



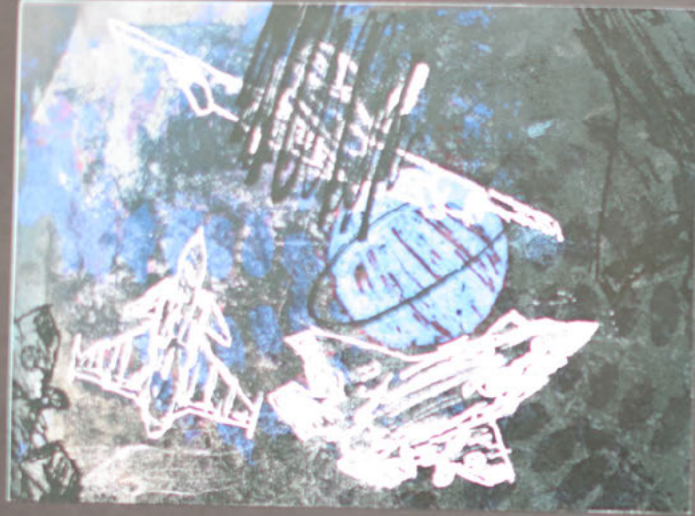
Pearson

GCE A Level Advanced Art and Design

**Photography
Component 1
Jet**

Total Mark 47 (39+PS8)

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise	Personal Study
Mark	9	10	10	10	8
Performance Level	3	4	4	4	3
				Total out of 90	47



Alphabet summer work \Rightarrow collection of images of towns and objects, which can look alphabet shaped, arranged in order of the alphabet

The image below was taken by myself to show the opening distance. The caption was the original subject.



Herb. Cat. - Brown

- ↳ French photographer of the 1900s and pioneer of street photography

- The Bird at white photographs on the end
The plain "Two pages" are description of
"Two Ladies" - Emerson's work.

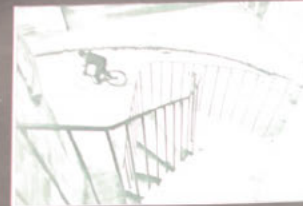
*Each of his plates shows how close examples
of the photography examples which I have seen
before is by our photography



between two in a competitive
struggle where Rosen later, with a
man has the word - again, therefore
perhaps to the benefit of the
man.



bring on the last letter by
night - the concept of being
born is shown in the
road about down the river
age along it up to the
house on the hill (the
subject)



1. Viruses are small particles that can only be seen with an electron microscope. They are made of a protein coat and a nucleic acid core. They can only reproduce inside a host cell.



I don't know how
 often you try to do it.
 I will give you the
 money.

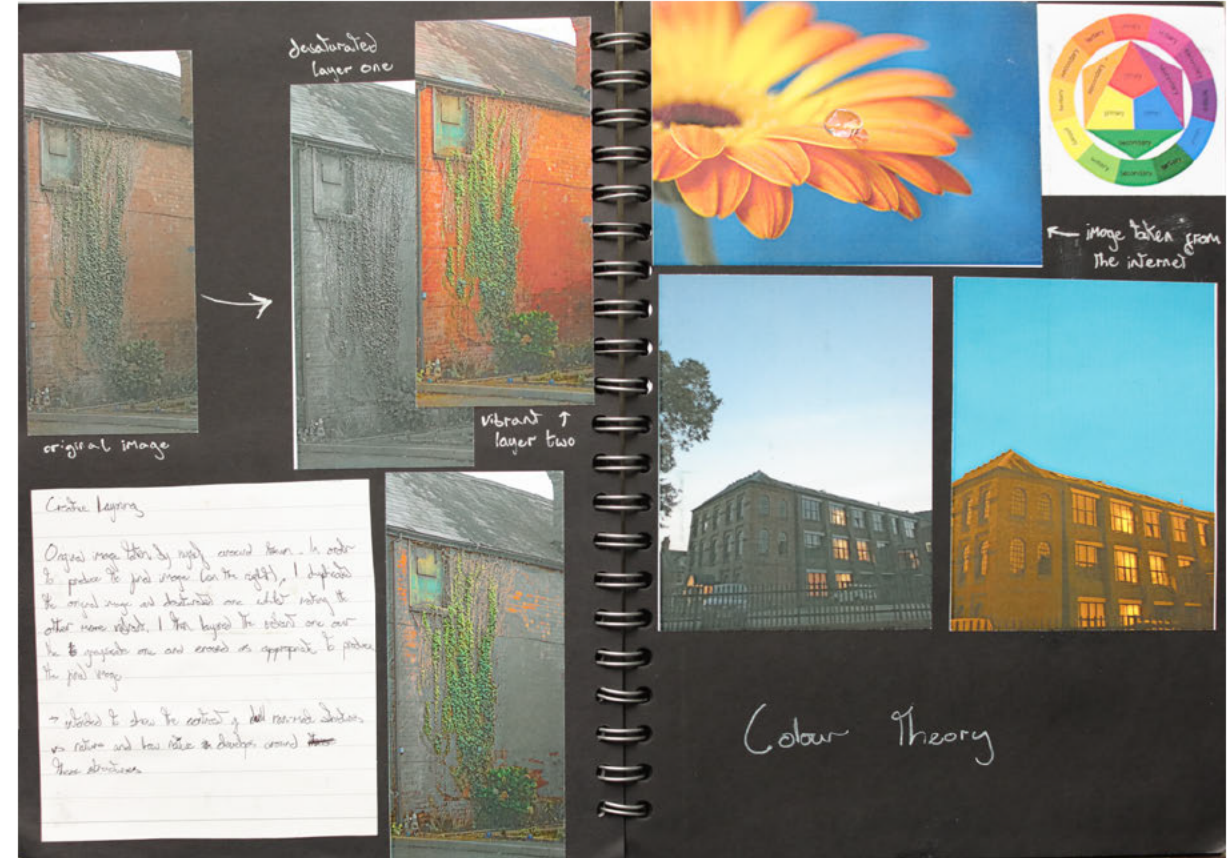
He says that even if you had a
 100% chance of death, you would
 still want to live. He says that you
 would not want to die. He says that
 you would not want to be dead.

