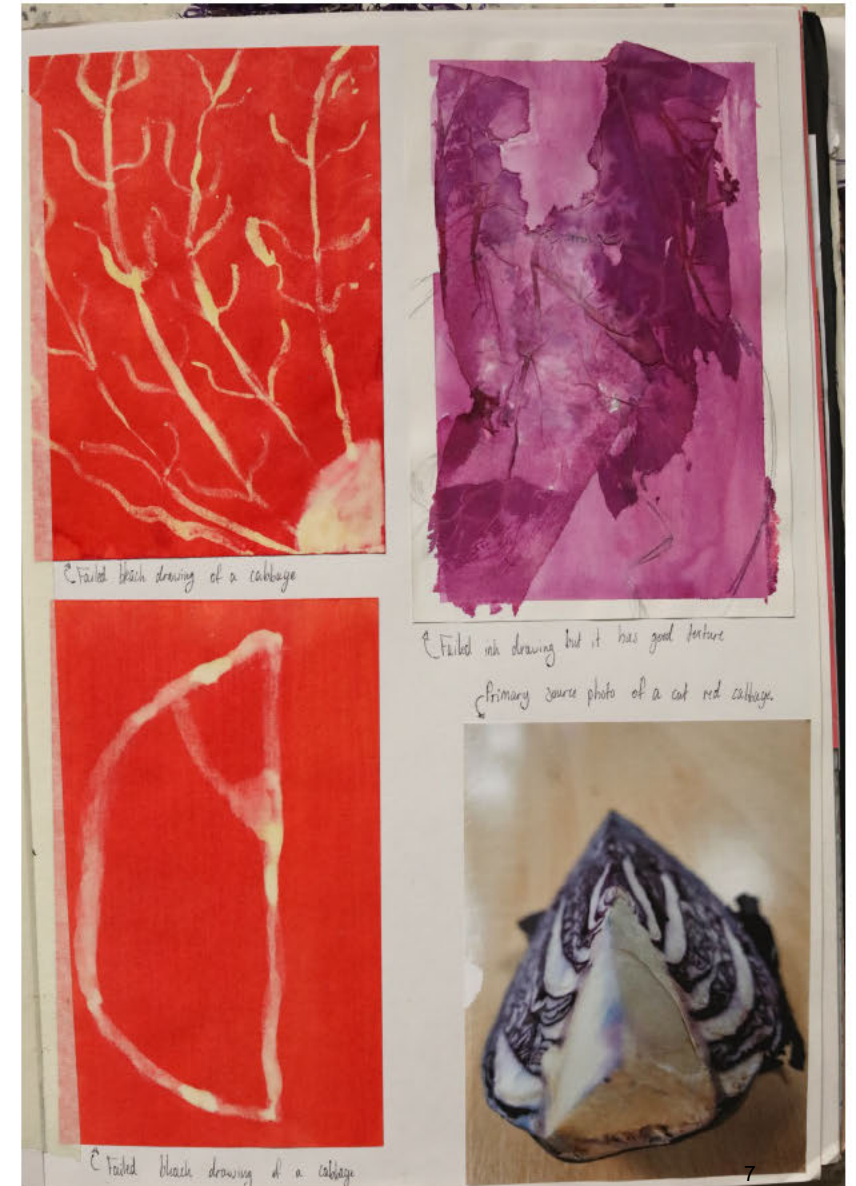
Animals

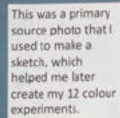
# ESCAPE





51 marks, 9AD0, C1

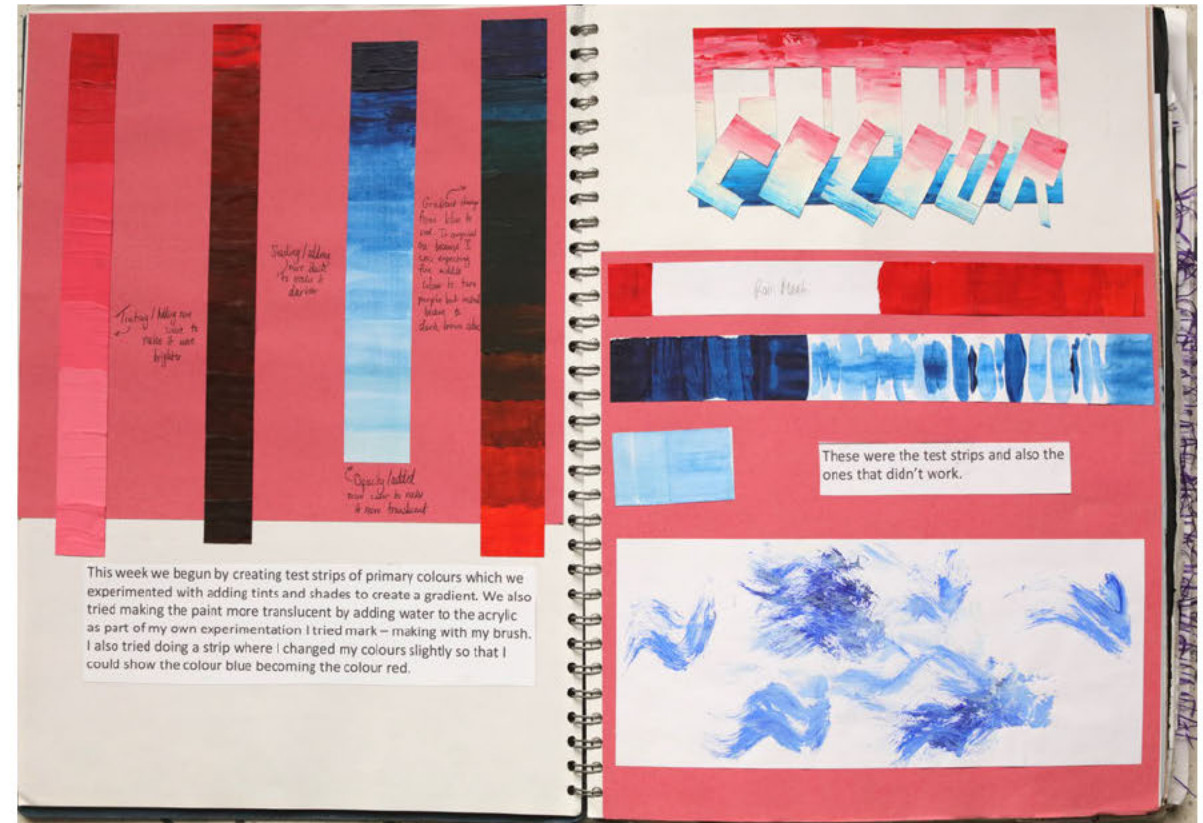




- ① Harmonious colours
- ② Muted colours
- ③ Complementary colours (blue and orange)
- ④ Cold colours
- ⑤ Autumnal colours
- ⑥ Cotton buds
- ⑦ Primary colours (Red, Blue, Yellow)
- ⑧ Monochrome (Black and White)
- ⑨ Colourwash complementary colours
- ⑩ Fingerprints
- ⑪ Colourwash complementary colours (Orange, blue)
- ⑫ Card



⑬ Blue colour wash background with complementary colour orange oil paint.



This week we begun by creating test strips of primary colours which we experimented with adding tints and shades to create a gradient. We also tried making the paint more translucent by adding water to the acrylic as part of my own experimentation I tried mark – making with my brush. I also tried doing a strip where I charged my colours slightly so that I could show the colour blue becoming the colour red.

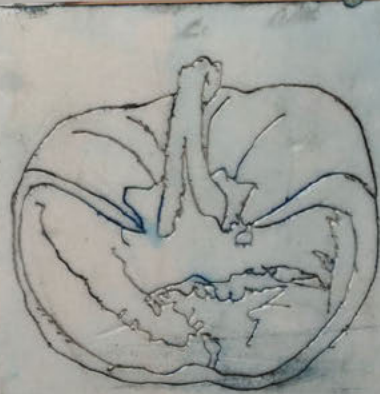
These were the test strips and also the ones that didn't work.



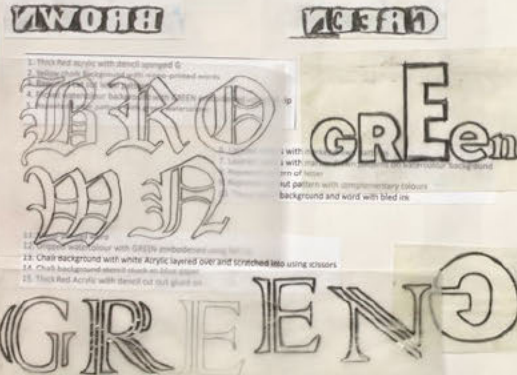
This is a primary source photo of a pepper cut in half which was used to inspire poly printing experiments.



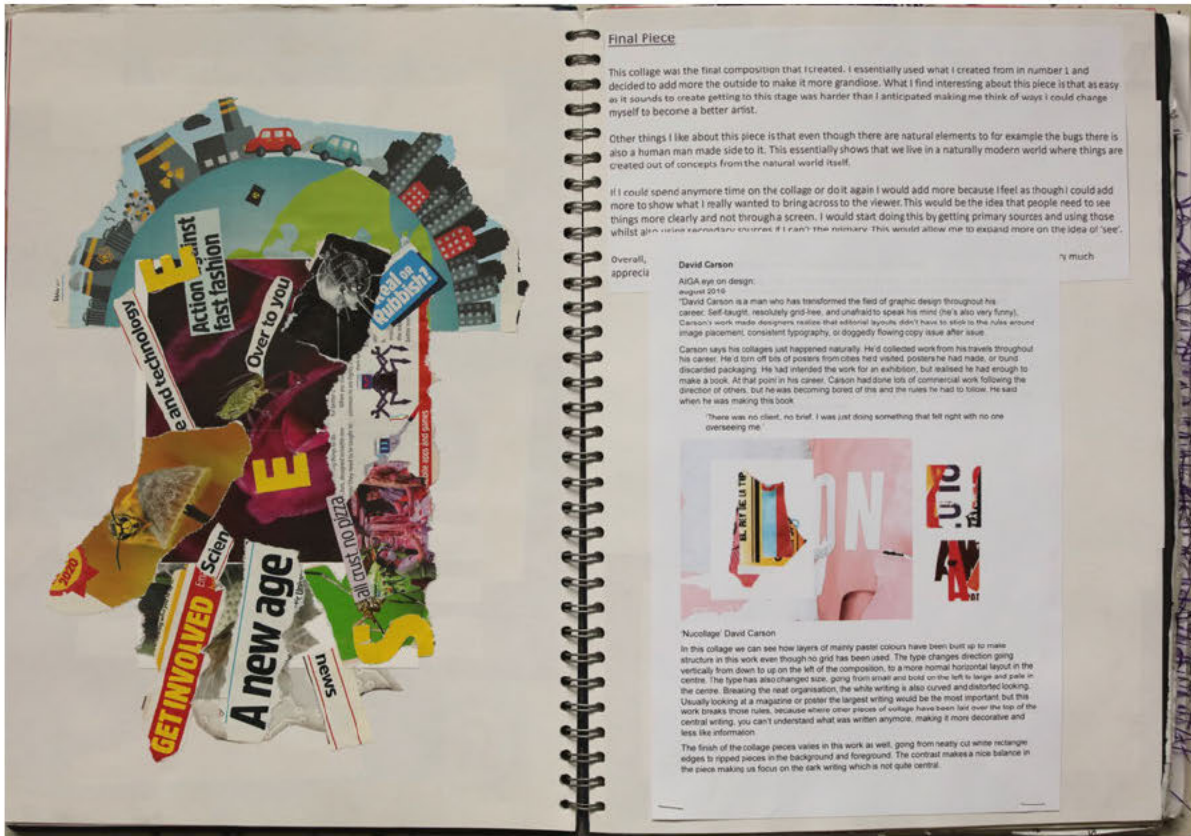
1. Black ink on horizontal stripes of white & red paper
2. Symmetrical collage of red & black ink on white paper
3. Print on textured Cumulated Paper
4. Print on textured Cumulated Paper
5. Print on diagonally striped paper strips
6. Collage inspired by Japanese Imperial flag as they have the colour inspired for me
7. Collage inspired by Japanese Imperial flag as they have the colour inspired for me
8. Collage inspired by Japanese Imperial flag as they have the colour inspired for me
9. Collage inspired by Japanese Imperial flag as they have the colour inspired for me
10. Collage inspired by Japanese Imperial flag as they have the colour inspired for me
11. Collage inspired by Japanese Imperial flag as they have the colour inspired for me
12. Collage inspired by Japanese Imperial flag as they have the colour inspired for me



## Typographic Experimentation







**Final Piece**

This collage was the final composition that I created. I essentially used what I created from in number 1 and decided to add more the outside to make it more grandiose. What I find interesting about this piece is that as easy as it sounds to create getting to this stage was harder than I anticipated making me think of ways I could change myself to become a better artist.

Other things I like about this piece is that even though there are natural elements to for example the bugs there is also a human man made side to it. This essentially shows that we live in a naturally modern world where things are created out of concepts from the natural world itself.

If I could spend anymore time on the collage or do it again I would add more because I feel as though I could add more to show what I really wanted to bring across to the viewer. This would be the idea that people need to see things more clearly and not through a screen. I would start doing this by getting primary sources and using those whilst also using secondary sources if I can't find primary. This would allow me to expand more on the idea of 'see'.

Overall, appreciate

David Carson

Art & Design

August 2016

"David Carson is a man who has transformed the field of graphic design throughout his career. Self taught, rebellious, grid-free, and unafraid to speak his mind (he's also very funny), Carson's work made designers realize that editorial layouts don't have to stick to the rules around image placement, consistent typography, or doggedly flowing copy issue after issue.

Carson says his collages just happened naturally. He'd collected work from his travels throughout his career. He'd torn off bits of posters from cities he'd visited, posters he had made, or found discarded packaging. He had intended the work for an exhibition, but realised he had enough to make a book. At that point in his career, Carson had done lots of commercial work following the direction of others, but he was becoming bored of this and the rules he had to follow. He said when he was making this book:

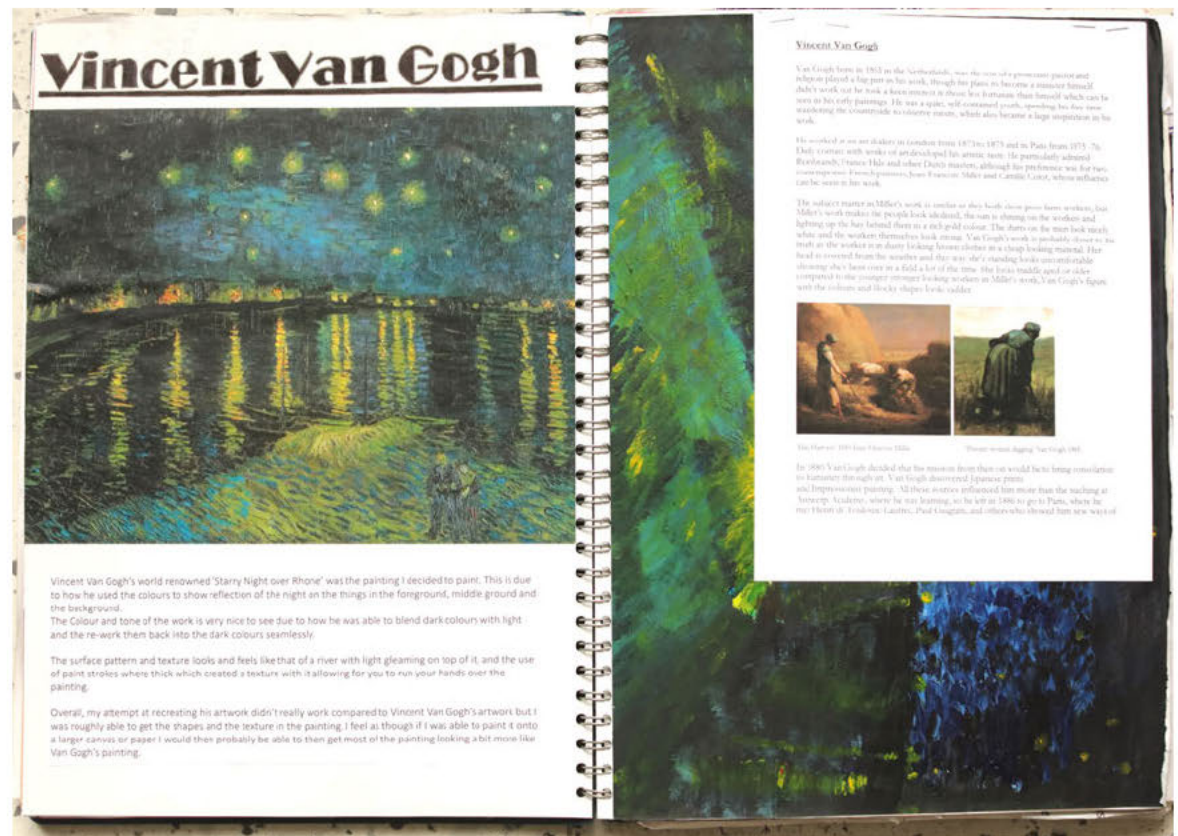
"There was no client, no brief. I was just doing something that felt right with no one overseeing me."



"Nocturne" David Carson

In this collage we can see how layers of many pastel colours have been built up to make structure in this work even though no grid has been used. The type changes direction going vertically from down to up on the left of the composition, to a more normal horizontal layout in the centre. The type has also changed size, going from small and bold on the left to large and bold in the centre. Breaking the neat organisation, the white writing is also curved and distorted looking. Usually looking at a magazine or poster the largest writing would be the most important, but this work breaks those rules. Instead where other pieces of collage have been laid over the top of the central writing, you can't understand what was written anymore, making it more decorative and less like information.

The finish of the collage pieces varies in this work as well, going from neatly cut white rectangle edges to ripped pieces in the background and foreground. The contrast makes a nice balance in the piece making us focus on the dark writing which is not quite central.



**Vincent Van Gogh**

**Vincent Van Gogh**

Van Gogh born in 1852 in the Netherlands, was the son of a Protestant pastor and when he played a huge part in his work, though his plans to become a minister himself. Van Gogh's work was not as successful as those of his brother, but his work was still very much appreciated. He was a quiet, well-organized, young, spending his time watching the countryside as a hobby, which also became a huge inspiration in his work.

He worked as an art dealer in London from 1873 to 1875 and in Paris from 1875 to 1880. He started with works of art and developed his artistic style. He particularly admired Rembrandt, J.M.W. Turner and other Dutch masters, although his preference was for two contemporary French painters, Jean-François Millet and Camille Corot, whose influence can be seen in his work.

The subject matter in Millet's work is similar to the work of other great artists, but Millet's work makes the people look shoddy, the sun is shining on the workers and lighting up the hair behind them in a rich gold colour. The shirts on the men look really white and the workers themselves look strong. Van Gogh's work is probably closer to the truth as the workers in the painting look more shoddy in a shaggy looking material. Her head is covered from the weather and they are standing back in the distance, showing they have come in a field a lot of the time. The birds in the middle and on the sides compared to the younger images looking shoddy in Millet's work, Van Gogh's figures with the colours and shaggy clothes look better.