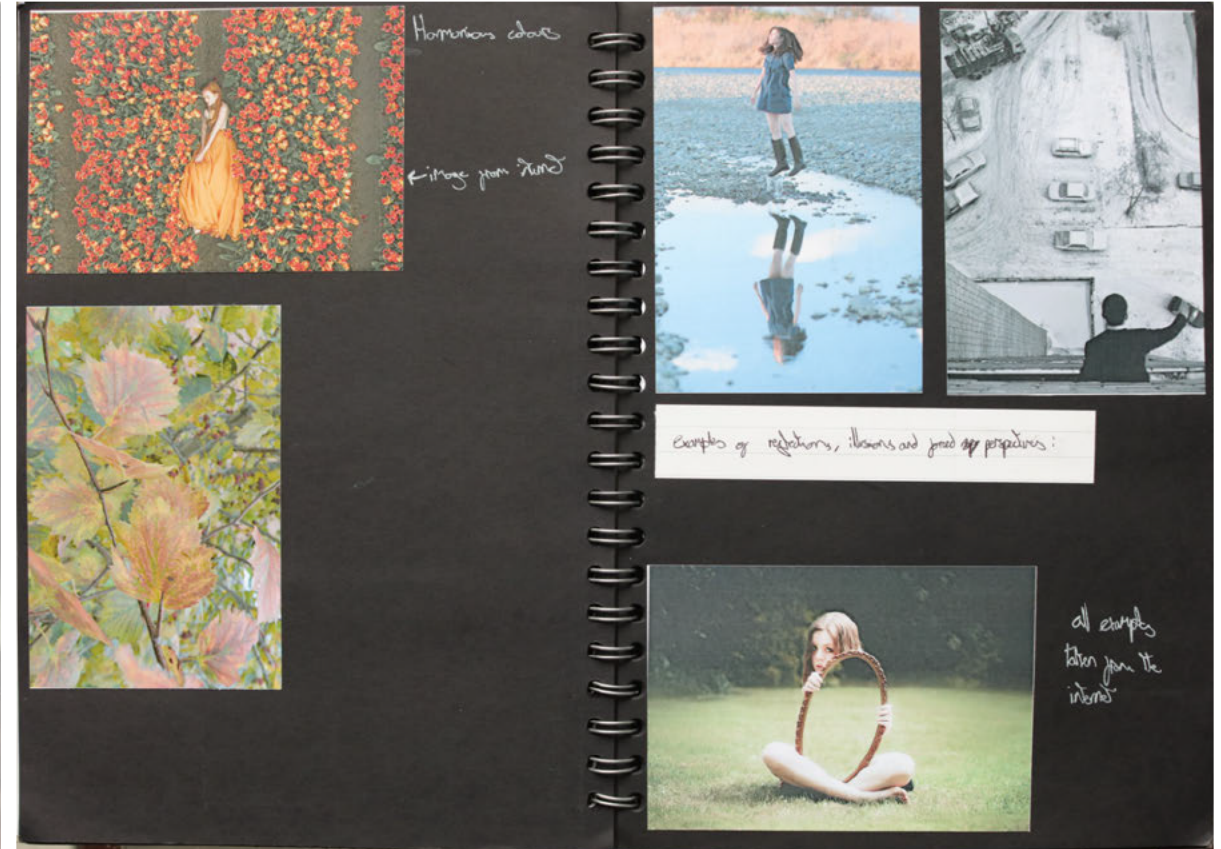


1. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

1. *Phragmites australis* (Cav.) Trin. ex Steud.





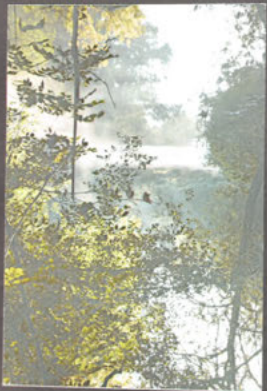


Reflections

→ For this exercise, I took many interesting photos of reflections in order to show how they can be used to great effect in photography.



Although it may not be apparent at first, this photograph has been flipped upside down to create this busy, dreamy scene.



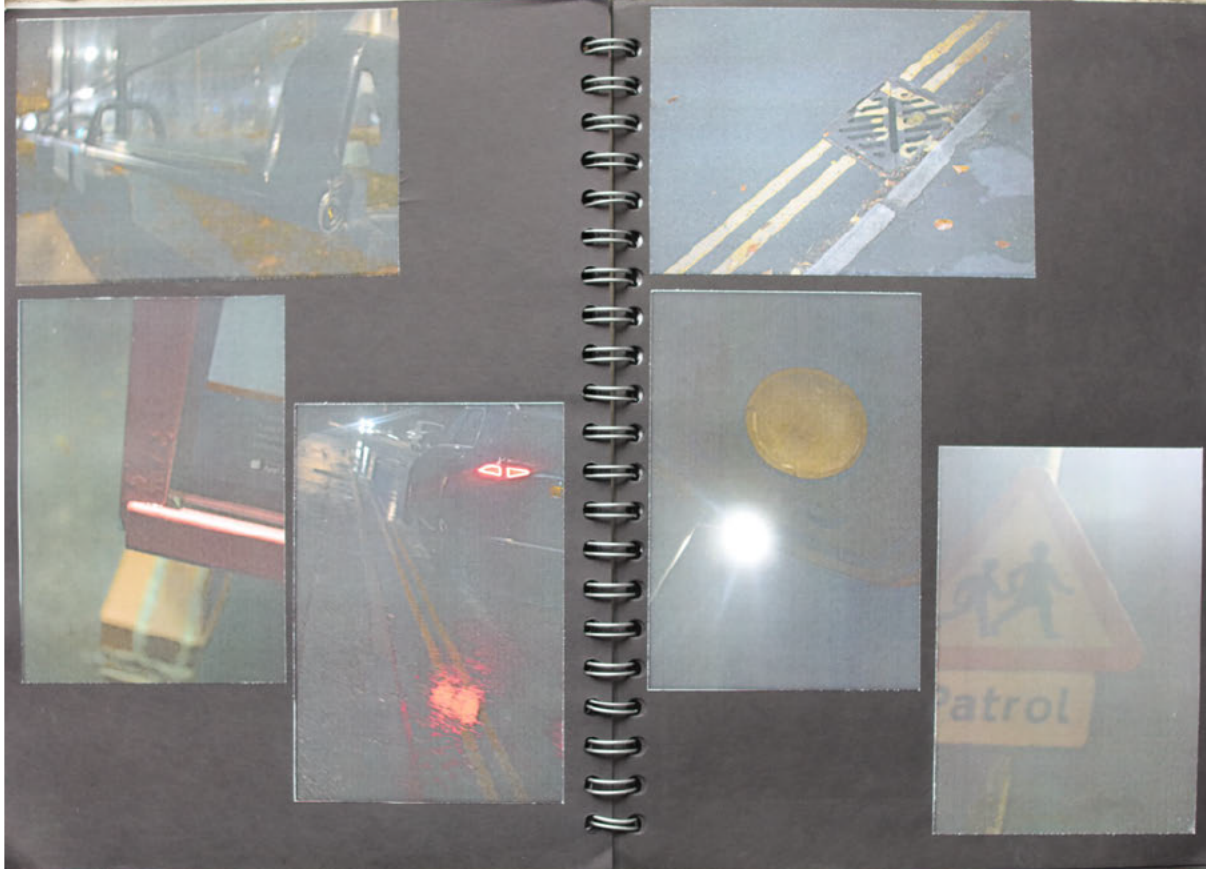
Illusions and good perspectives

→ I am struggling for ideas regarding this part of the exercise, so I only took two, absolutely ~~unimpressive~~ unimpressive, shots.