John Ruskin: 1851 (Van Gogh 1880)



Thomas Moore: 1840 (Van Gogh 1880)

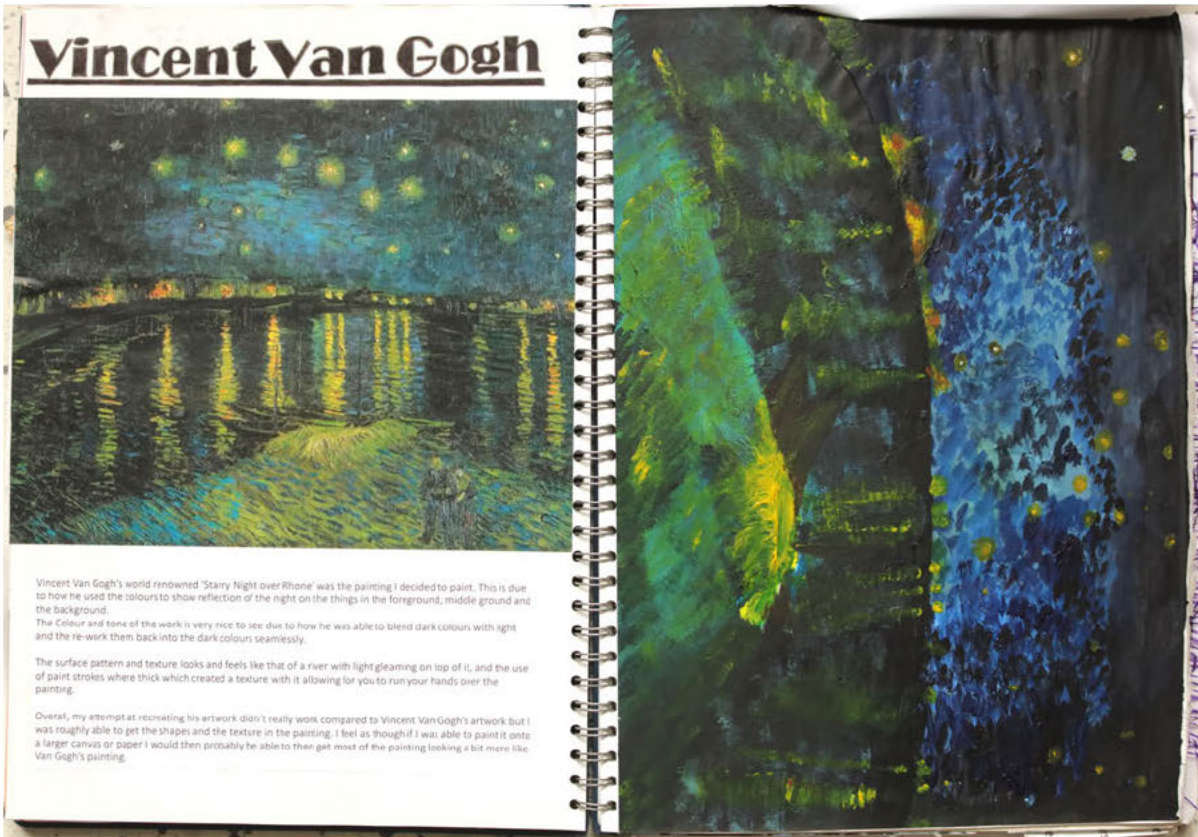
In 1880 Van Gogh decided that he wanted to be a painter and would focus on painting the night. In 1880 Van Gogh discovered Japanese prints and Impressionist painting. All these sources influenced him more than the teaching at Antwerp Academy, where he was learning, as he left in 1869 to go to Paris, where he met Henri de Toulouse-Lautrec, Paul Gauguin, and others who showed him new ways of painting.

Vincent Van Gogh's world renowned 'Starry Night over Rhone' was the painting I decided to paint. This is due to how he used the colours to show reflection of the night on the things in the foreground, middle ground and the background. The colour and tone of the work is very nice to see due to how he was able to blend dark colours with light and the re-work them back into the dark colours seamlessly.

The surface pattern and texture looks and feels like that of a river with light gleaming on top of it, and the use of paint strokes where thick which created a texture with it allowing for you to run your hands over the painting.

Overall, my attempt at recreating his artwork didn't really work compared to Vincent Van Gogh's artwork but I was roughly able to get the shapes and the texture in the painting. I feel as though if I was able to paint it onto a larger canvas or paper I would then probably be able to then get most of the painting looking a bit more like Van Gogh's painting.





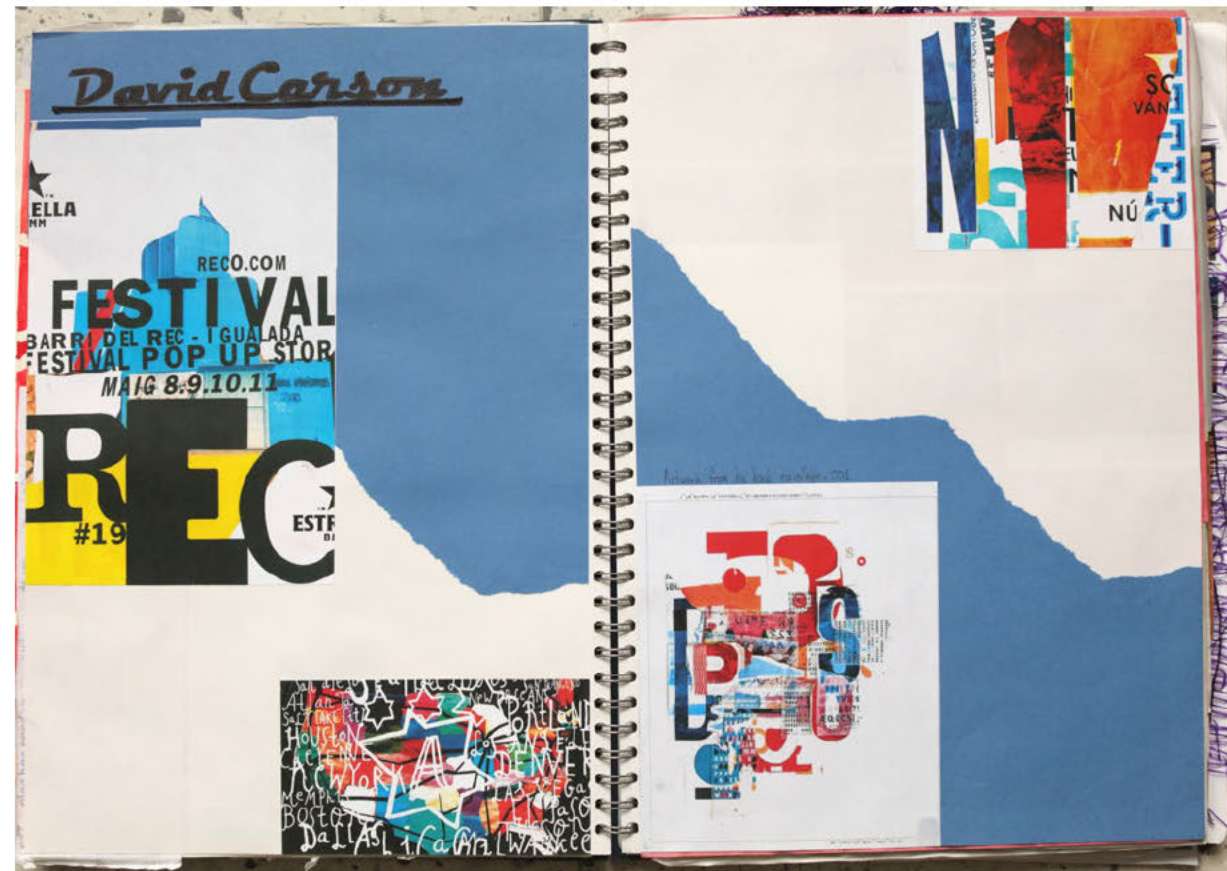






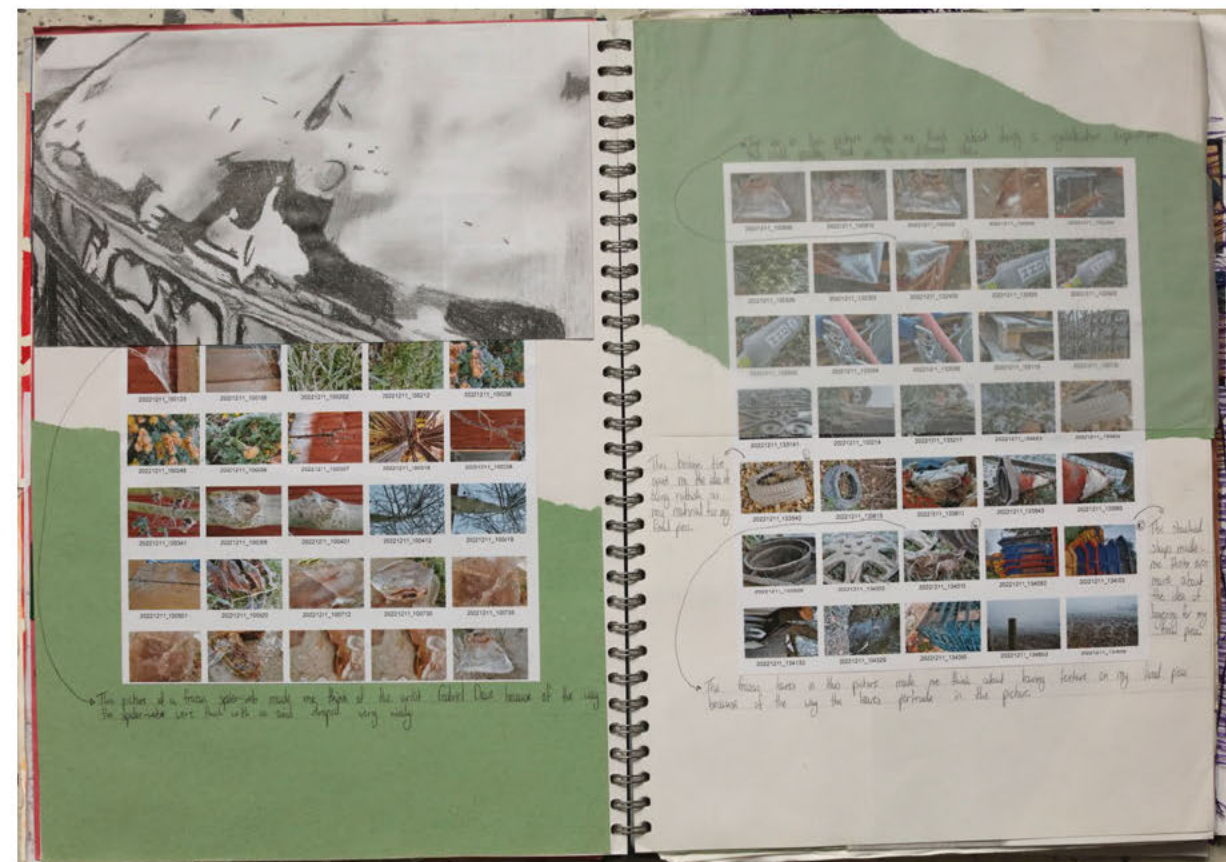
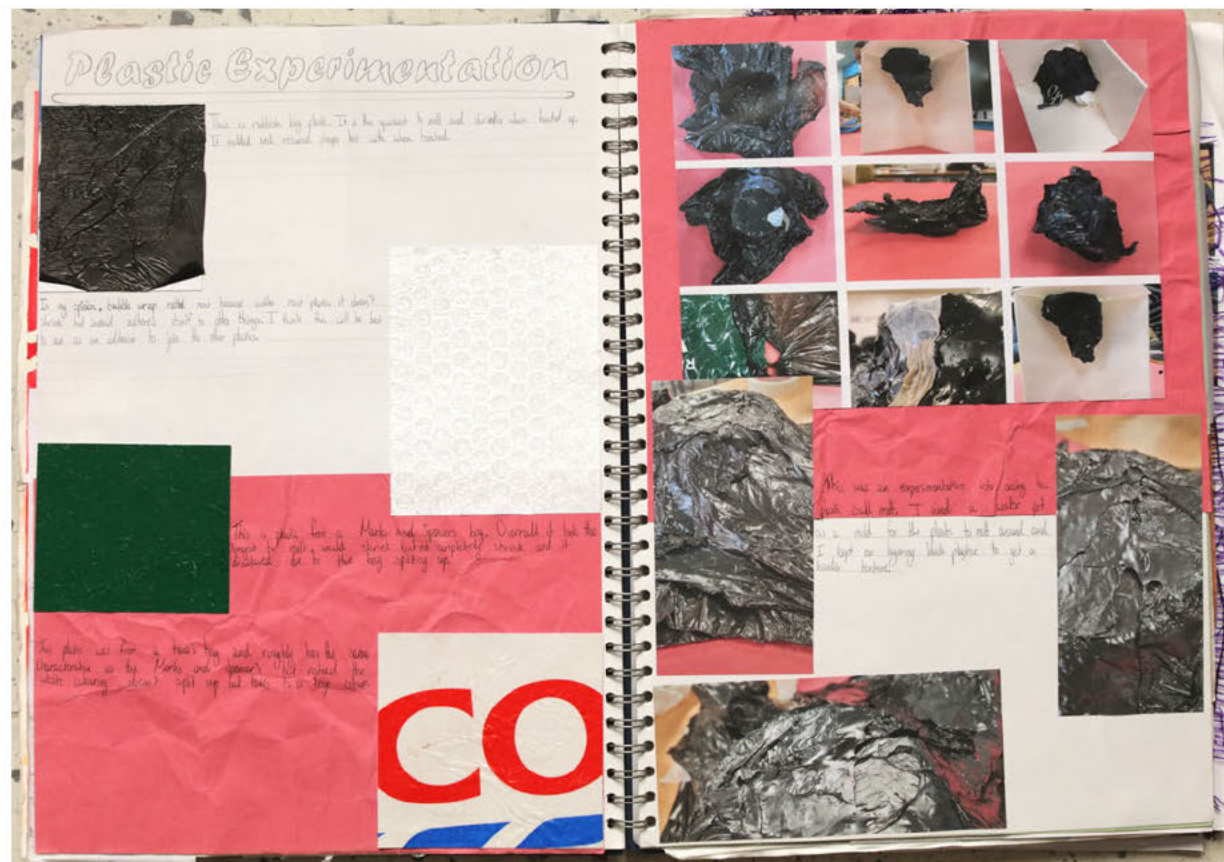


51 marks, 9AD0, C1

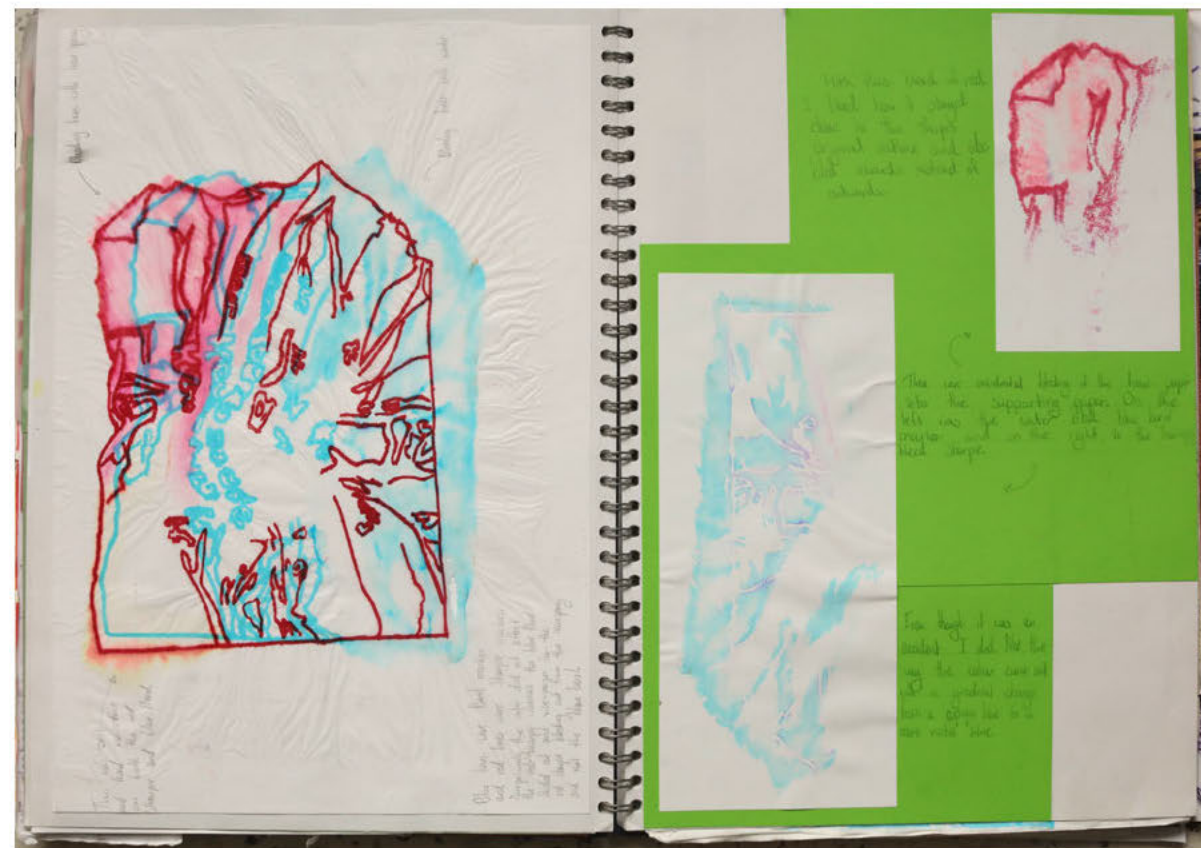
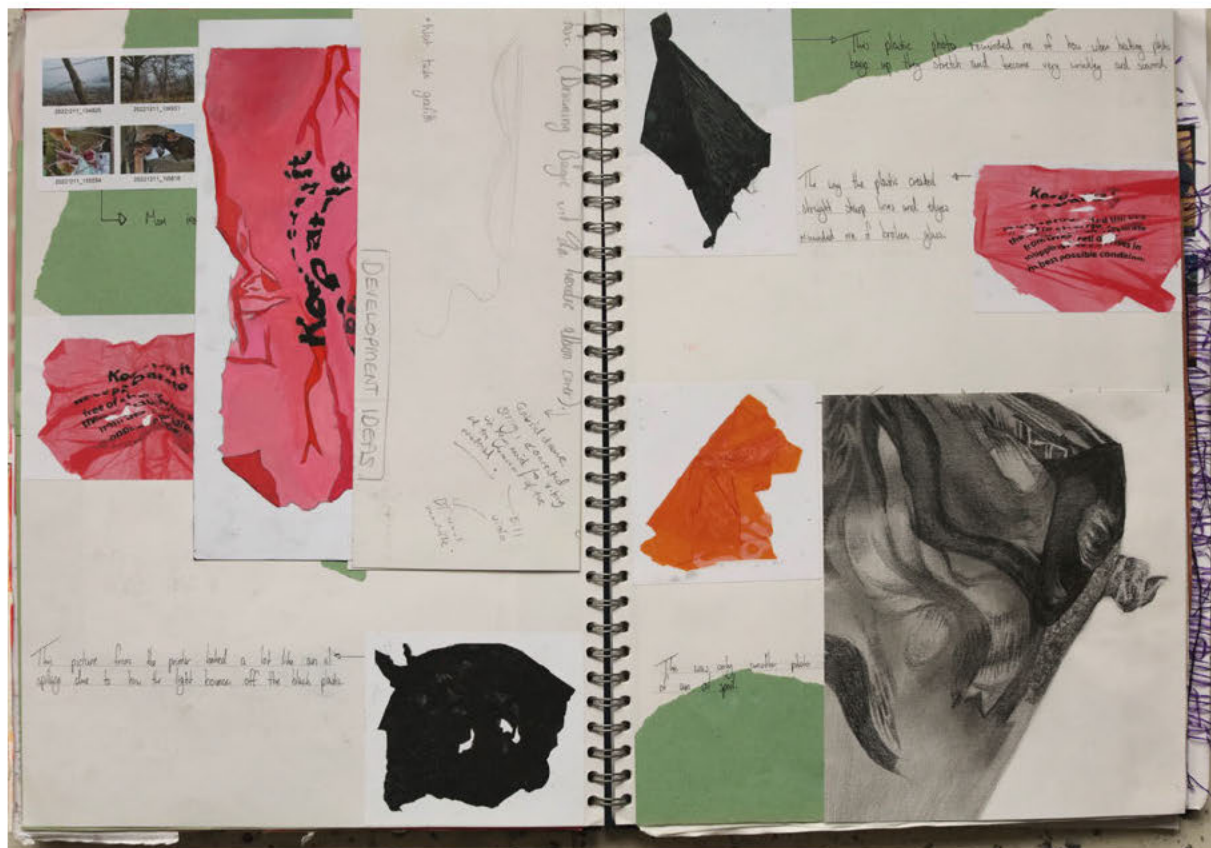