Sense of Place

For this project, I've attempted to recreate the feeling and sense of walking at a bus stop late at night. This is a situation I'm sure the majority of people have been in at some point so I have attempted to capture a sense of the familiarity and solitude in my photography.





← original image

For the extraordinary symmetry exercise, I had this composition. Using original image which was discarded from an old photo album.



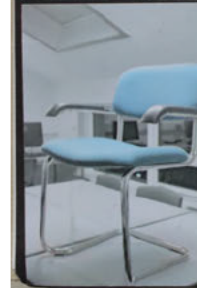
I saw some patches in it, so there was just something standing about it that caught me.

I started by mirroring the image on the diagonal to create this strange, abstract piece which looked somewhat interesting.



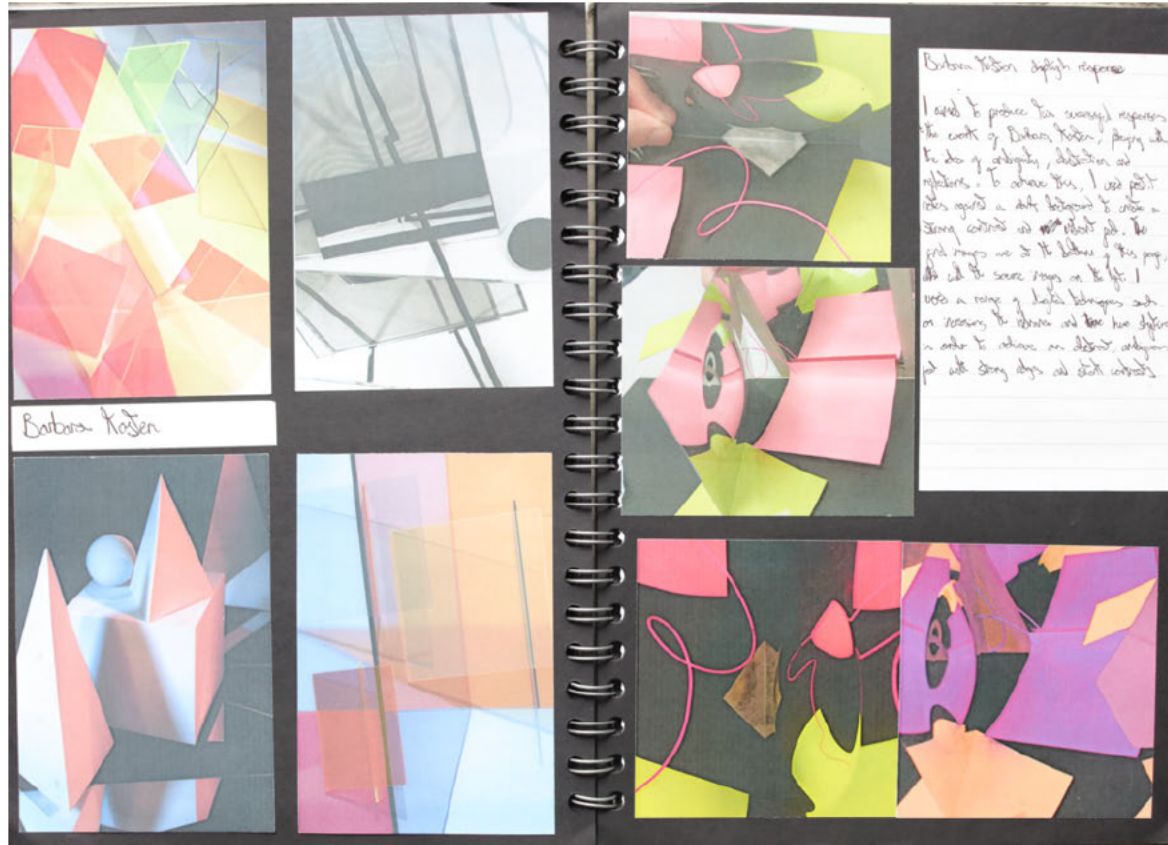
Extraordinary Symmetry

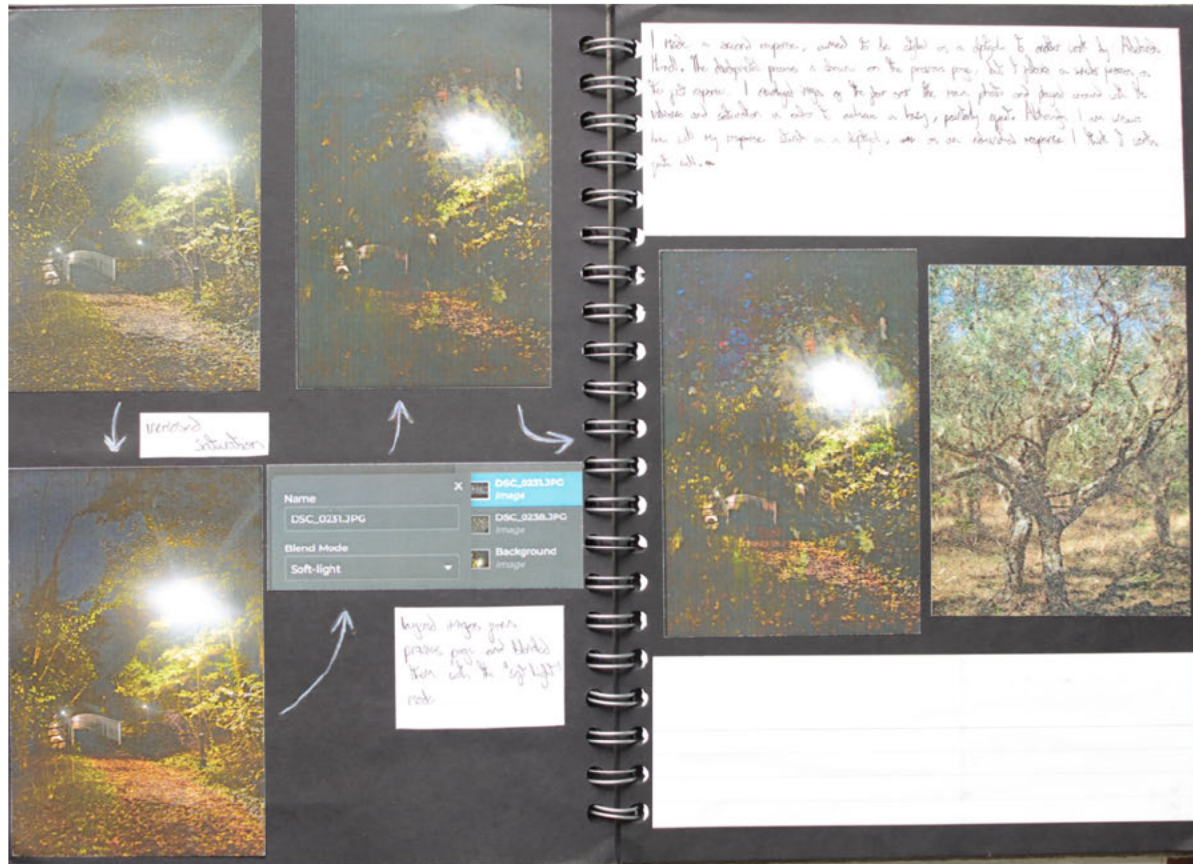
From there, I have digitized the image to get this patchy red line on the blue area and cropped the image down. The strange shapes and colors make this a 'standing, almost dead, patchy image'.

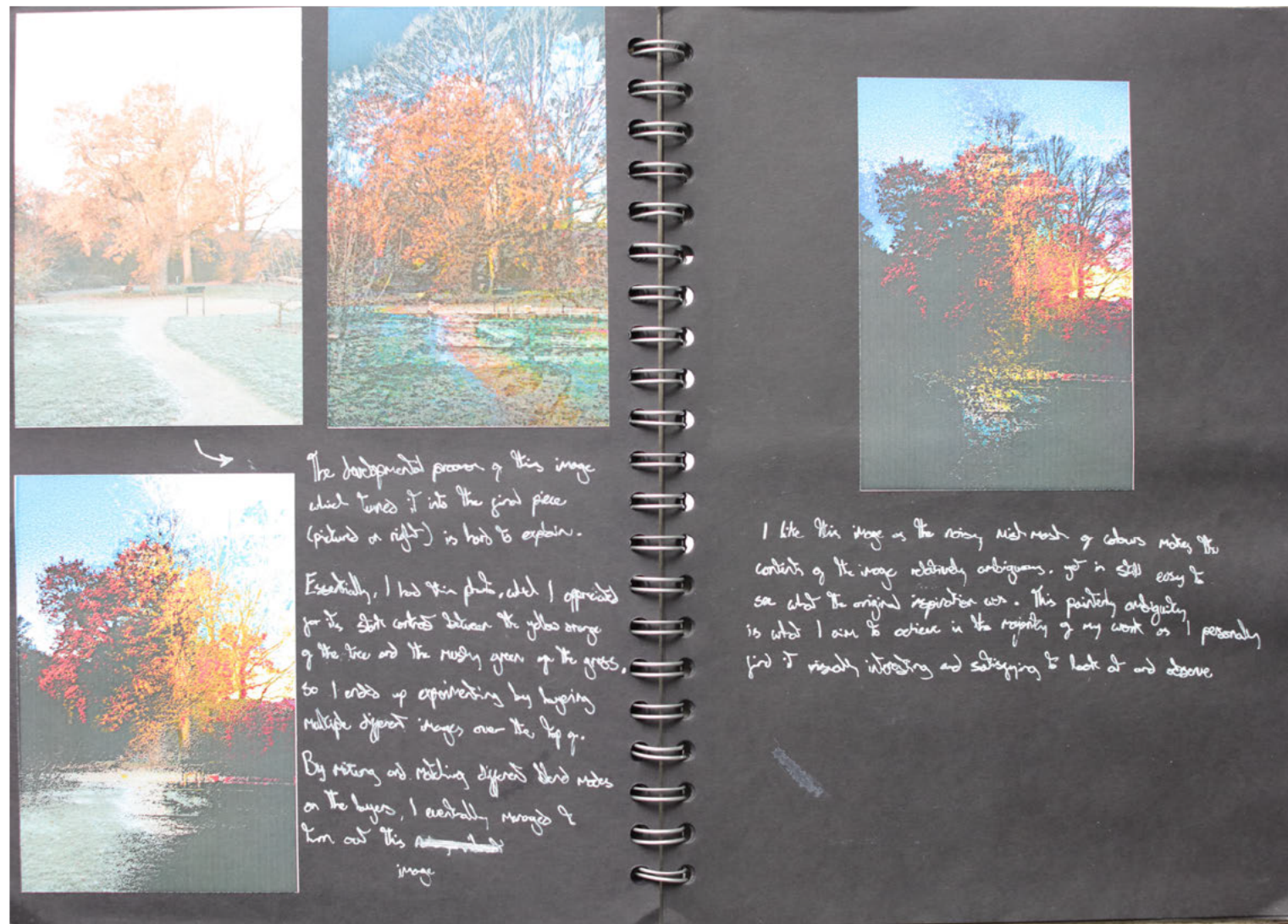
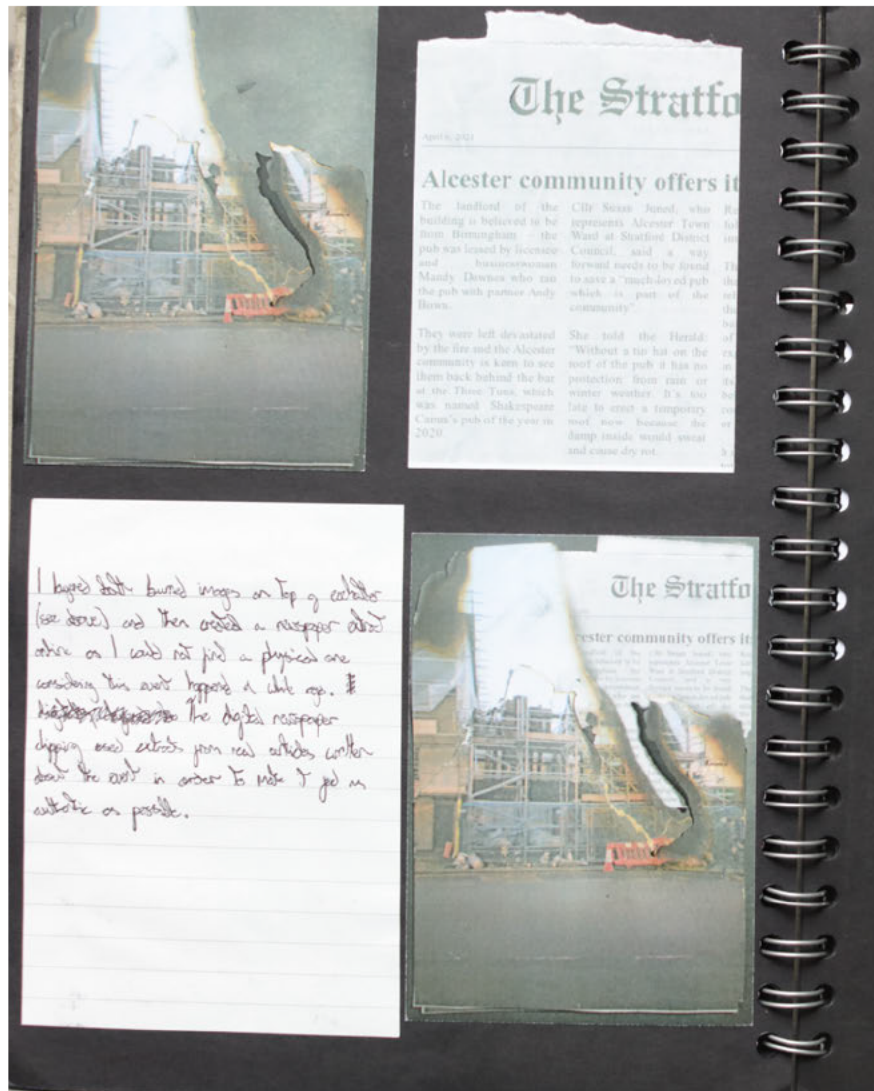