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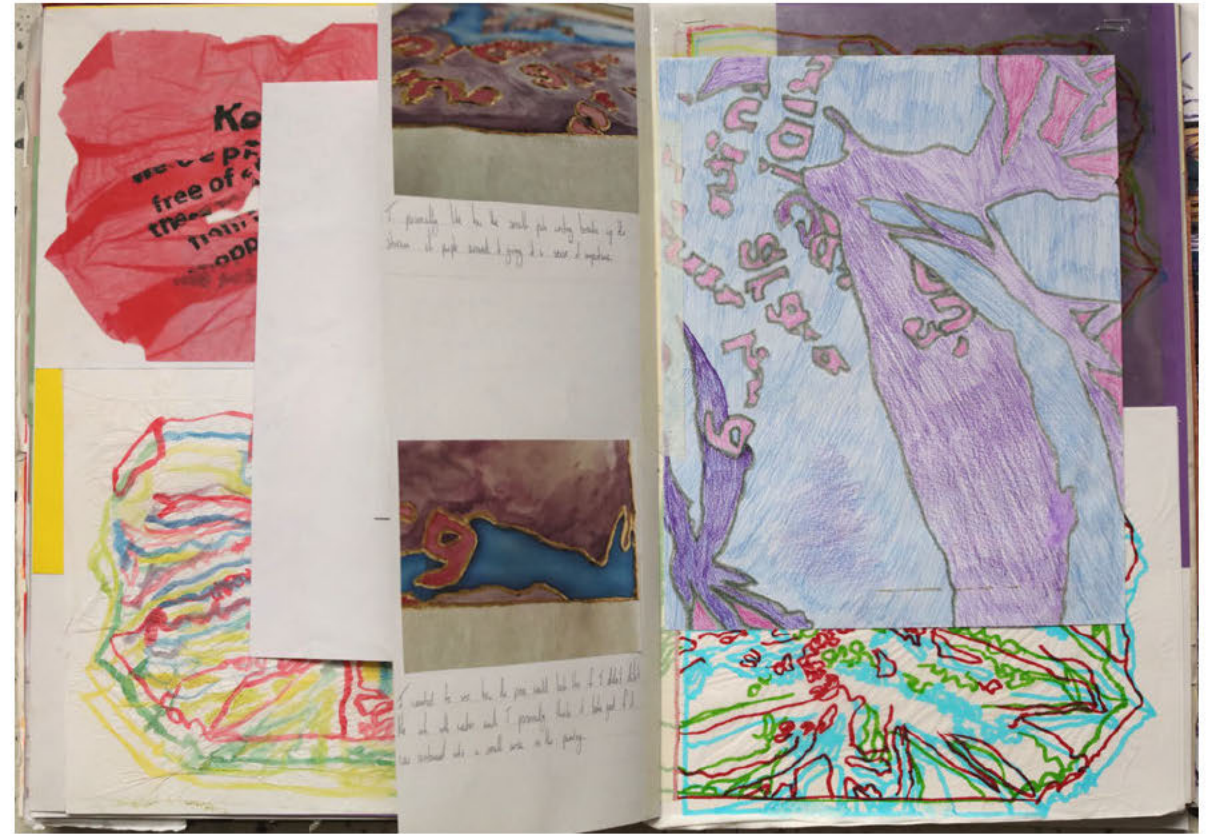
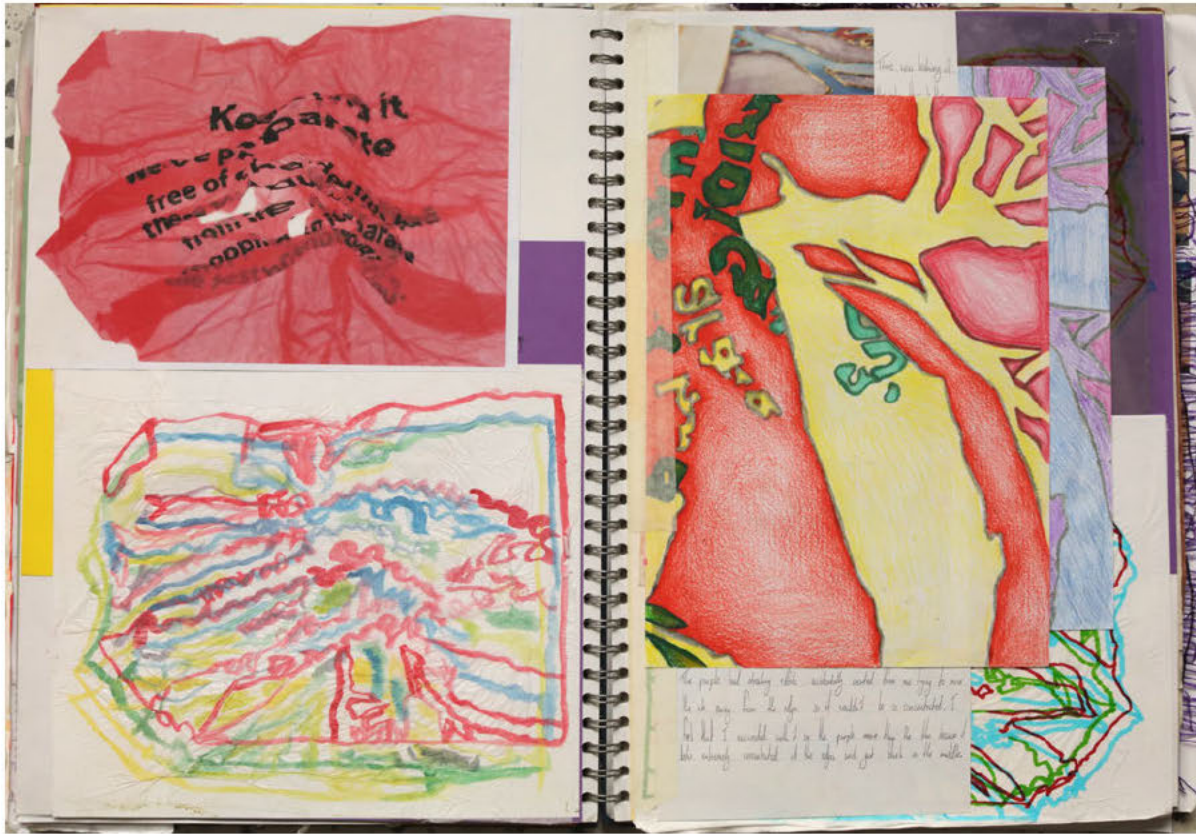








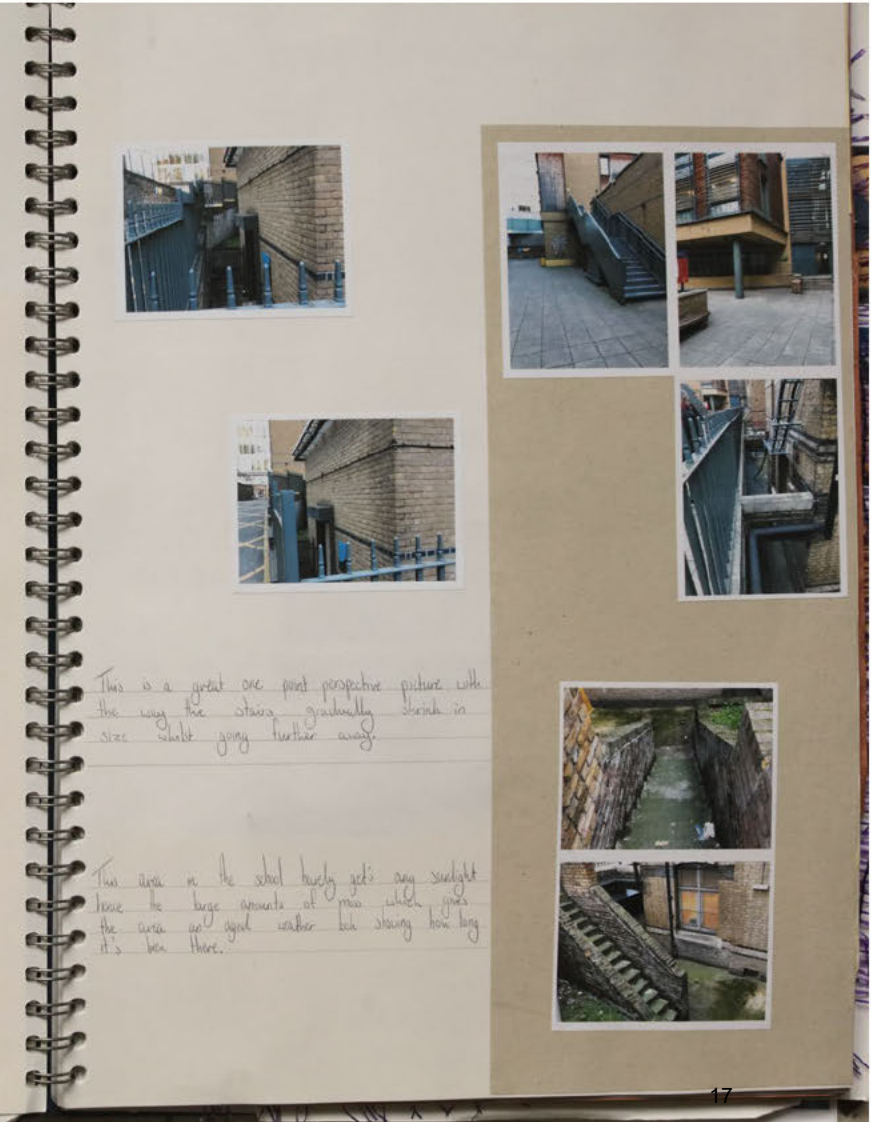






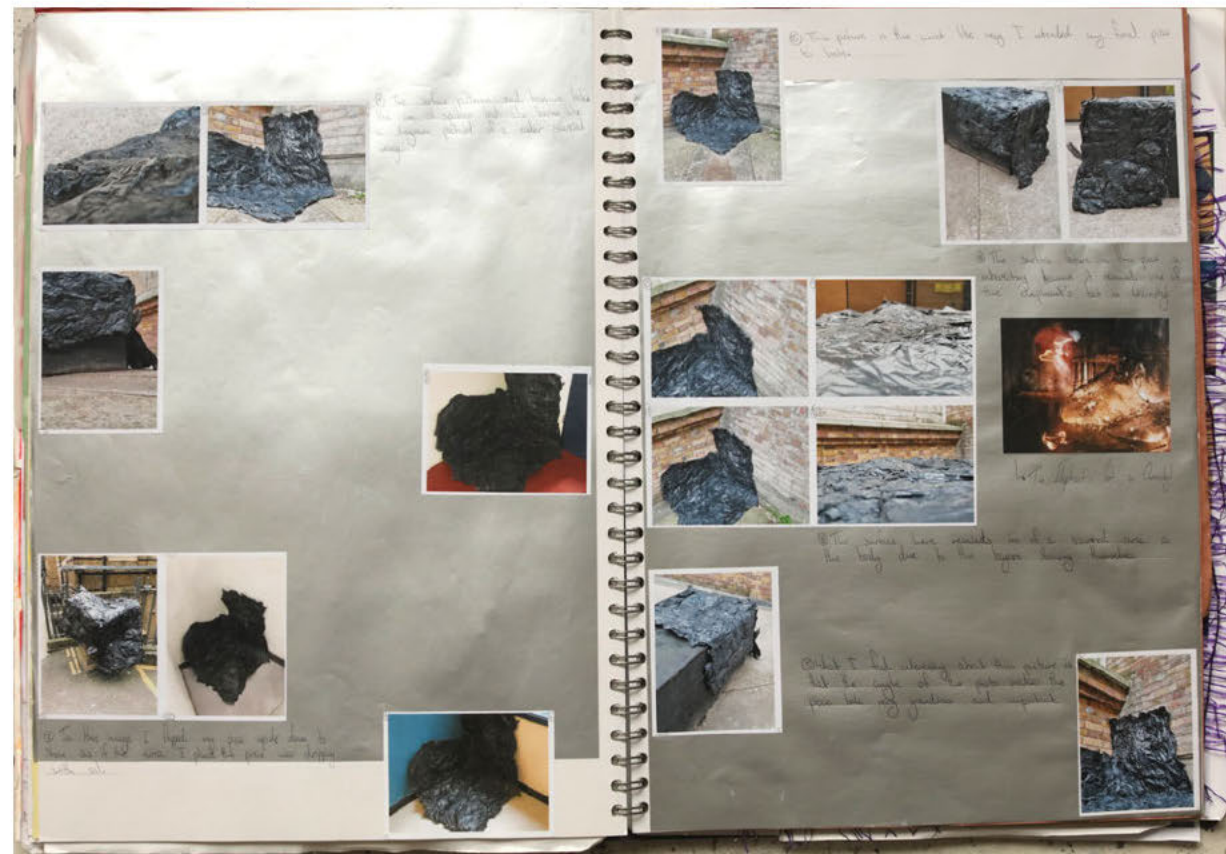
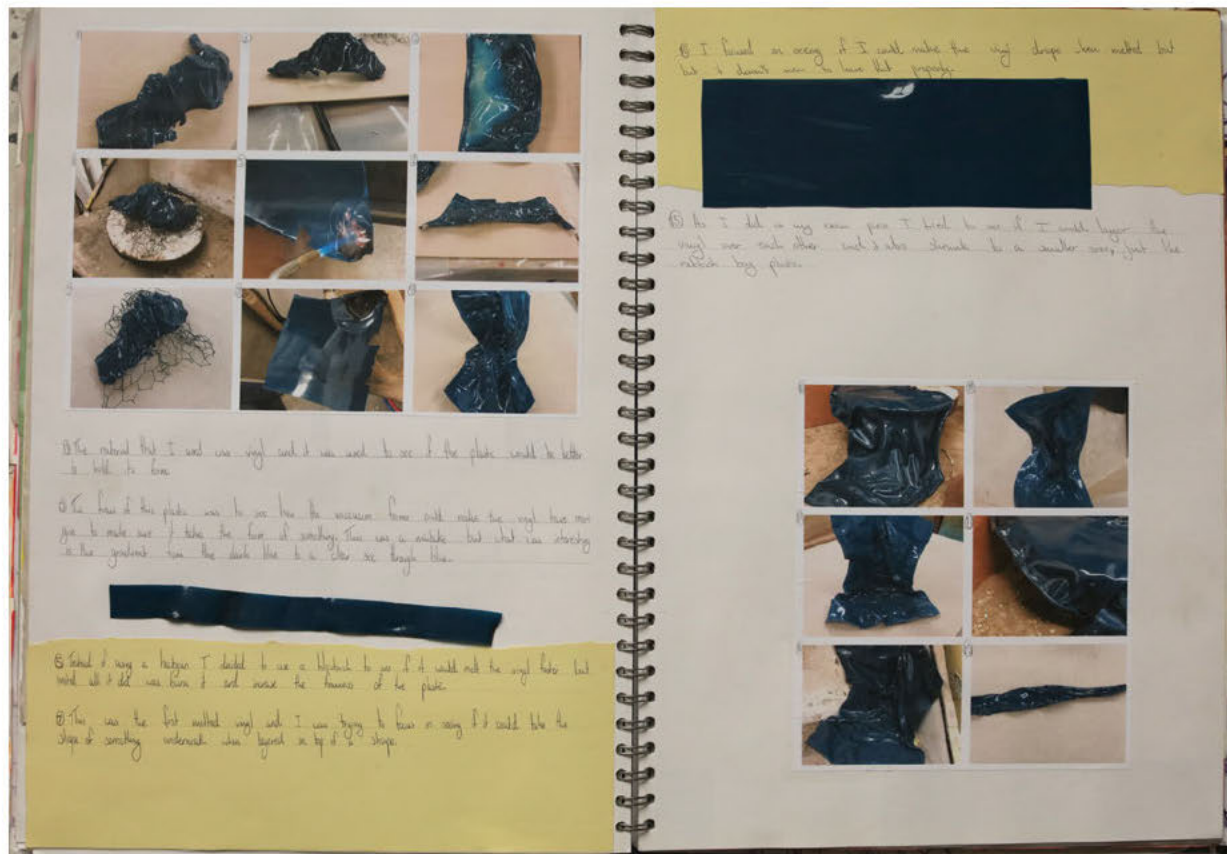


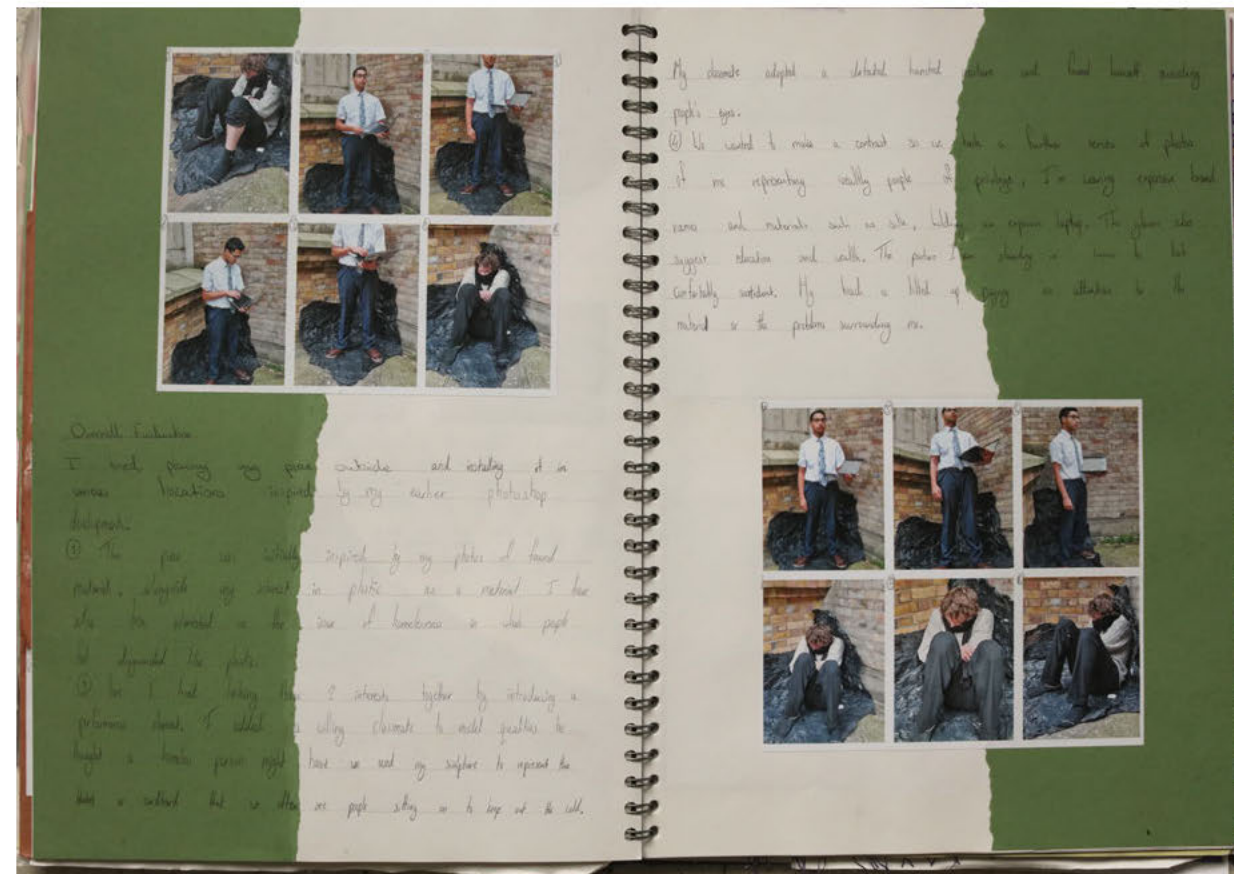
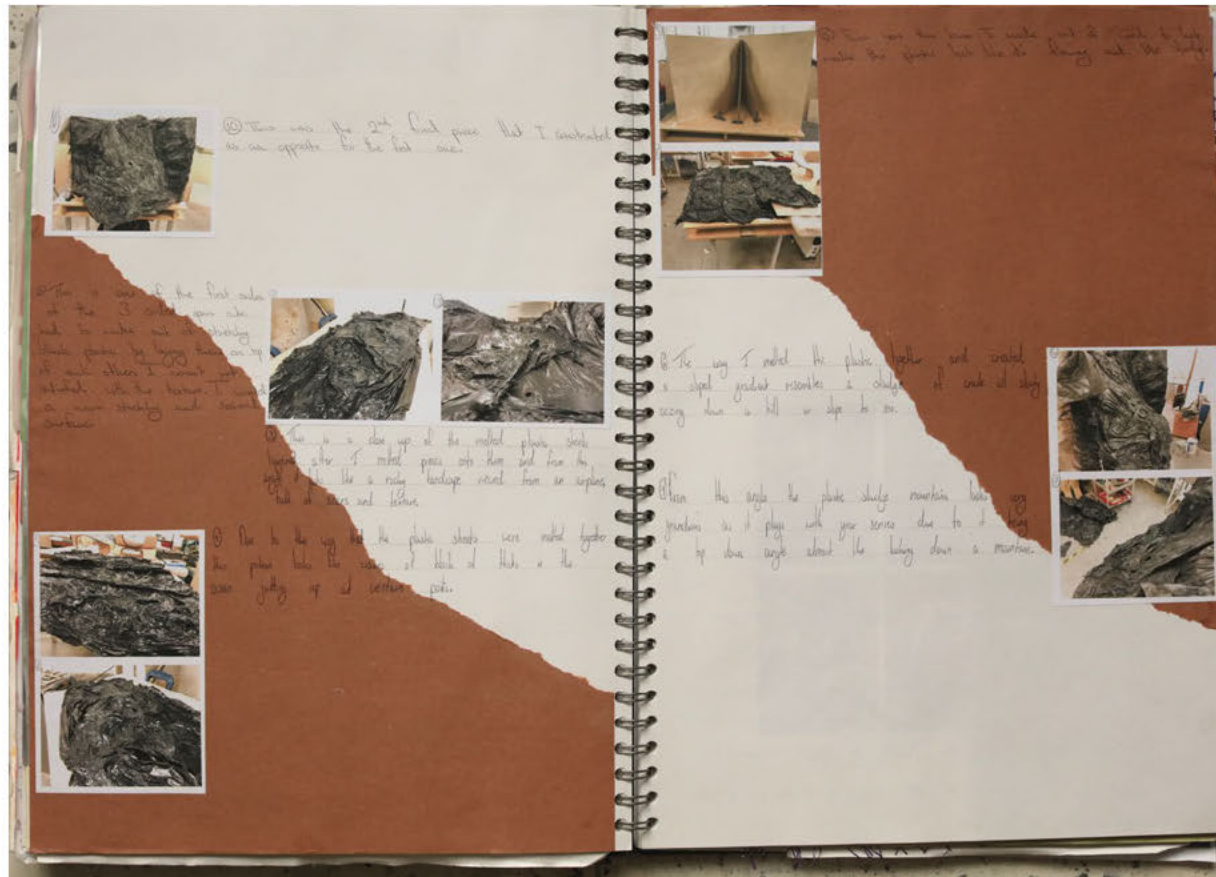
51 marks, 9AD0, C1



17









### Inspiration for beauty in the mundane

The theme that I decided to use for my final piece is beauty in the mundane. In the exam I plan to explore this using the subject matter of plastic rubbish bags as an idea of representing homelessness. With every piece of work there is a process, I plan to melt the plastic using a heat gun as my process. The developed ideas I had come from the fact that in water plastic bags look ephemeral (transience of life) which made me think about Lagertha's funeral in "Vikings" and how it had a flowing feel and then how through the process of melting plastic the ephemeral would become hardened and scarred.



Translucent Plastic, Floating

Hardened melted piece of plastic by vacuum or vacuum texture

"Vikings" - Lagertha's funeral showing more material flowing

### Colour experiments

Even though these weren't what I was going to do for my final piece I still wanted to see how I could incorporate the basic understanding of Colour in my work. Within these works I tried to explore different qualities of colour and texture through acetate paper, different types of vinyl and how heat affected it. The acetate drawing reminded me of my earlier work and how it looked like cracked glass.



### Artist Inspirations

The artist that inspired me are Gabriel Dawe and Jean Shin. This is because Gabriel's artwork uses the concept of installation whilst Jean Shin's artwork uses the concept of sculpture. The example for "Chance City" is interesting in its randomness of how it was made out of chance through how it was made in which it needed for the building supplies. When it comes to Gabriel Dawe really like how he specifically chooses the exact shade for his artwork to be placed so that light can reflect through it as it perfectly creates a beautiful spectrum.



**Gabriel Dawe:** Gabriel Dawe (born 1973) is a Mexican-born artist living in Dallas, Texas, whose work is based on investigations of the visible spectrum of light. He has gained renown for his large-scale Plexus series of installations of sewing threads, through he also creates works on paper as well as other media.

**Jean Shin:** Jean Shin (born 1971) is an American artist living in Brooklyn, New York. She is known for creating elaborate sculptures and site-specific installations using accumulated cash-offer discs.

### Evolution of Acetate Installations

I started to think about moving my piece from sculpture to an installation by deciding to place it in an urban context. I took pictures of the areas that I put my installation as the beginning of the end for my exam to which I stood on it to show a profound meaning of what rich people are involved in homelessness.



This was what one of the first pieces looked like when it was placed in its corner.

I decided to be the protagonist of my work because Jean Shin's work is profound, meaningful that even though the work and the idea of the homelessness that she has suffered through me feeling what she's going through.

With this picture I was trying to capture the idea of a person who is lost and who is homeless.

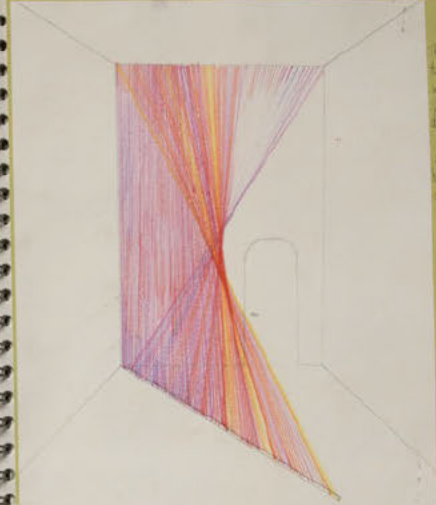
### Gabriel Dawe Artist Analysis



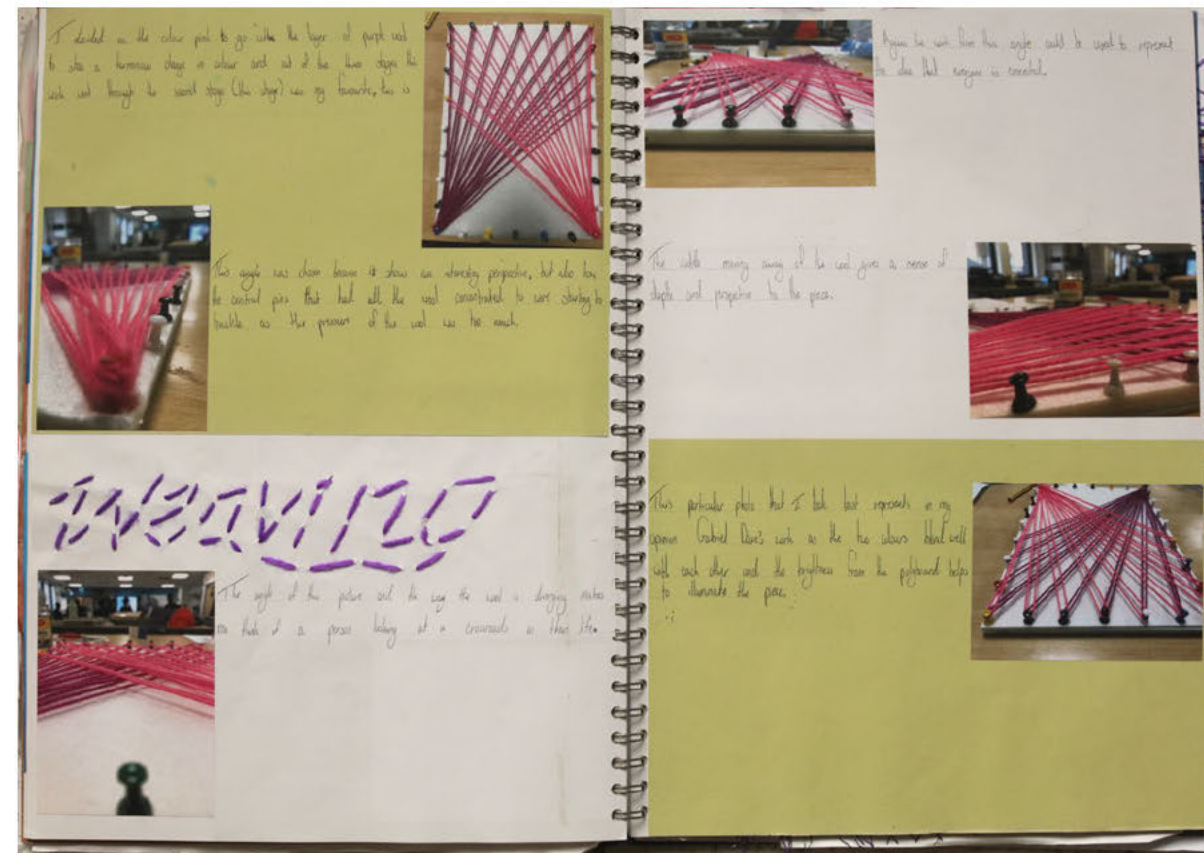
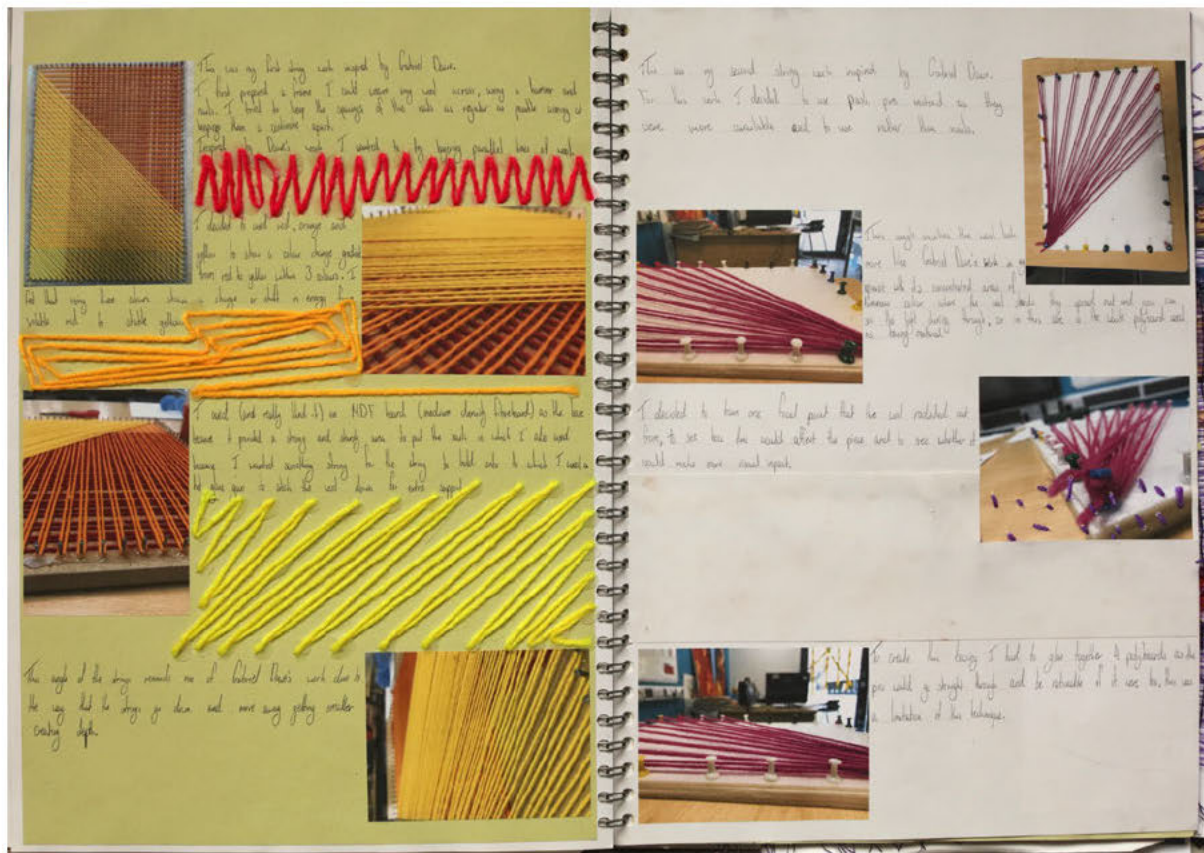
Gabriel Dawe's analysis. The idea of having colors of the things creates this effect of light, right, spreading lines to look like the sun. The idea of having colors of the things creates this effect of light, right, spreading lines to look like the sun. The idea of having colors of the things creates this effect of light, right, spreading lines to look like the sun.



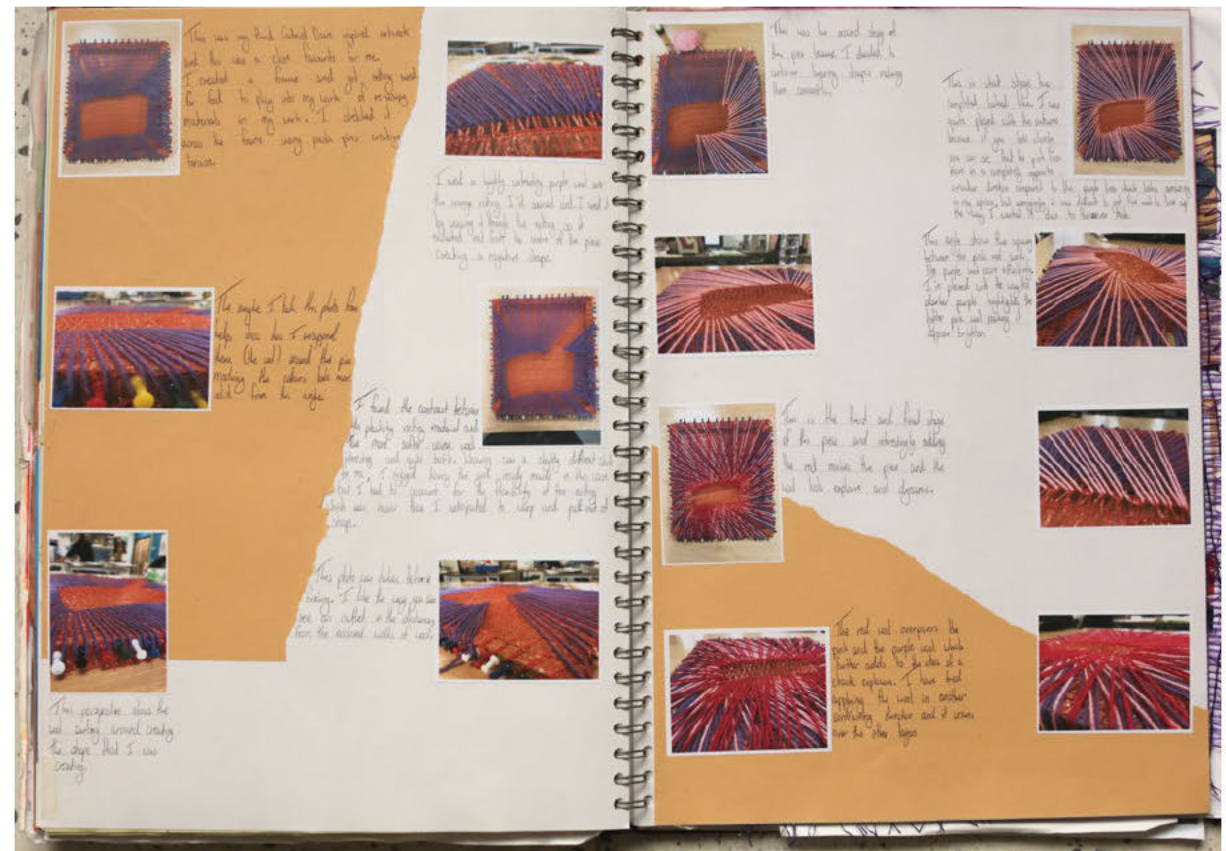
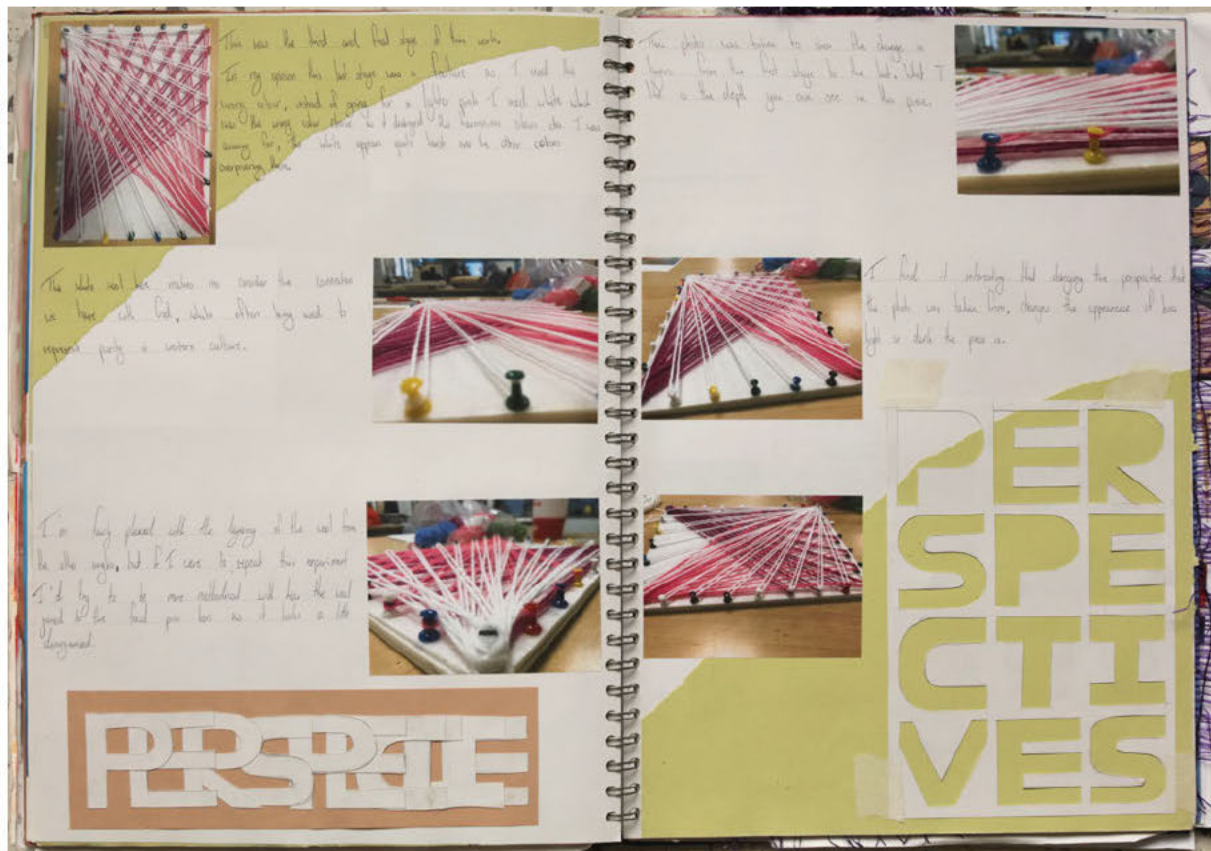
By the piece being made with colors that build up to warm colors goes in but being dark. These colors create the idea of the installation being visible in the center of the installation being warm colors that create a sense of light. The colors are changing from one color to another and so the installation is not just one color but a mix of colors that create a sense of light.



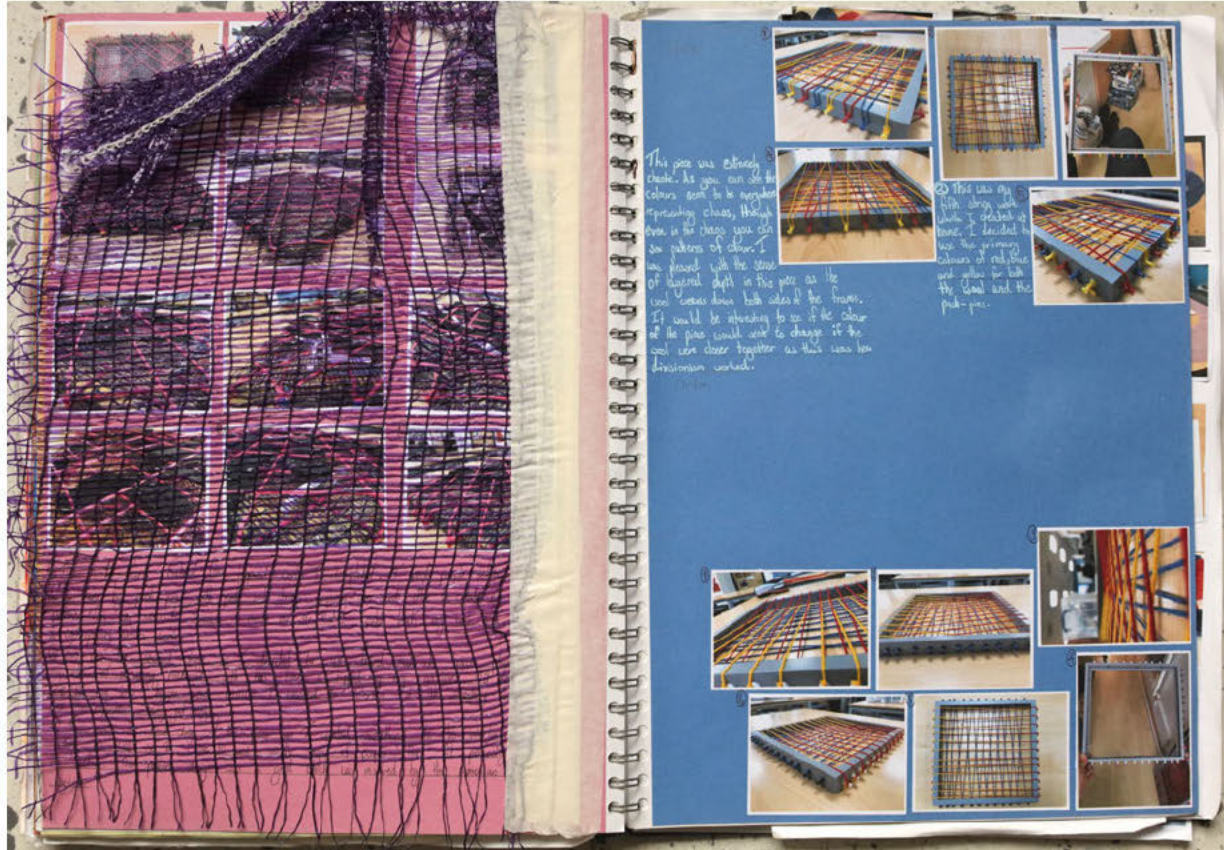
More. To provide how the idea of the sun is a light of light. The idea of having colors of the things creates this effect of light, right, spreading lines to look like the sun. The idea of having colors of the things creates this effect of light, right, spreading lines to look like the sun.