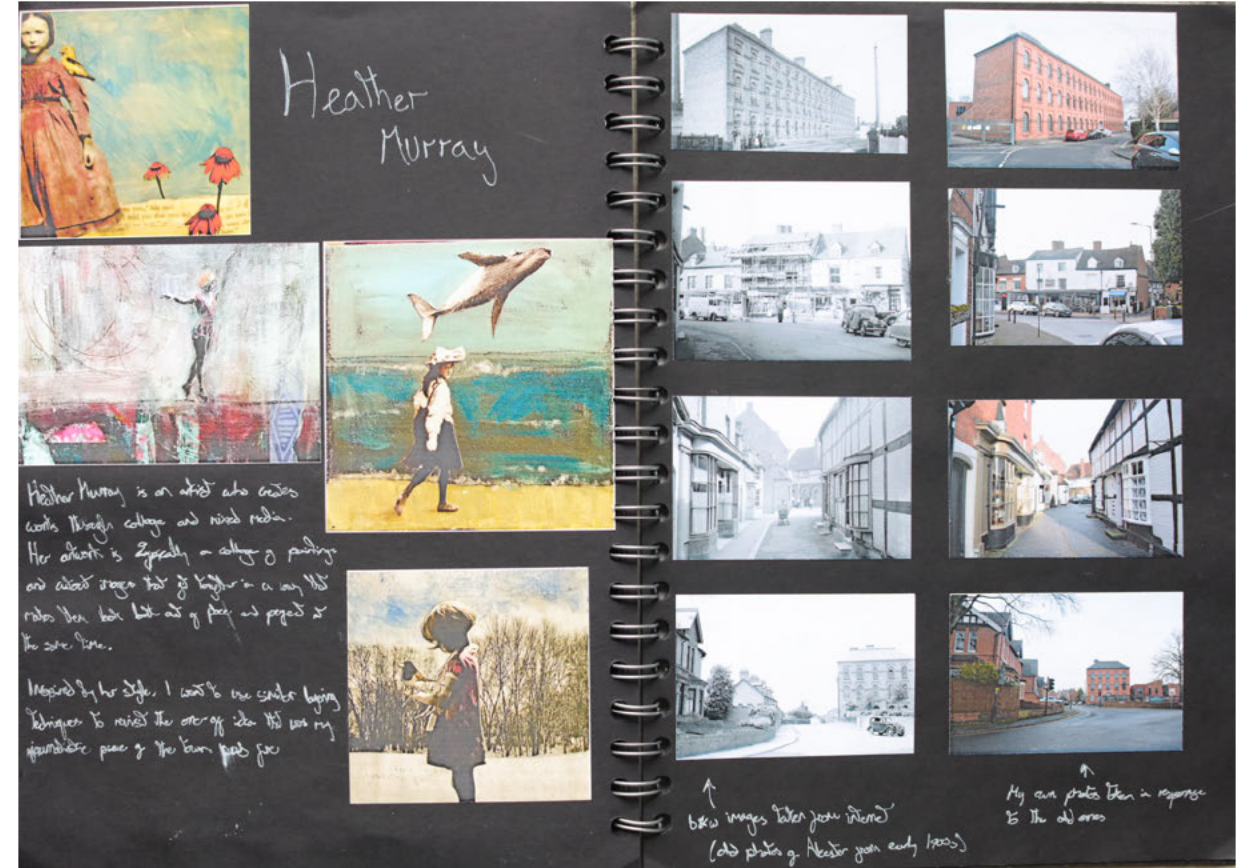
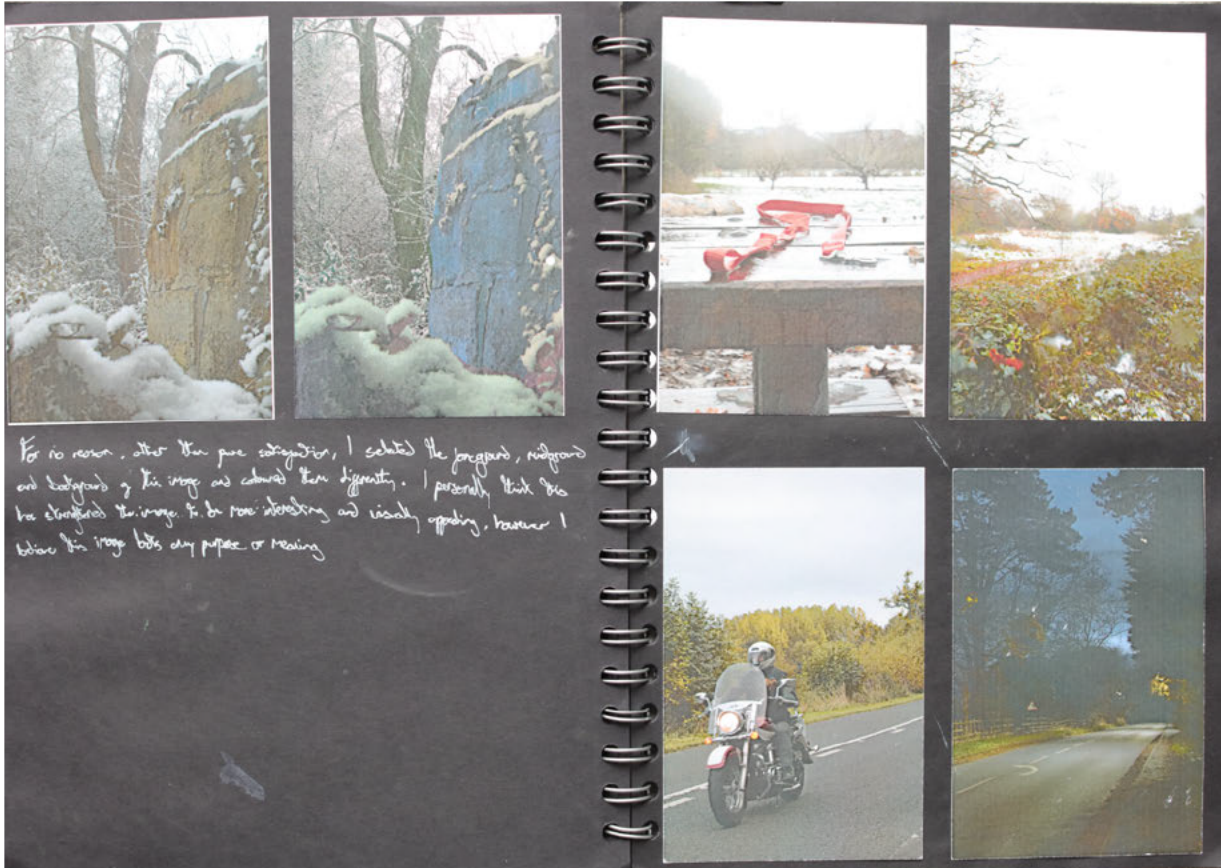
Hydrogen exercise
For this exercise, I created two hydrogen. One relating to differences between chairs and another about hydrogen and how they can be found in many different places. In the chairs hydrogen. I attempted to represent the background in order to make the main focus of the image the chair. However, I don't think the hydrogen is very successful as it may seem boring/overstating. I have kept my second hydrogen as it overcomes the viewer's attempt to understand what some of the details are about the chair and the background. The back and white necker helps to add the ambiguity and makes the piece more on the edge than a piece from the secondary exercise.