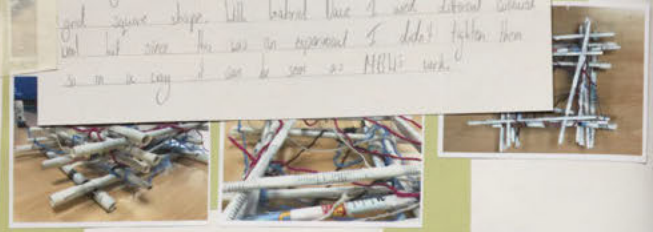




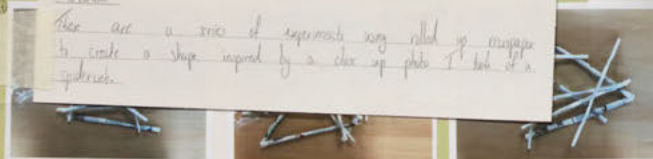




This was an experimental use of Gabriel Dawe's and Richard Proulx's work. I represented aspects of HDU's work using rolled up newspaper, bound in by a red string in a grid square shape. With Gabriel Dawe's work different colored ink but since this was an experiment I didn't follow them so in a way it can be seen as HDU's work.



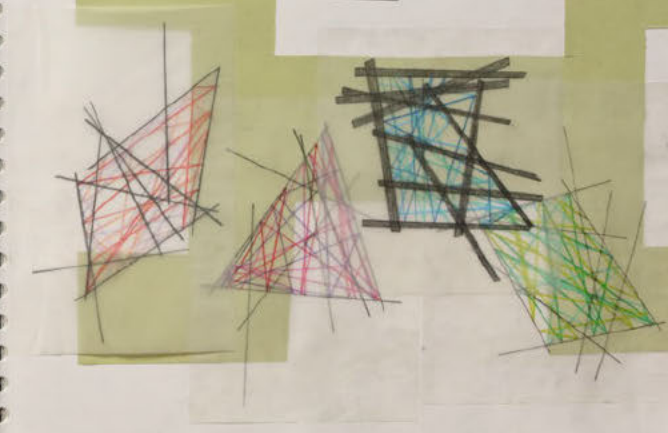
Overall  
These are a series of experiments using rolled up newspaper to create a shape inspired by a close up photo I took of a spiderweb.



This particular experiment was my favorite as not only did it give me a perfect amount of negative space so that it's added and in the style of Dawe it would feel balanced but also the fact that due to the random base shape if you look at it from any angle it resembled an eye which I found really interesting.

For this experiment what I found interesting was the lining out of the two along the base shape which reminds me of the shape of a fan.

The experiment best reminds me of a carboard but you could use to wrap your clothes this is because of the rectangular shape and the horizontal two going across it.

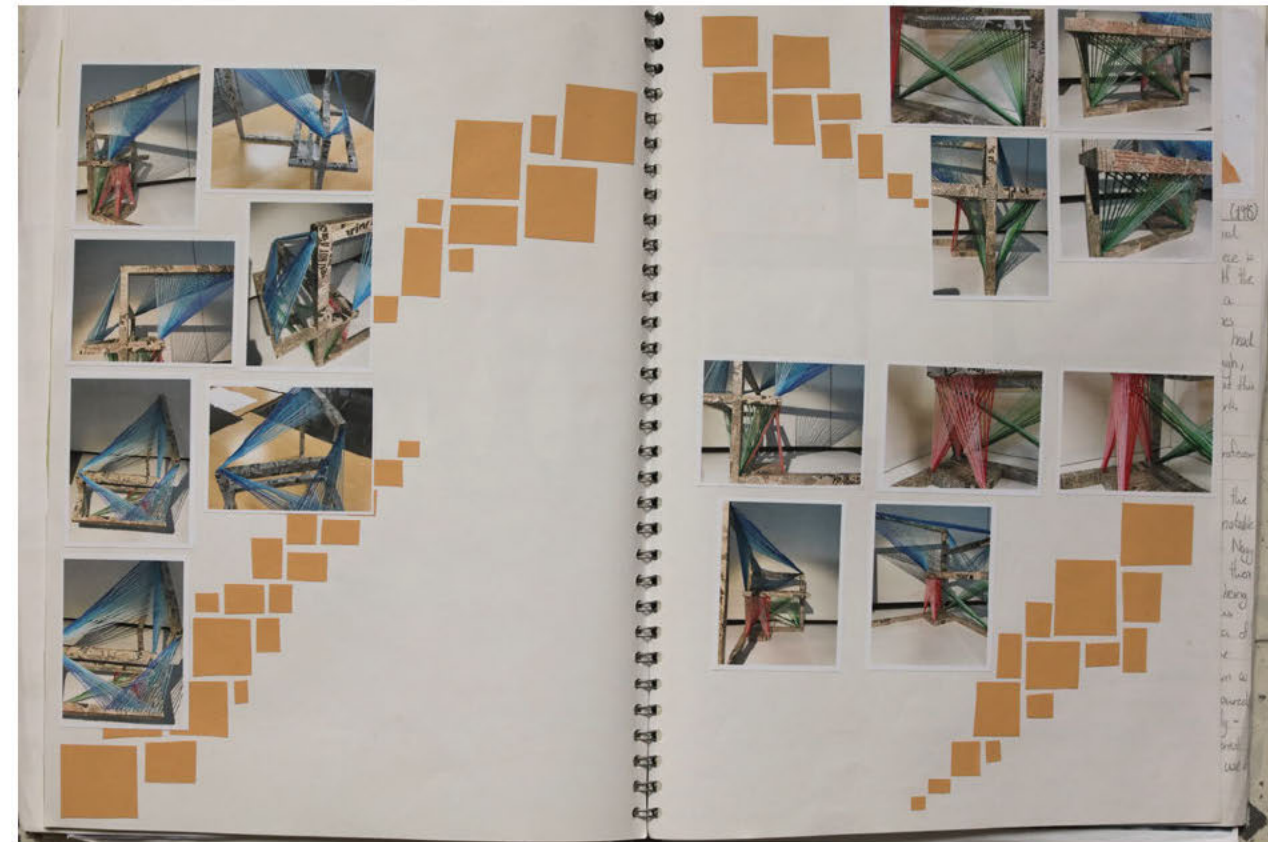


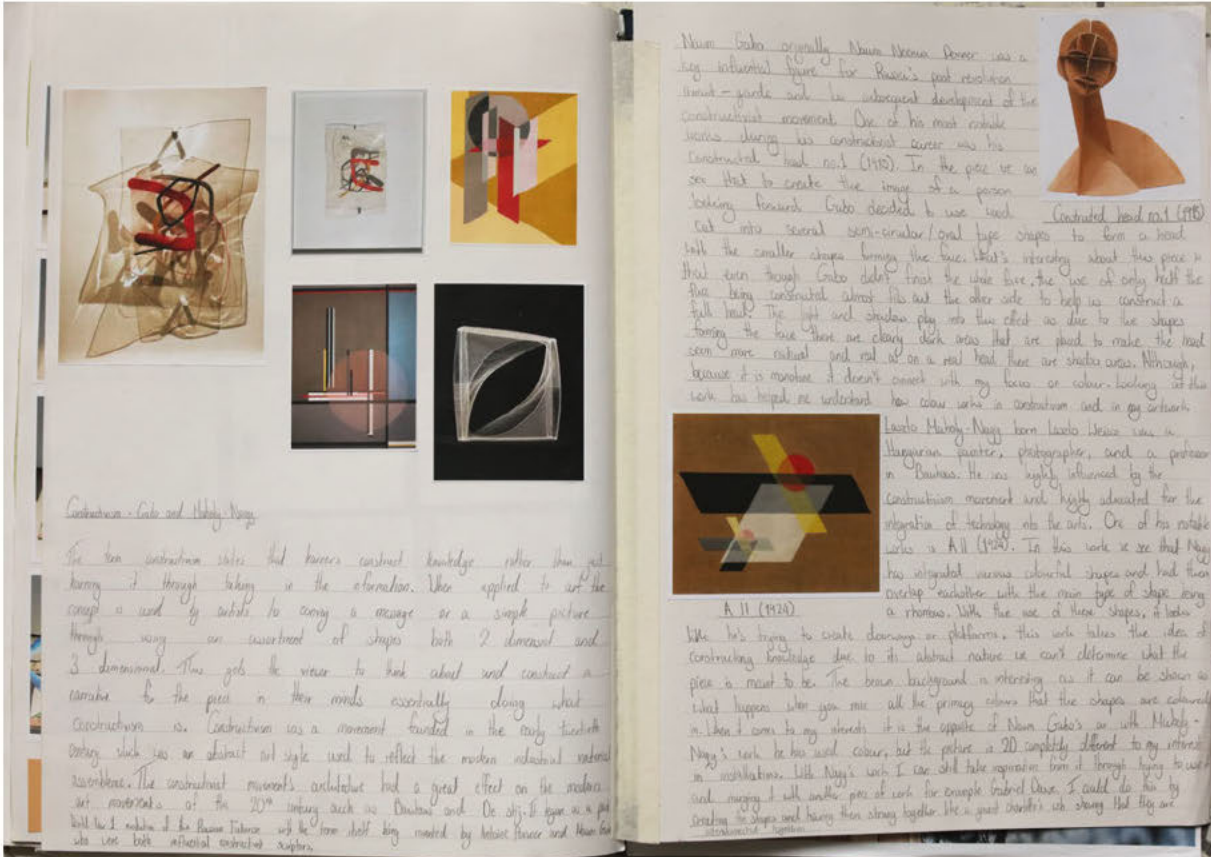
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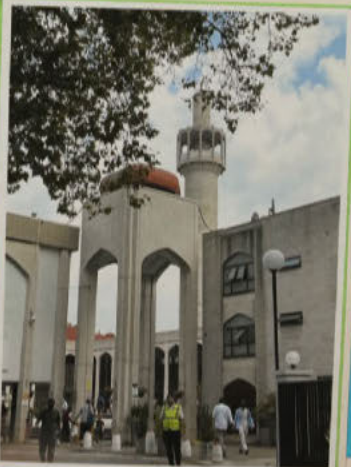




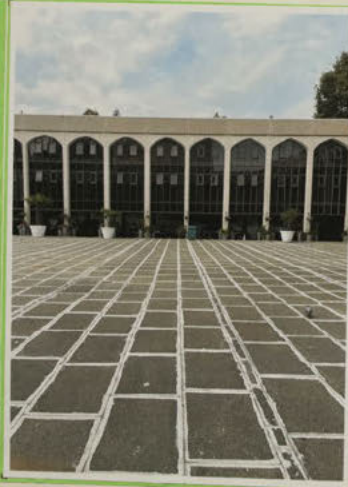
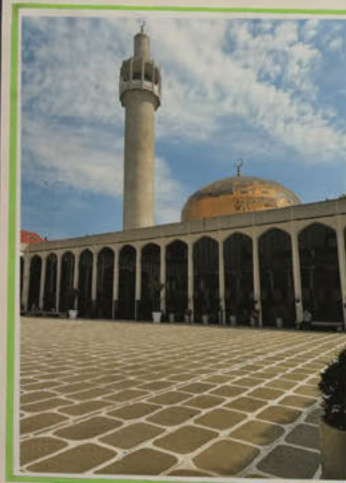




These were primary source images that I took of Daker Street Mosque. I decided to have the outside images be on green coloured paper as green is Islam is the colour of nature. After researching secondary source images for Islamic architecture I went to Daker Street Mosque to do a photo shoot. I personally think that these pictures might help me for a future project as the architectural element of the mosque is quite interesting to me since it is meant to look very modern but also have the same feel as a mosque built in the older days.



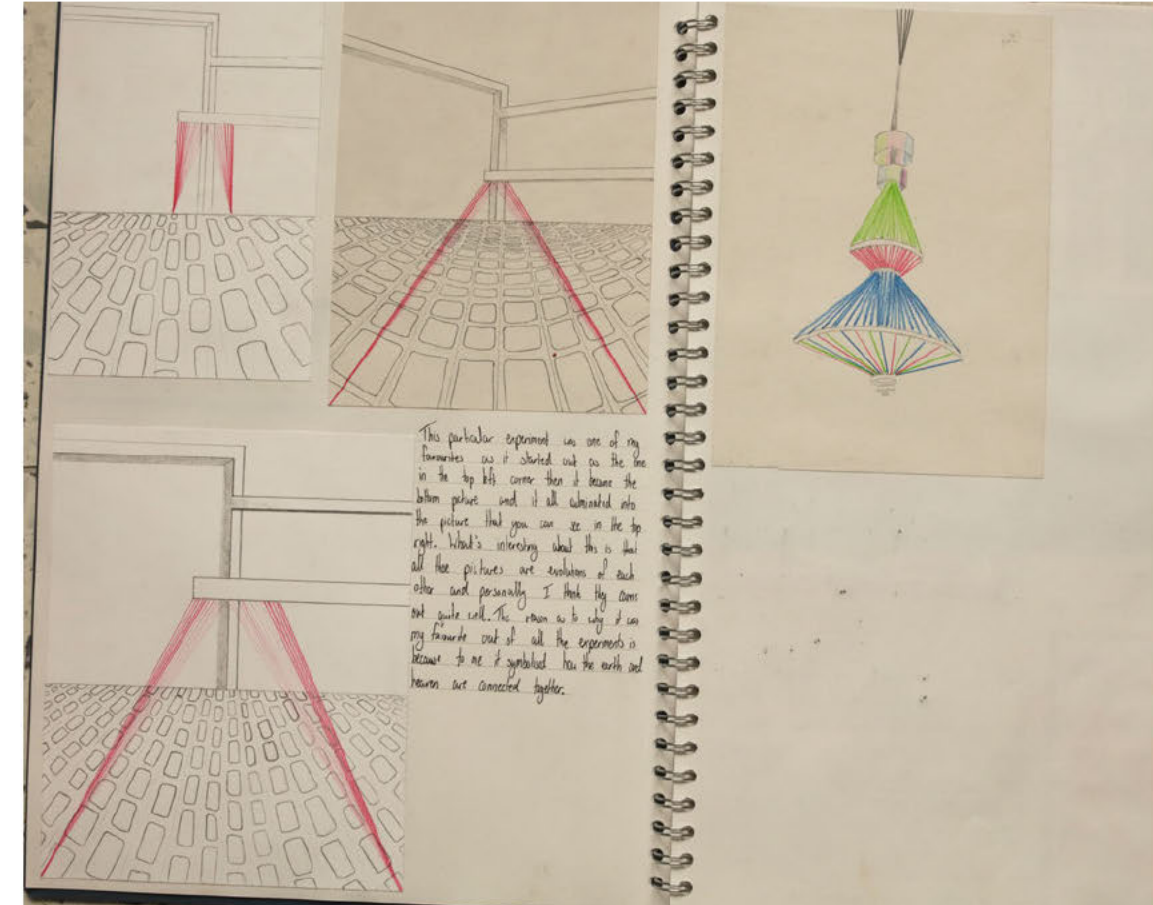
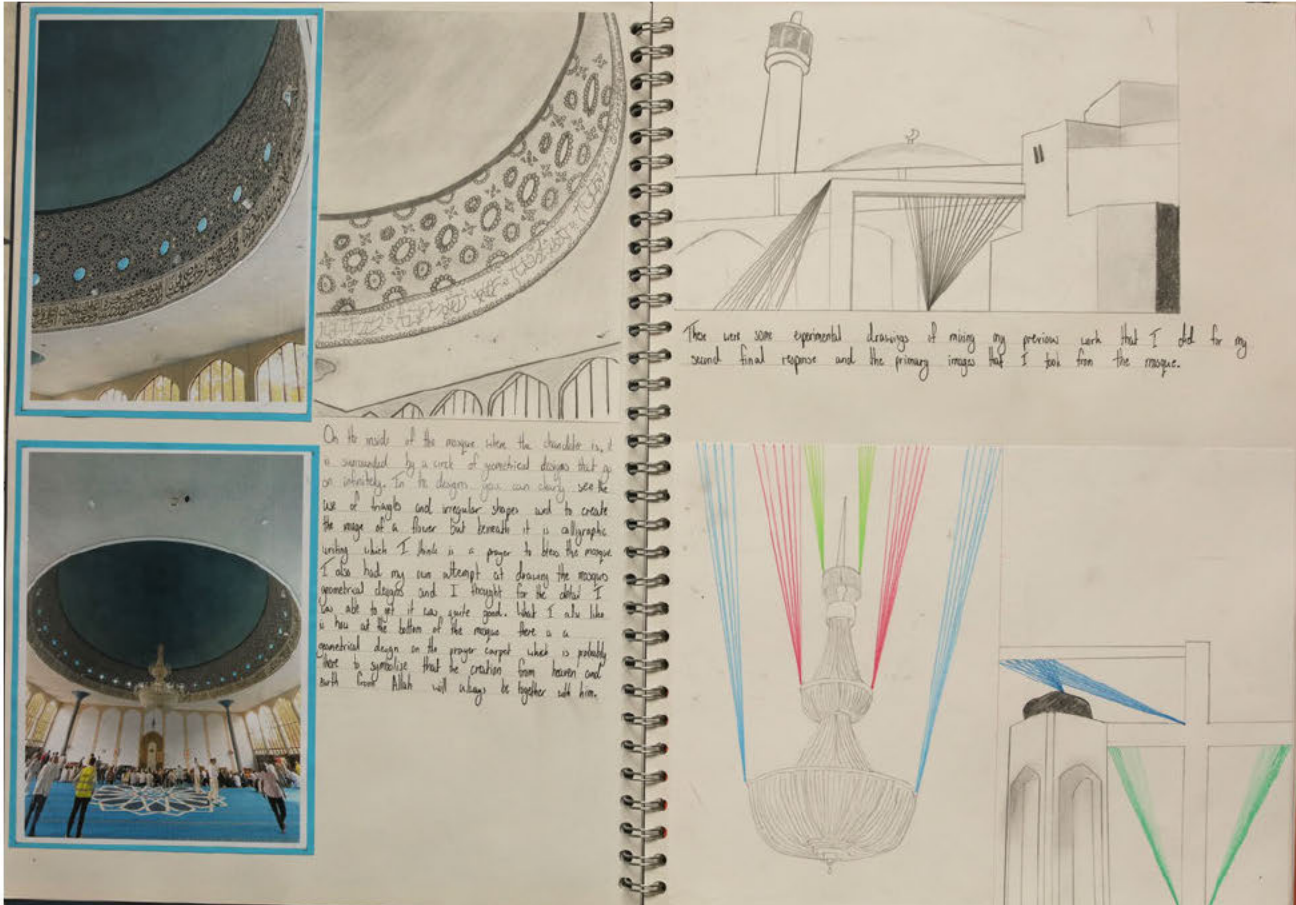
With these primary photos what I mainly found interesting here is the geometrical shapes on the front gates and the tiles on the floor. This is because geometrical shapes in Islam are one of the 3 fundamental styles of Islamic art with the other two being the arabesque and calligraphy. What I found interesting about the tiles is that they seem perfectly sized for an average sized human, but they are not lined up horizontally as to show that even though some things can try to be perfect they aren't as the only thing that is perfect is Allah.