I experimented with cutting and pasting photographs of the same place on top of each other in order to show the development (or lack of development) over the years.

Taking all the photos that I had taken, I drew out all each of them out and mounted them on the next page into a sort of collage, combining all of them. I attempted to organize them in a way that would appear as a continuous scene at a glance.



↑ photo of the collage on the previous 2 pages which I edited to be more vibrant in colour

From there, I went into an editing program and coloured the old black and white photos in order to help merge the scene together



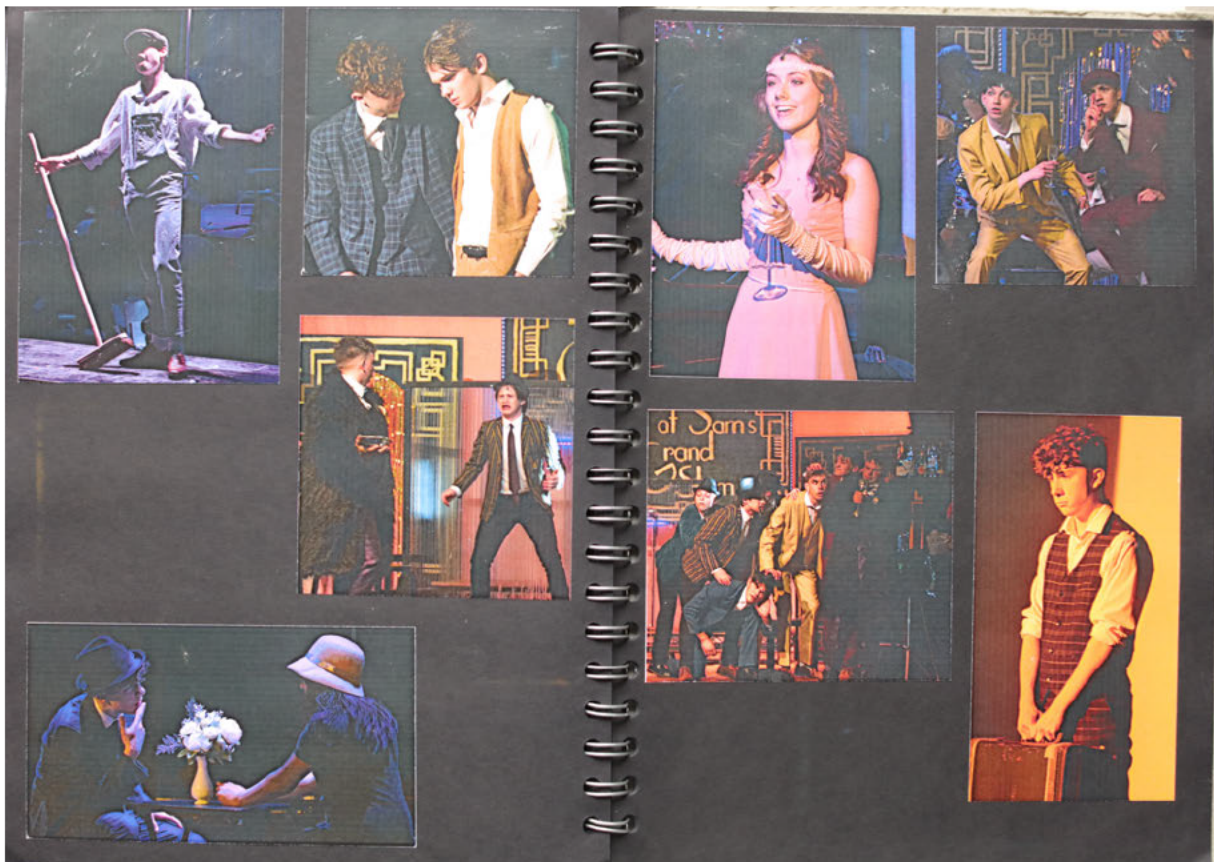
Bugsy Malone



For about a week, our school was preparing its own production of the play Bugsy Malone. On one of these days, we photographed the performance in which I took about 200 photos documenting the play, which are all shown on the left.

Over the remaining part of the week, we edited these photos in order to make them ideal for publication by the drama department and selected between 5 and 10 best edited shots.

These best shots have been compiled on the next page:





Continuing with collage. I took some photos around town, found a few old photos and used them to create these collage pieces. I wanted to create these by making multiple layers on the same image and seeing how different they would be. I took a lot of these photos but not quite all and I think I'm enjoying in the collage section by introducing more details.



Abigail Reynolds

Abigail Reynolds is a collage artist who experiments with the ideas of past and present in her collage works by looking things together through cutting and gluing.



Continuing with collage. I took some photos around town, found a few old photos and used them to create these collage pieces. I wanted to create these by making multiple layers on the same image and seeing how different they would be. I took a lot of these photos but not quite all and I think I'm enjoying in the collage section by introducing more details.





14/2
work by [unclear]

Master → physical layout → high street → old quarry for photos
 Subjects → garden's house → props
 distant objects/shapes → corners → render it
 macro stuff

Jonathan Talbot
 Laurinda Bellingfield
 Sgt. Peppers (Beats album)
 Kerese Marden → Andre Hennesz
 De Chirico

horizontal line
 extraordinary details
 people

Michael Murphy
 Patrick Hughes

Ask parents for photos
 9/100 layers
 Amelie Pugh
 zoom in
 old down

Wood PVA glue Photos

Lucas Simoes	Master history to possible once map
Aliged Beyrout	

14/2/23

Putting old characters into new environments
 for pop party old picture

Moving away from traditional collage elements, I went back to more digital techniques and began adding shapes to a few photographs to see where it took me. I particularly like how the shapes give a sense of depth and perspective to the images which I intend to follow up.



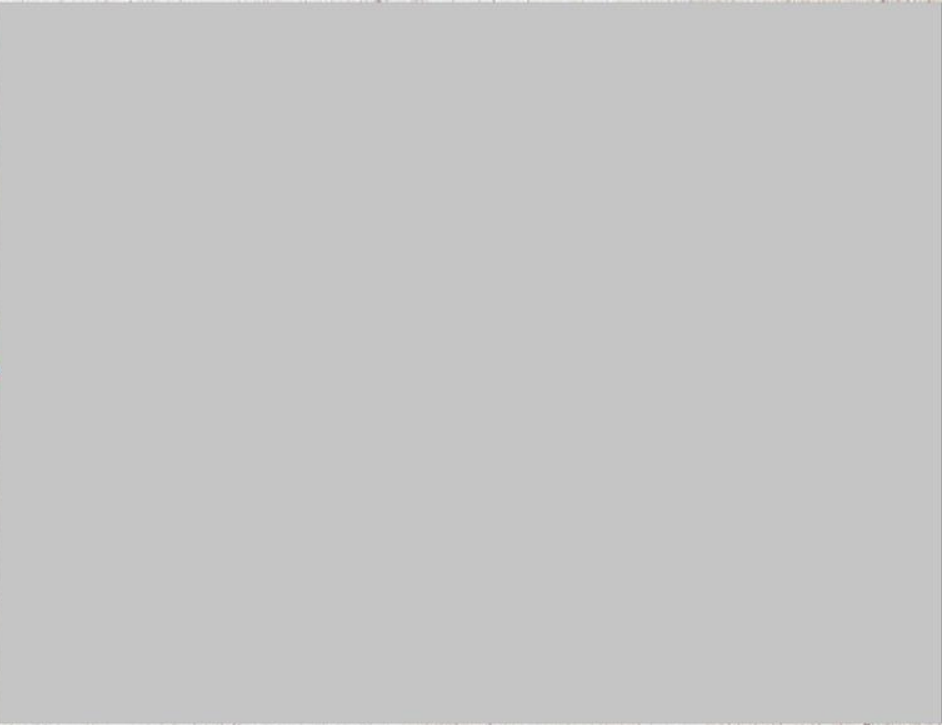
Julie Mehretu...



...is an artist who produces these abstract pieces which are an assortment of lines, shapes and colours. Through this she creates scenes which are interesting and unique, almost, yet easily readable.

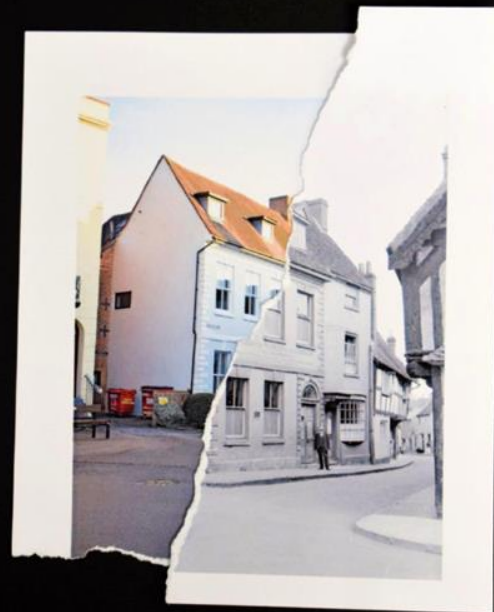


I further abstracted the images by doing similar drawings as this but this time only leaving the outlines on the final version, creating an outline in which the viewer is led to fill in the gaps.



My photography work throughout year 12 has been focused on exploring relationships between past and present and discovering where the boundaries lie through collage and abstract digital elements. It intends to show how different things, primarily architecture, have aged over the years.