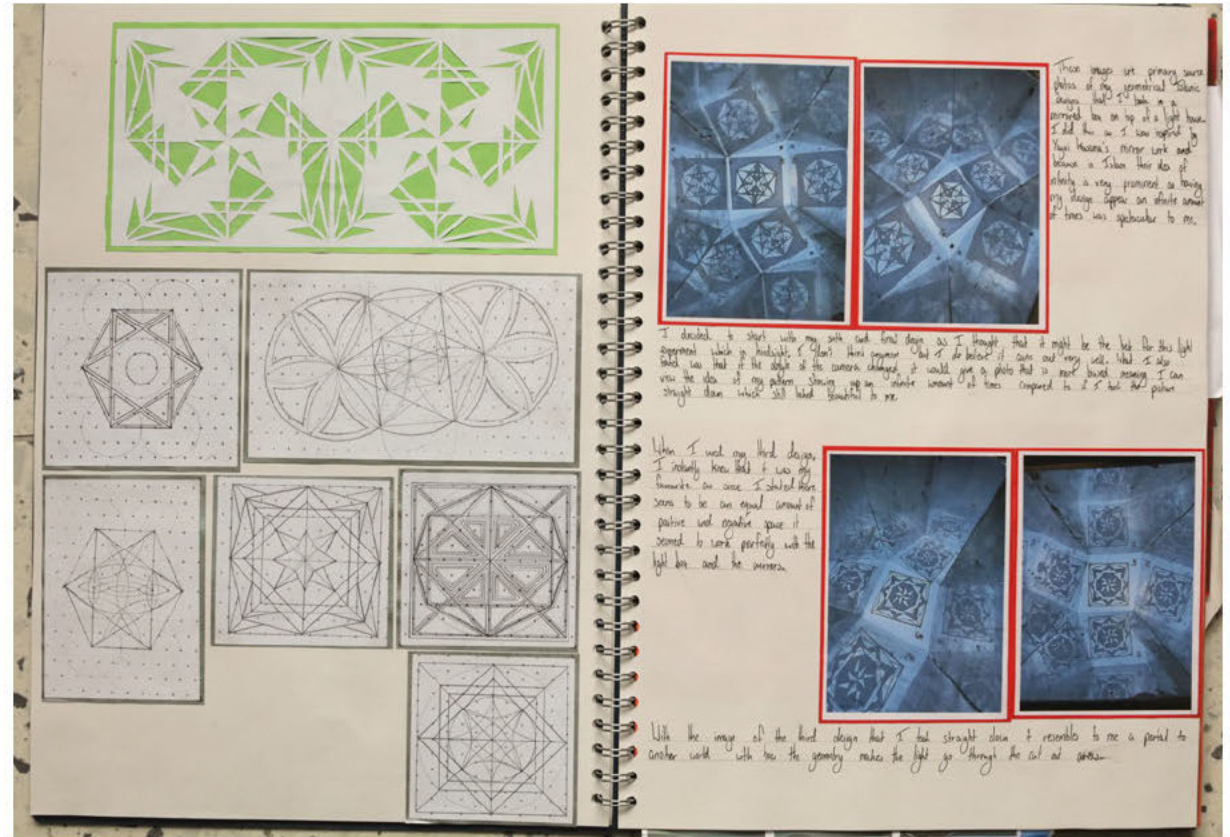
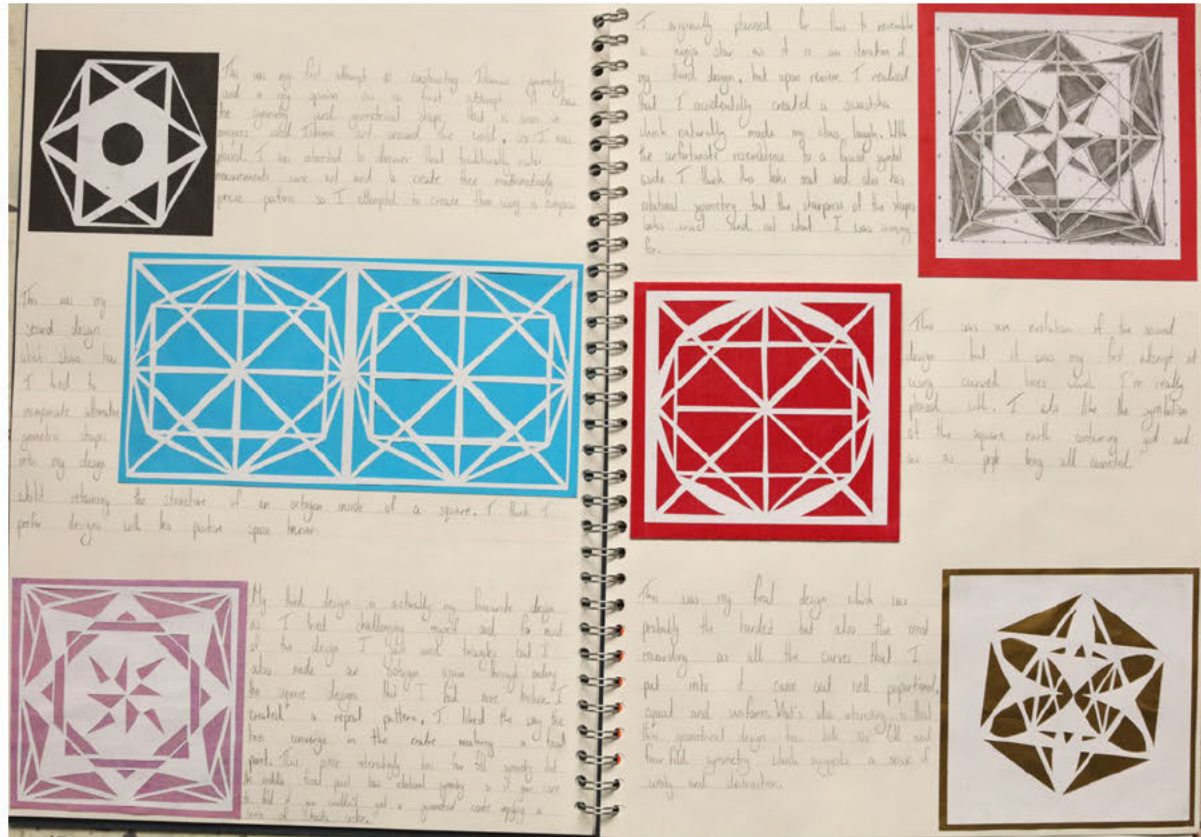


For the inside of the mosque, I chose to put the images on blue coloured paper as blue is the colour of Allah in Islam, so I did this as to say that this is Allah's holy house. One of the most beautiful things inside the mosque is the chandelier that is made of gold and diamonds with the design of three layers connected to each other probably symbolising earth as the lowest part, heaven in the middle and Allah at the top.



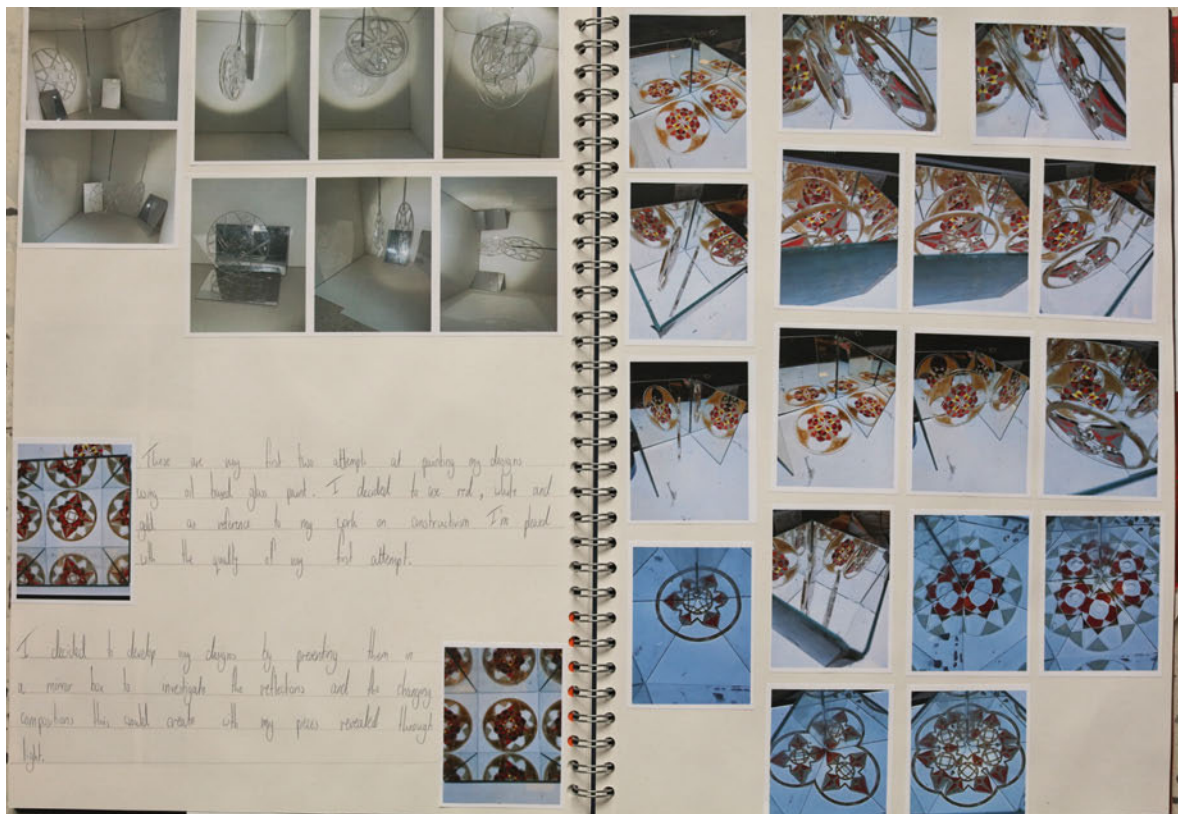




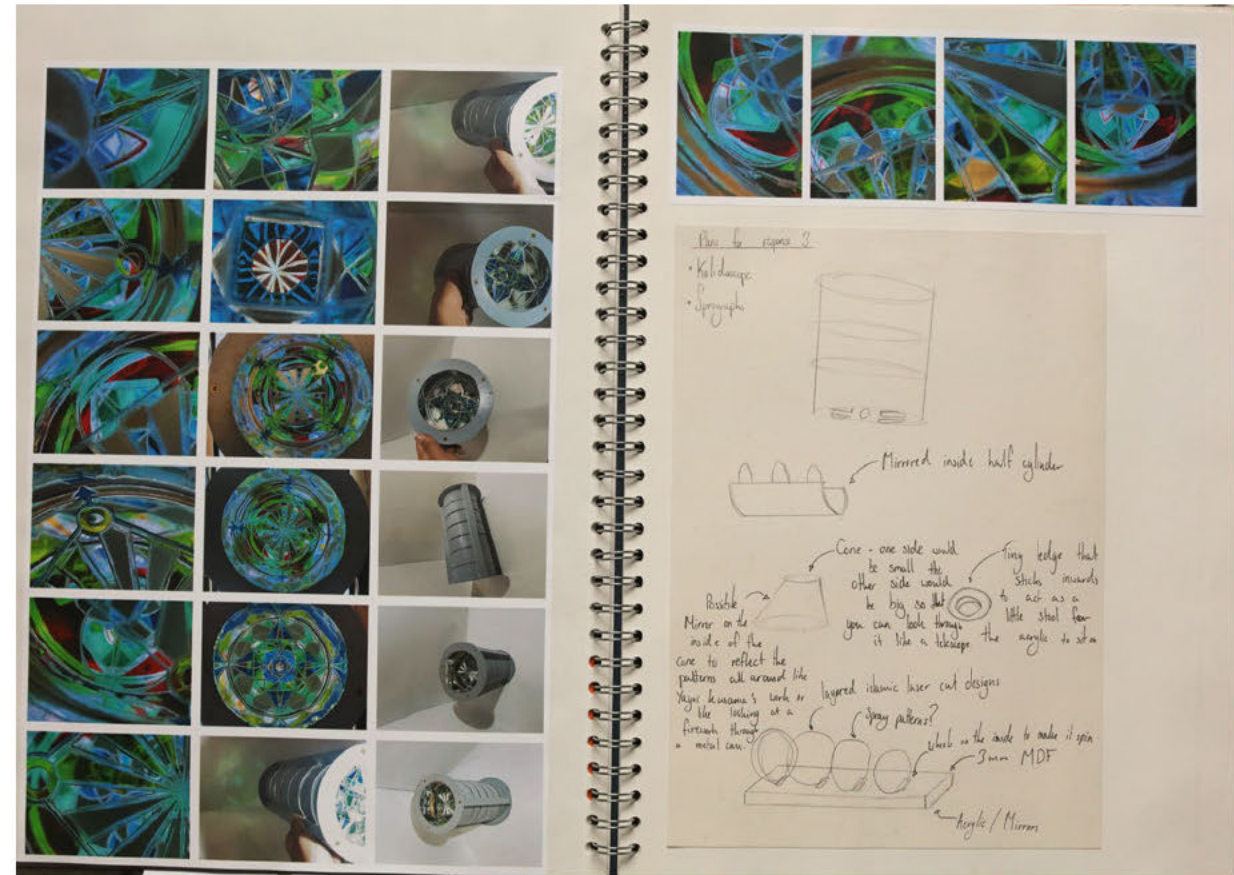








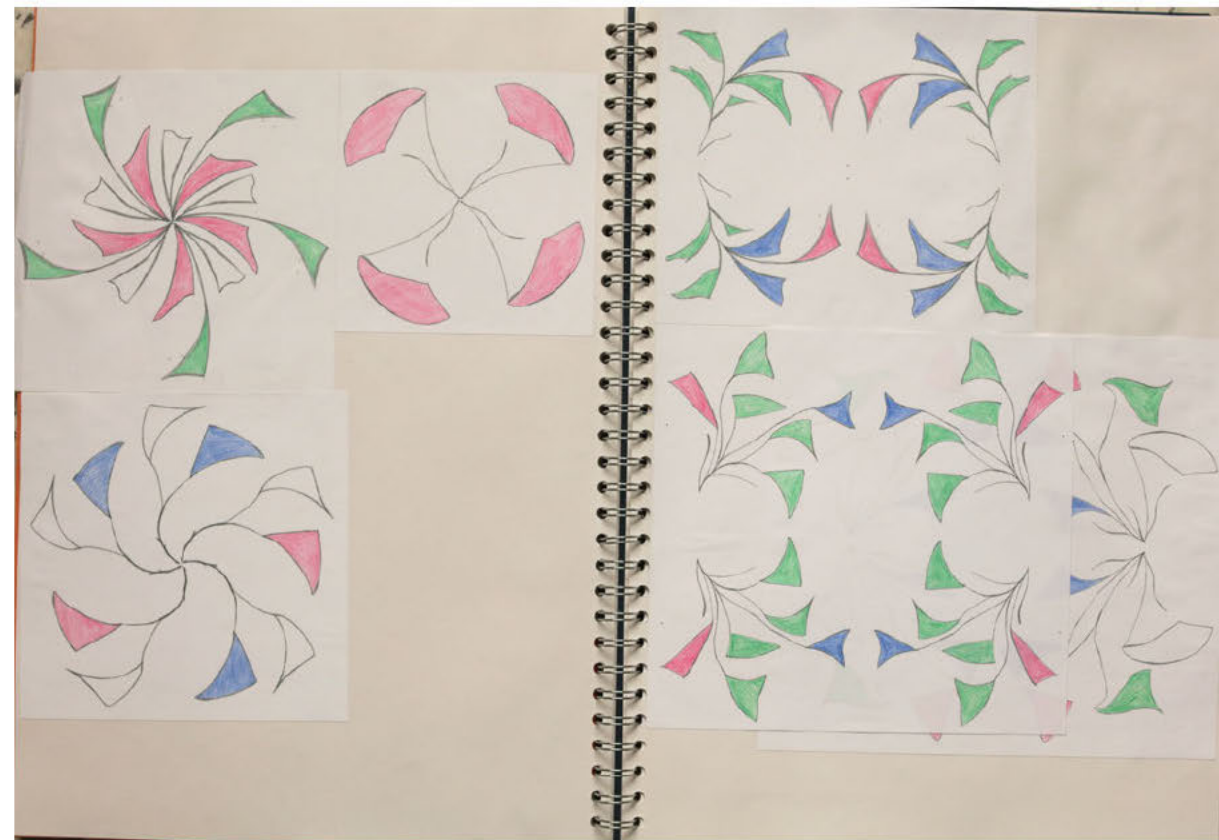
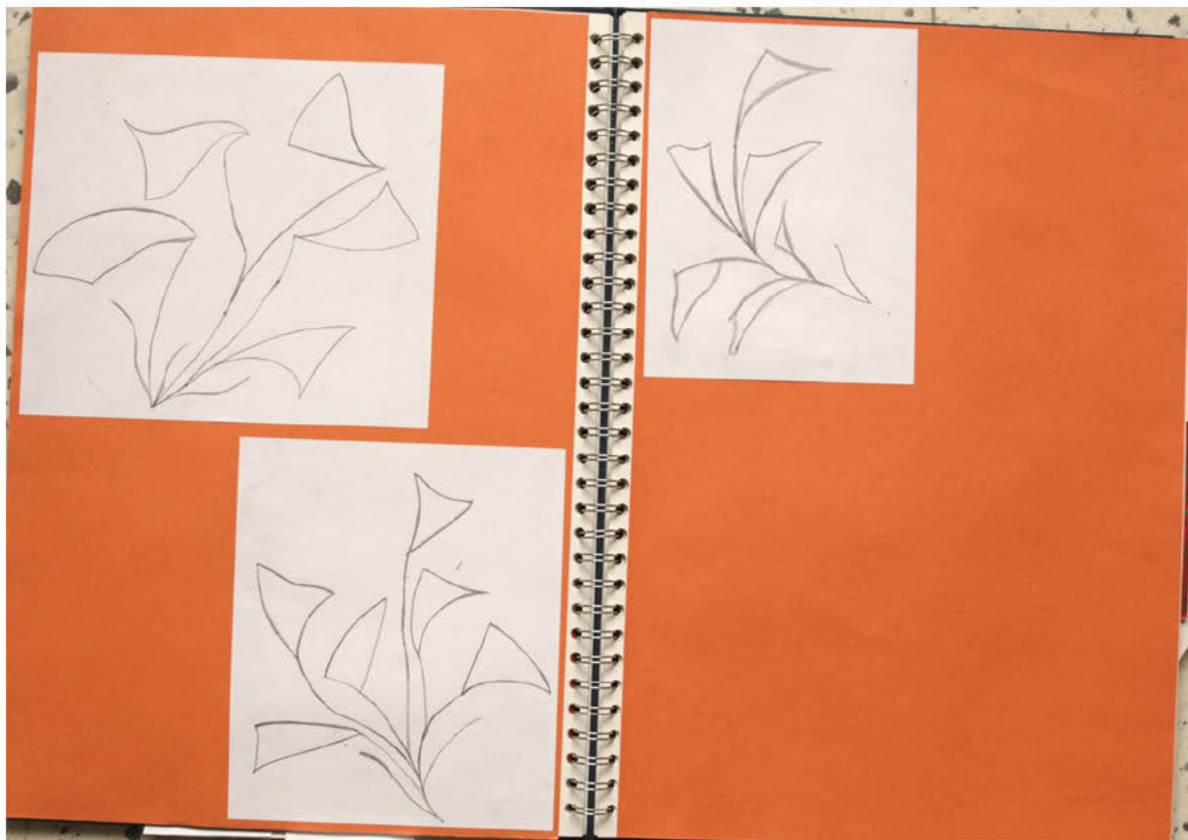


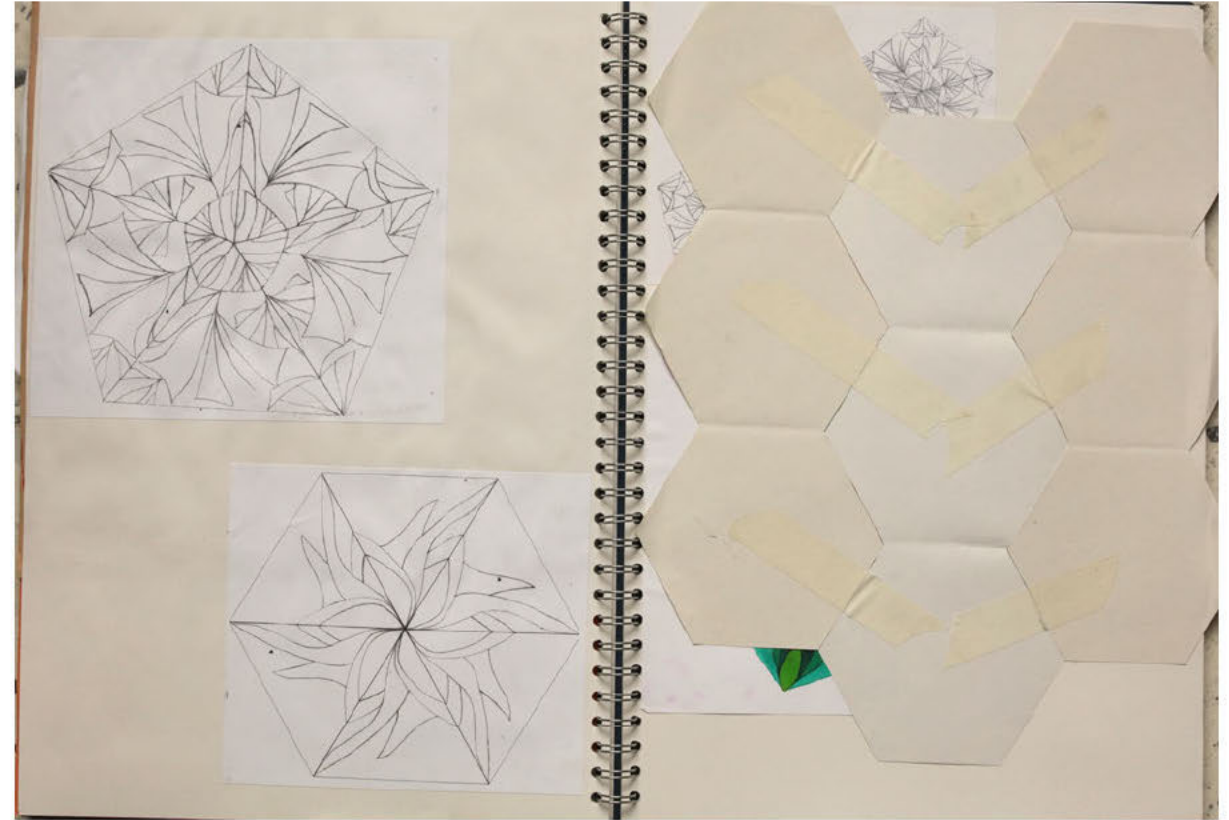




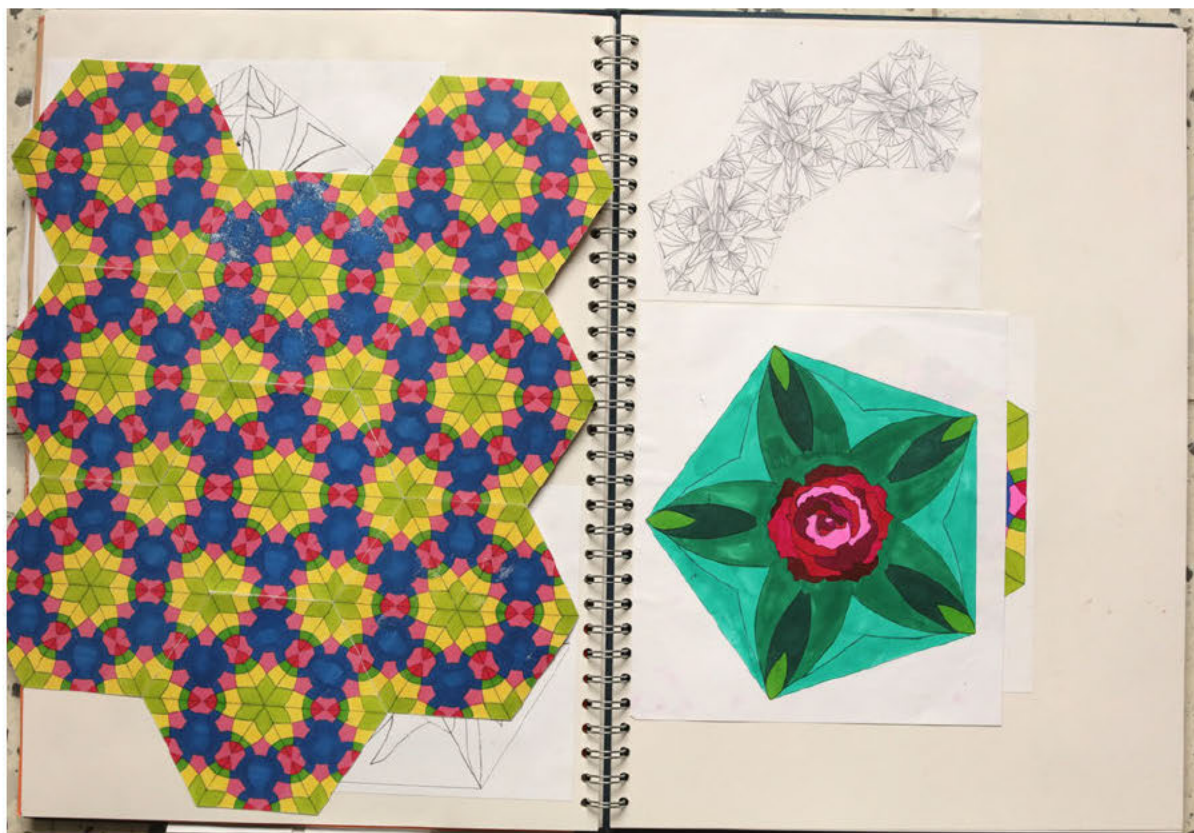




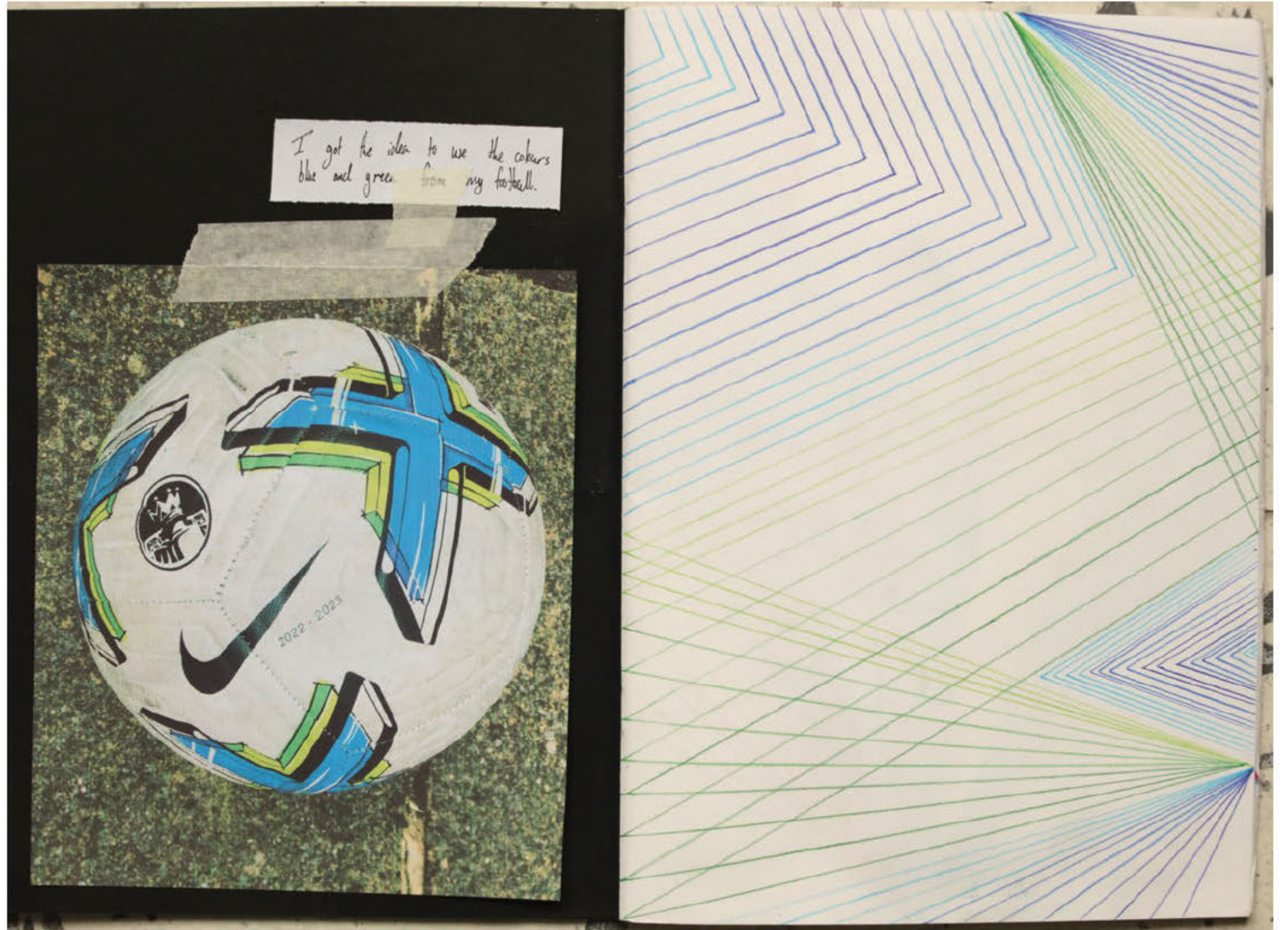
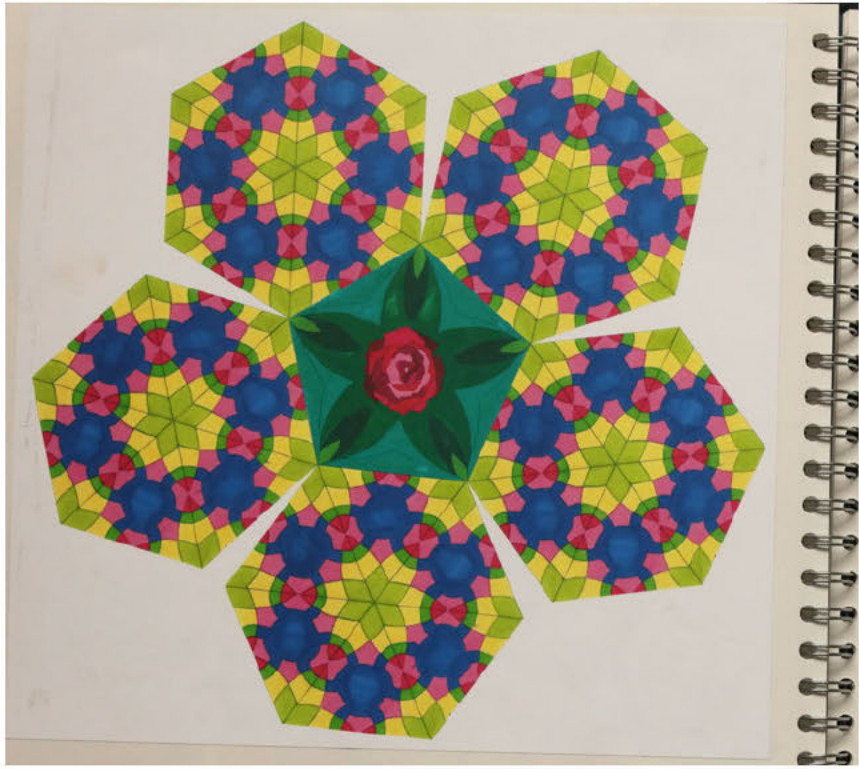




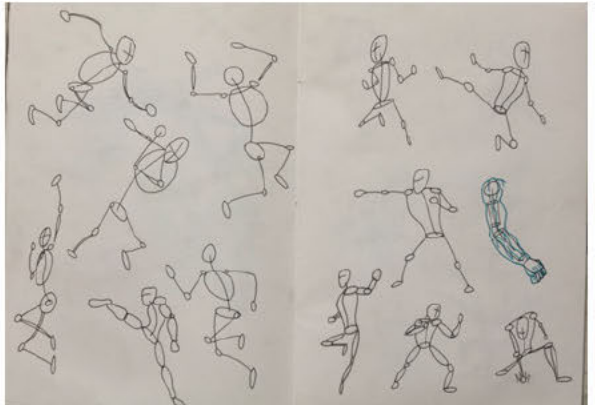
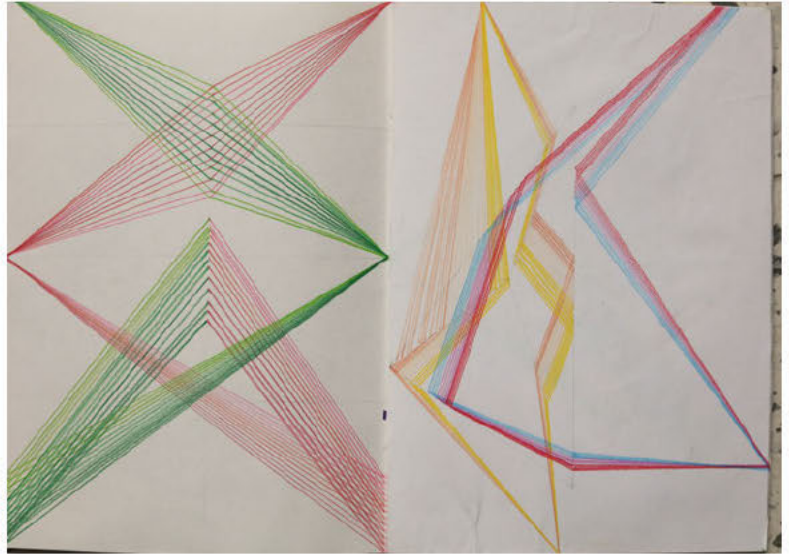


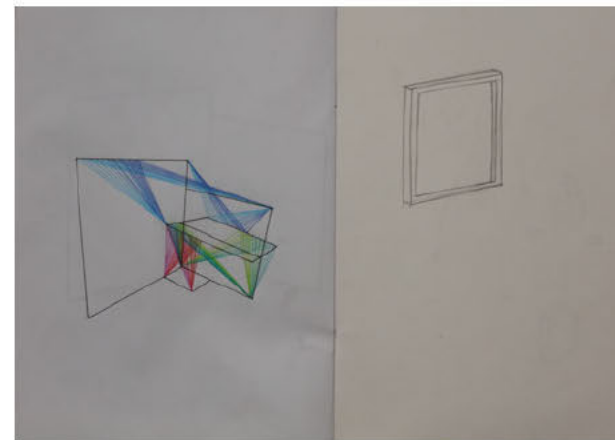
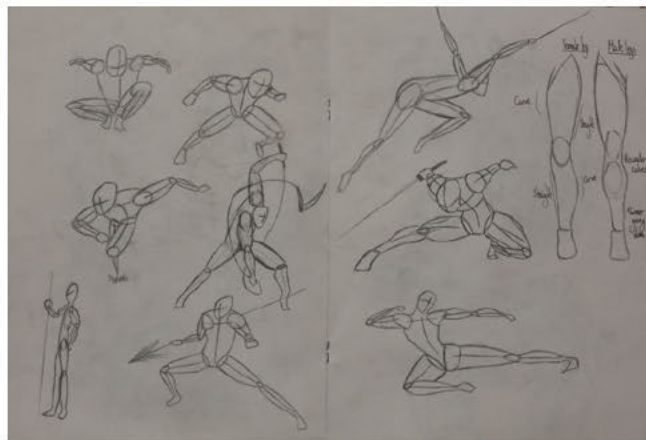
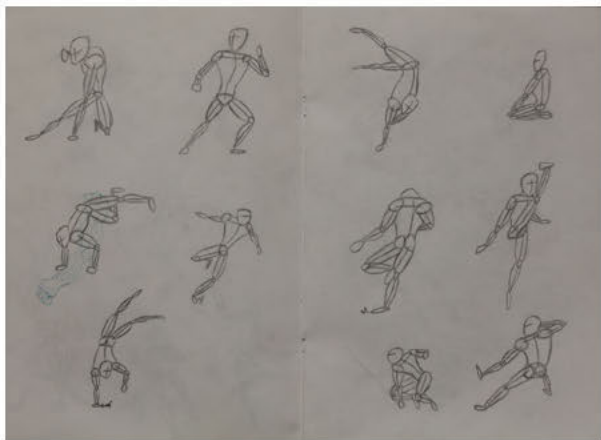










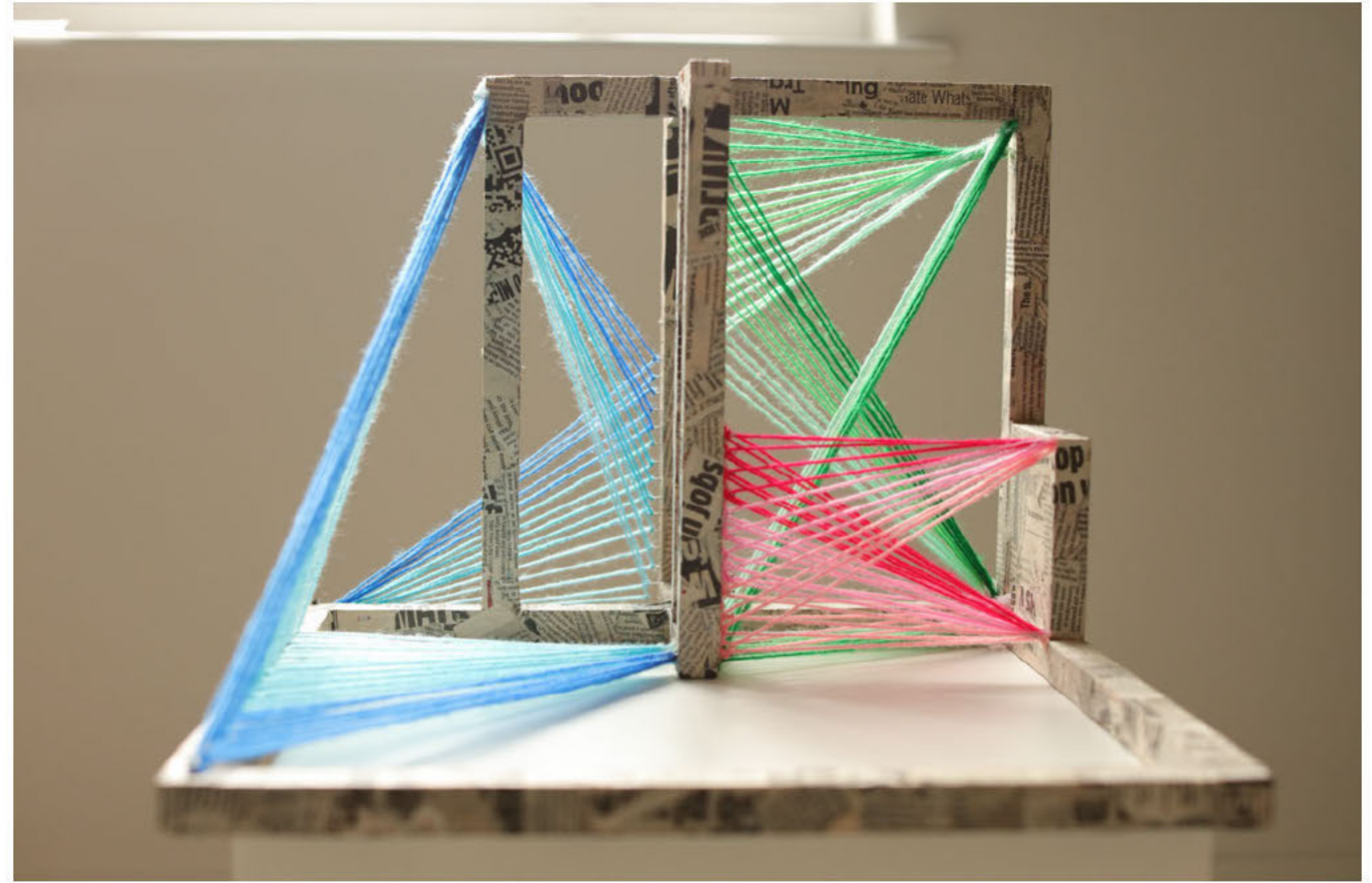
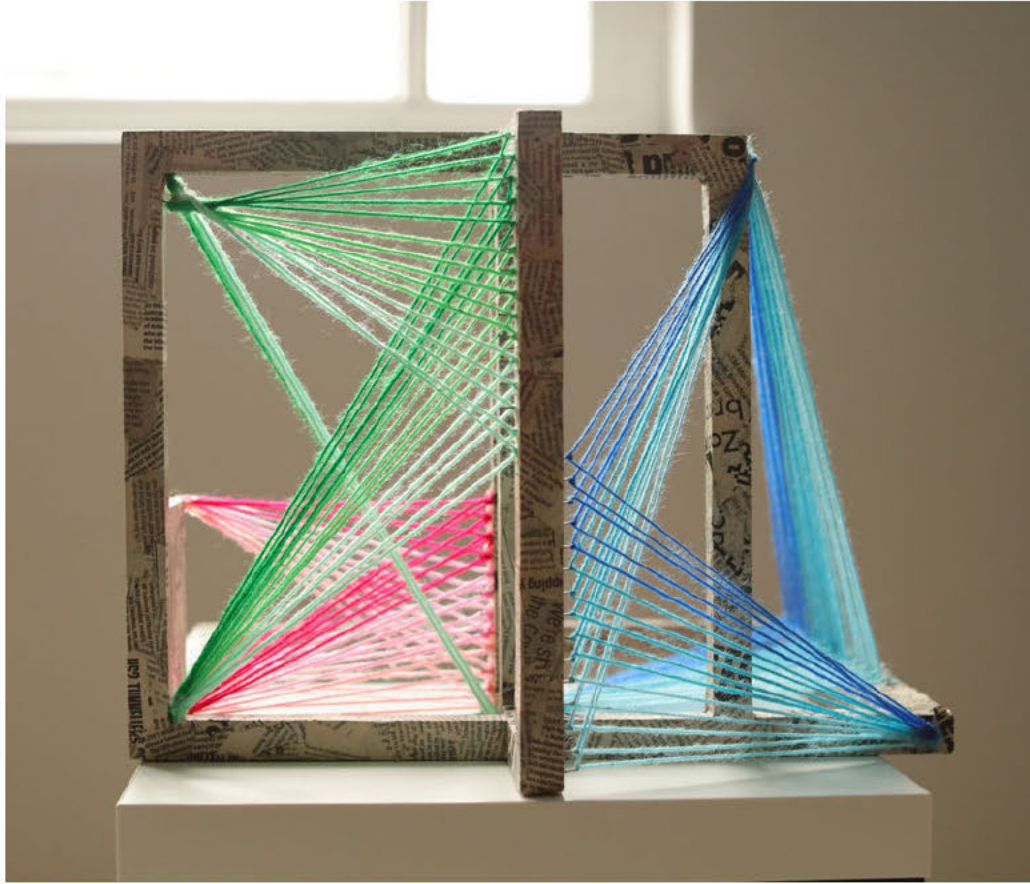


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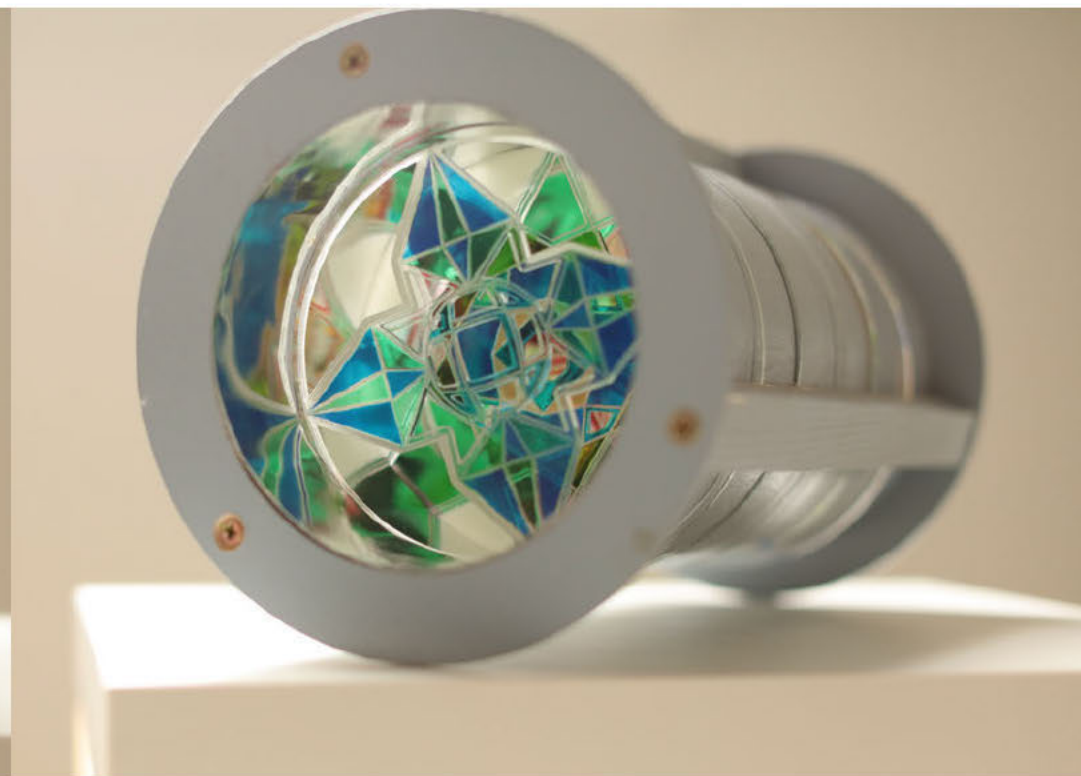
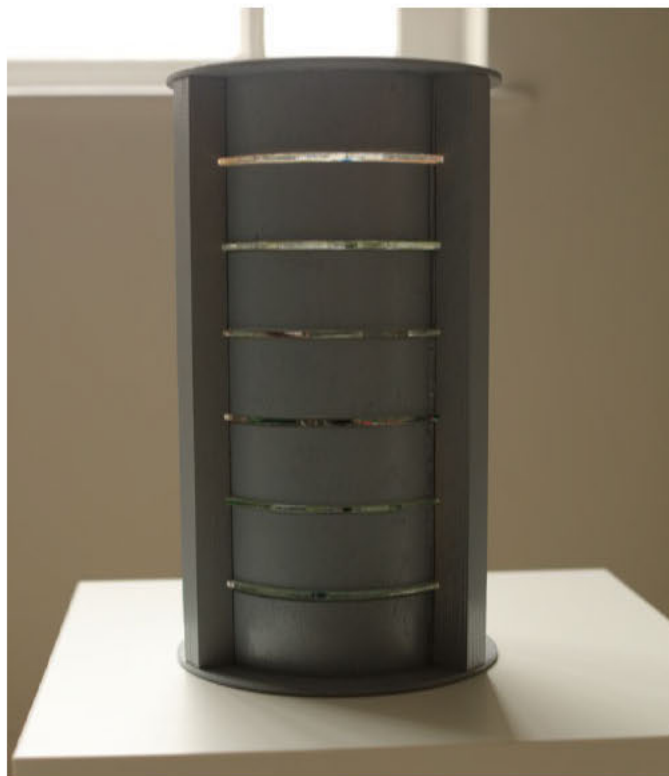








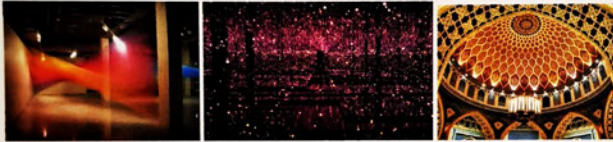




# Component One – Personal Study

## From mundane means to immersive beauty in contemporary installation and Islamic art

My work throughout my progression with my art all started with the idea of beauty in the mundane. These are things throughout nature either naturally made or man-made such as flowers or tyres. I mainly took an interest in how artists such as Gabriel Dawe and Yayoi Kusama both took a special viewpoint on this idea and created their own twist on it. This is because they both looked at how nature's gifts can produce a spectacle of light. For example, Dawe, by using a string like a spider in 'Plexus No. 21' shows how nature's mundaneness could show us the beauty of our universe. Kusama's Infinity Lights has a simplicity within whilst still being a thing of mystery to us as humans. What I also found interesting about these two artists is that Islamic art and architecture connected with both as well. This is through how the precision of geometry in Islamic art could be seen as a beginning of humans using art to better understand the infinite concept of the universe. It is also seen through how the use of light in Islamic art can be seen to provide this sense of nature's natural gift of light and how it is used to show us Allah's or God's beauty. Nature's simplicity and the universe's intricate complexity resonates in Islamic art, offering a lens through which we perceive this duality. Islamic art, with its mesmerizing geometric patterns, intricate designs, and emphasis on simplicity, mirrors the underlying principles governing nature and the cosmos.



Plexus No. 21 Gabriel Dawe 2013 Infinity lights Yayoi Kusama 2013 ArabianKrafts 2.0

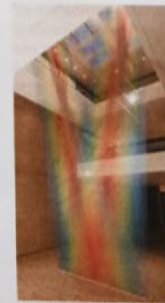
## Installation Art

I personally found installation art to be more aligned with what I liked to do as it allowed me to create three-dimensional rather than conventional two-dimensional pictures or drawings that did not seem to interest me. Installation art opened a new world of art for me. Before I barely knew any artists who mainly worked on installations but now that I have ventured into the genre within art, I can confidently say I am more knowledgeable about its history and other artists. Installation art started to break away from the normal concept of a sculpture that could only be looked at one way otherwise you would not be able to properly see or grasp the image. Installation art was seen as a way that artists could broaden their viewer's experience from quite literally the art surrounding them to also figuratively broadening the viewer's experience of life by talking about relevant societal matters through the images of the art that was produced. What's also interesting to note is that Islamic architecture can show us this as well because within Islam and their architecture there is always a central idea about art, this being the oneness of God and the revealing the importance of God through geometry, the floral aspects of the arabesque and the calligraphic words of the Quran.

## Gabriel Dawe

Gabriel Dawe's artwork encapsulates the concept of the beautiful mundane by transforming ordinary materials into extraordinary, ethereal installations that evoke a sense of wonder and beauty. His signature installations often utilize colourful threads suspended in intricate patterns, creating mesmerizing plays of light and colour. At first glance, these threads may seem mundane, reminiscent of the threads we encounter in our daily lives—yet Dawe transcends their ordinary

nature. By meticulously arranging them in space he crafts immersive environments that invite viewers to experience the other-worldly beauty hidden within the seemingly mundane. Dawe's manipulation of these threads mirrors the simplicity found in nature's elements. The threads individually are simple, and collectively they form complex and captivating structures. The interaction of light and colour through these threads creates a spectacle reminiscent of natural phenomena—like sunlight filtering through leaves or the shimmer of a rainbow after the rain or the spectacular aurora borealis. Dawe himself stated that the "structures look so ethereal they look like frozen rays of light" (Dawe, 2015). In this way, Dawe's work draws parallels between the everyday and the extraordinary beauty inherent in nature. Furthermore, his installations often interact with the surrounding architecture, transforming ordinary spaces into living landscapes like they are connected by muscle sinews. An example of this is Dawe's 'Plexus No. 29', this piece he did shows us that his work is able to bring an area alive even when there are no people inhabiting it as it uses the distance between the ceiling and the ground to connect them both together making them come to life through how light interacts with the strings to make it so that it looks as if there is a rainbow in a room. By doing so, Dawe essentially can blur the boundaries between the mundane and the sublime, inviting viewers to contemplate the beauty that exists beyond the ordinary. In essence, Gabriel Dawe's artwork demonstrates the beauty of the mundane by taking everyday materials and elevating them into mesmerizing, immersive experiences that echo the simplicity and wonder found in nature. Through his installations, Dawe invites us to re-evaluate the ordinary and our understanding of our surroundings, encouraging a deeper appreciation for the beauty hidden within the simplest of elements. An example of this is his work 'Plexus No.33', this installation when seen in person represents a sunray gleaming through a window with the way the strings all form together into one ray of light all focusing together at the bottom then dispersing outwards towards the top to cover as much range as it could just like a ray of light works. When viewed by others it feels mesmerising as a normal concept of light that everyone has seen in their lifetime has now come to life through Dawe using an amalgamation of colours to represent a prism like affect with the strings and when other people view you can see their heads look up and their eyes move along the strands of string from the ceiling to the ground following the creation of light.



Plexus No.33 Gabriel Dawe 2016



Plexus C7 Gabriel Dawe 2012





Plexus No. 29 Gabriel Dawe 2014

#### Yayoi Kusama

I personally went to the Tate Modern to view Yayoi Kusama's "Infinity Mirror Rooms" which offered a captivating portrayal of the convoluted yet simple nature of the universe by immersing viewers in an endless expanse that simultaneously feels complex and remarkably straightforward. She does this by hanging lights in a pitch-black room with mirrors all around the room to simulate the universe and all its galaxies and stars. At first glance, the experience seemed a bit overwhelmingly complex—a maze of reflections and lights stretching seemingly to infinity. Yet, within this complexity lies simplicity. The repetition and multiplication of objects within the mirrored space create an intricate web of reflections, echoing the vastness and intricacy of the universe. However, amidst this complexity, there's a simple yet profound concept at play: the infinity of space and our existence within it. This simplicity emerges from the fundamental idea of infinity—the endless reflections represent an unbroken continuity, representing the vast expanse of the universe. Despite the apparent complexity of the reflections, the concept of infinity itself is straightforward—a never-ending continuum. Kusama's use of light, colour, and reflection within these infinity rooms also draws parallels to the universe's convoluted yet simple nature. Kusama stated before in an interview "By obliterating one's individual self, one returns to the infinite universe" (Kusama, 2012). This quote by Kusama can be further evaluated within my primary photos that I took of her work as it shows us how the individual self can be interconnected with the cosmos but also how the cosmos and the individual self is socially connected. This is seen through how my photos are infinitely reflecting myself but also the people in the room with me as well from many different angles in different types of lighting ranging from multiple colours at once, blue and green colours mixed or separately or even a cool and soft purple. Light, a fundamental element of the cosmos, plays two roles here. It serves as both a source of complexity, creating intricate patterns of reflections using mirrors, and a symbol of simplicity, representing the cosmic phenomena that govern our existence as without light we as humans simply wouldn't be able to see. Kusama also questioned the use of light in her work as a way that she thinks would demonstrate the complexity and simplicity of the universe through how life as a human is quite transient, "Thousands of illuminated colours blinking at the speed of light – isn't this the very illusion of life in our transient world?" Furthermore, the viewer's experience within these rooms mirrors our existence within the universe. Just as we are a small part of the cosmic expanse, within the infinity rooms, individuals become small elements within the vast expanse of reflections. This juxtaposition of the individual within infinity reflects the paradox of our significance in the grand scheme of the universe as it plays into how physicists have the multiverse theory that we live in a multiverse where everything that has happened differently with either the same or different outcomes. This concept embodies both complexity and simplicity. Kusama also stated in her book 'Kusama' That "My desire was to predict and measure the infinity of the unbounded universe, from my own position in it" (Neri and Goldberg, 2012: 1). In conclusion, Yayoi Kusama's "Infinity Mirror Rooms" cocoons the convoluted yet simple nature of the universe. Through these immersive installations, she invites us to contemplate the interplay between complexity and

simplicity whilst it is both a social experience and an individual experience, offering a glimpse into the infinite expanse of the cosmos while highlighting the underlying simplicity of its eternal continuum.



Infinity Lights Yayoi Kusama 2023 - Pictures by [redacted]

#### Islamic Art

Islamic art's representation of nature isn't merely an aesthetic choice; it's deeply rooted in Islamic philosophy and spirituality. In the book 'Islamic Art and Spirituality' by Seyed Hossein Nasr it states, "In the classical domed mosque in which the centre of the dome symbolizes the one" (Nasr, 1987, pg 41), this "one" that is referred to is Allah or God which can be seen throughout many different forms of Islamic art. The intricate designs and motifs reflect the belief in the unity of creation, where the beauty and harmony of the natural world are seen as manifestations of the divine, "God has inscribed beauty upon all things" (Nasr, 1987: 1). Furthermore, the incorporation of natural elements in Islamic art or as it is more commonly known the arabesque, such as the depiction of gardens, rivers, and celestial bodies, symbolizes the interconnectedness between humanity and the natural world. These depictions are often imbued with spiritual significance, portraying the divine beauty inherent in nature, and inviting contemplation on the Creator's wisdom. Whilst also in Islamic art, the recurring motifs of geometric shapes—circles, squares, and intricate tessellations—reflect the order and harmony found in nature. These patterns, seemingly simple in their repetition, embody profound mathematical principles. They echo the geometric precision observed in the natural world, from the hexagonal shapes of honeycombs to the spirals of seashells. Interestingly, Islamic art's emphasis on the cooperation of simplicity and complexity mirrors the universe's paradoxical nature. A single geometric motif can be repeated infinitely, creating breathtakingly complex designs. Yet, at its core, it remains rooted in simple shapes—a testament to the unity amidst diversity, much like the universe. Islamic art's incorporation of nature-based motifs, such as the stylized depiction of plants, flowers, and flowing water, also underscores its connection to the natural world. These elements symbolize the beauty and abundance found in nature while highlighting the underlying unity between the artistic creation and the cosmic order. Additionally, the intricate calligraphy in Islamic art, often featuring excerpts from the Quran, embodies the connection between simplicity and complexity. "The beauty of writing is the tongue of the hand and the elegance of thought" – Ali Ibn Abi Tajib (Nasr, 1987: 17). The smooth lines and curves of Arabic script convey profound meaning in their simplicity, echoing the intricate beauty of the universe encapsulated within fundamental laws and principles. The use of geometry in Islamic art is not merely ornamental; it reflects a deeper philosophical understanding of the universe. The geometric



designs symbolize the infinite and timeless nature of the cosmos, echoing the cosmic order and unity amidst diversity. They invite contemplation, offering a glimpse into the profound simplicity underlying the universe's complexity, "it possesses several levels of existence" (Nasr, 1987: 66). Islamic scholars saw geometry as a way to explore the divine order and mathematical principles that govern the cosmos. The repetition of geometric patterns in Islamic art reflects the infinite nature of creation, echoing the boundless expanse of the universe. Islamic art serves as a medium to bridge the gap between the ordinary beauty of nature and the cosmic complexity of the universe. Its patterns and designs, rooted in simplicity yet containing layers of depth and intricacy, remind us of the underlying unity and harmony amid the universe's convoluted mess. In essence, Islamic art encapsulates the essence of nature's beauty being both mundane and extraordinary, while also mirroring the paradoxical yet harmonious complexity of the universe. The paradoxical element of Islamic art is that it can show us what perfection looks like in the eyes of others whilst also being imperfect as well, this being through how the use of geometry is mainly seen as symmetrical but sometimes the designs are created without any symmetry but just an infinite loop of shapes put together to create beauty. It acts as a visual representation of the interconnectedness between the simplicity found in nature and the underlying order within the cosmic chaos. Islamic art offers a glimpse into the sublime harmony that exists between the ordinary beauty of nature and the cosmic intricacies of the universe.

#### **Conclusion**

In conclusion, Islamic art with its intricate geometric patterns and representation of natural elements, serves as a testament to the beautiful mundane of nature and the underlying simplicity amidst the universe's complexity. Using geometric shapes echoing the patterns found in nature, Islamic art embodies the harmony and unity that is present in the seemingly ordinary aspects of the natural world. Simultaneously, it reflects the convoluted yet fundamentally simple nature of the universe by employing intricate designs that mirror the cosmic order. On the other hand, Gabriel Dawe's artwork, using mundane materials like threads, transcends its ordinary nature to showcase the beauty within simplicity. His installations mirror the beauty found in nature's elements, highlighting how the combination of seemingly simple elements can create complex and mesmerizing structures. In this way, Dawe's work parallels Islamic art by revealing the extraordinary within the mundane, echoing nature's simplicity amid the universe's intricacies. Similarly, to Gabriel Dawe, Yayoi Kusama's "Infinity Mirror Rooms" offers an interesting insight into the convoluted yet fundamentally simple nature of the universe. These installations immerse viewers in a seemingly complex and infinite expanse, reflecting the cosmic vastness and intricacy. However, within this complexity lies a simple yet profound concept of infinity—a never-ending continuum that screams the universe's eternal and straightforward nature. In the end, Islamic art, Gabriel Dawe's installations, and Yayoi Kusama's Infinity Mirror Rooms collectively offer a multifaceted exploration of the beautiful mundane concept of nature and the convoluted yet fundamentally simple aspects of the universe. By immersing us in an environment they invite us to contemplate our part in the interconnectedness between the ordinary and the extraordinary, the simplicity within complexity, and the eternal harmony beneath the cosmic order. Through their unique expressions, these artworks illuminate the beauty, intricacy, and profound simplicity that permeate both the natural world and the vast expanses of the universe.

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