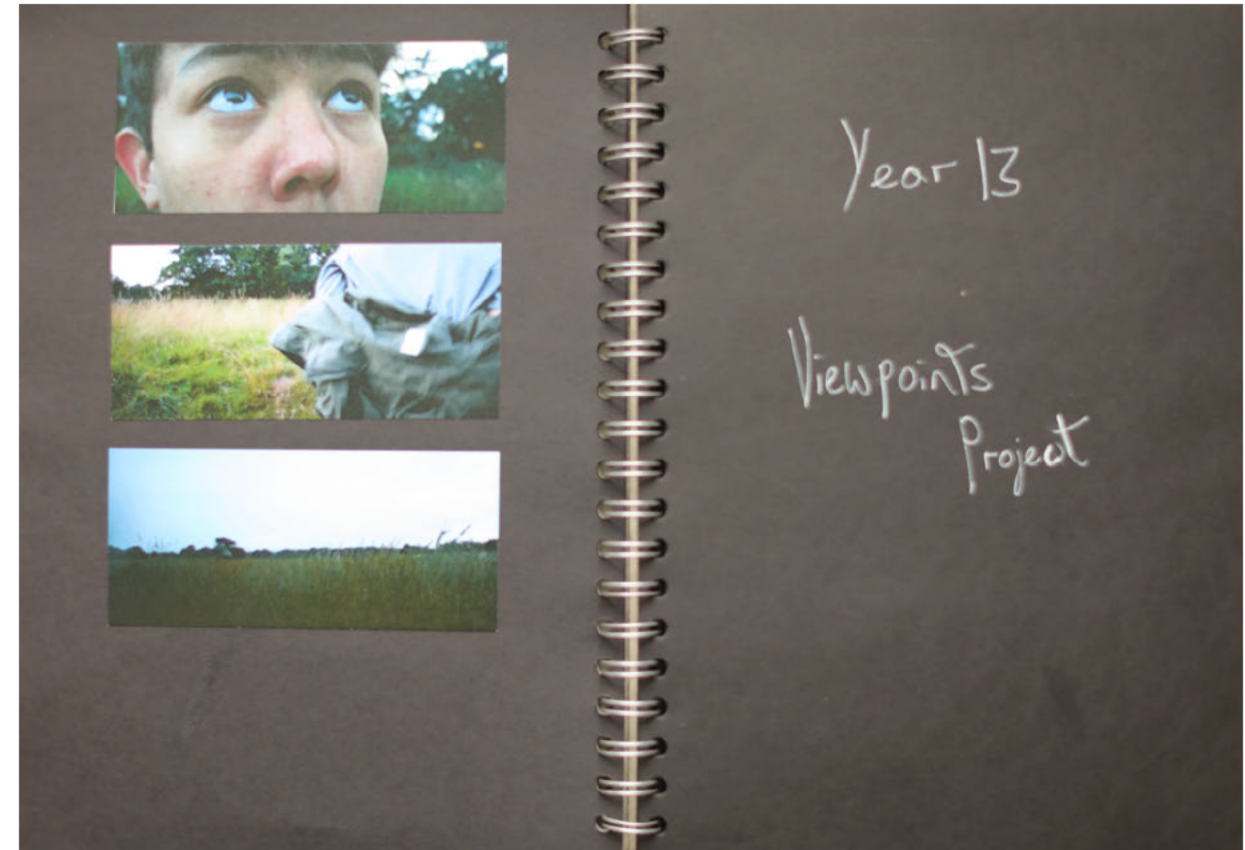
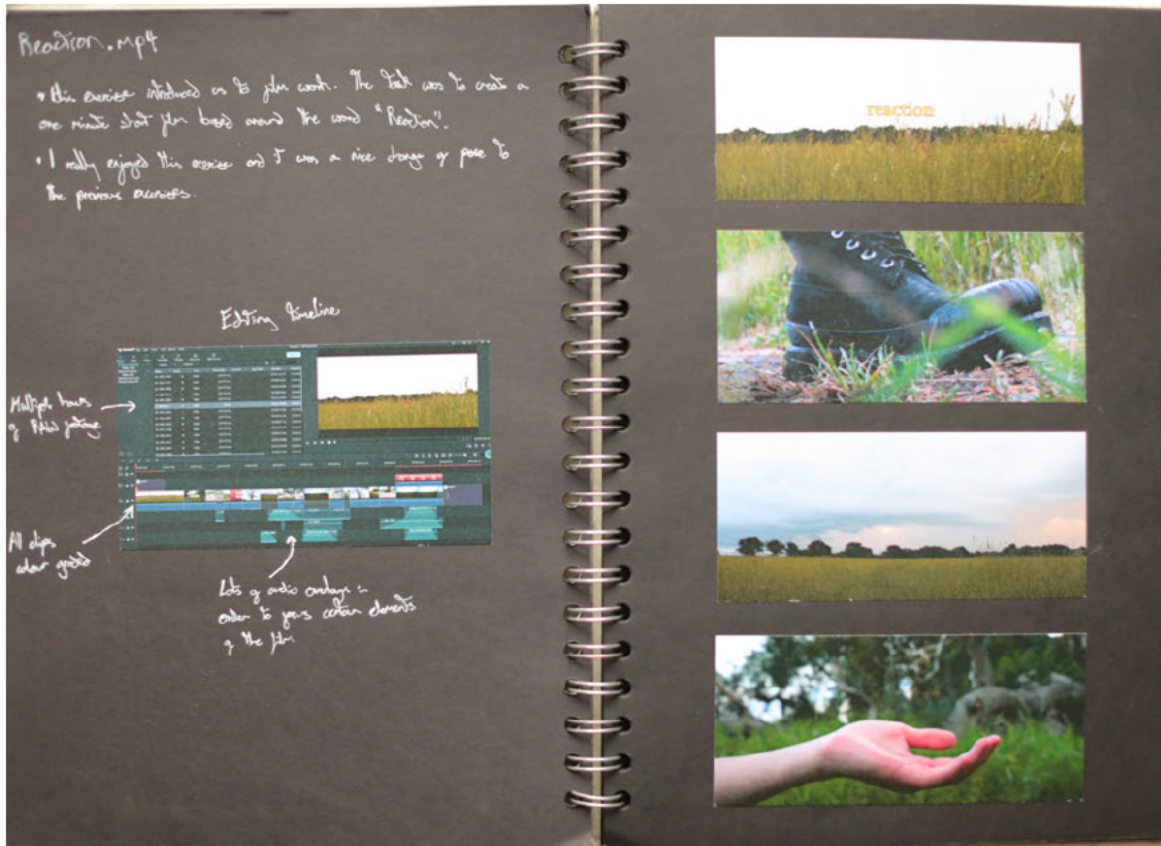












RIAT 2023

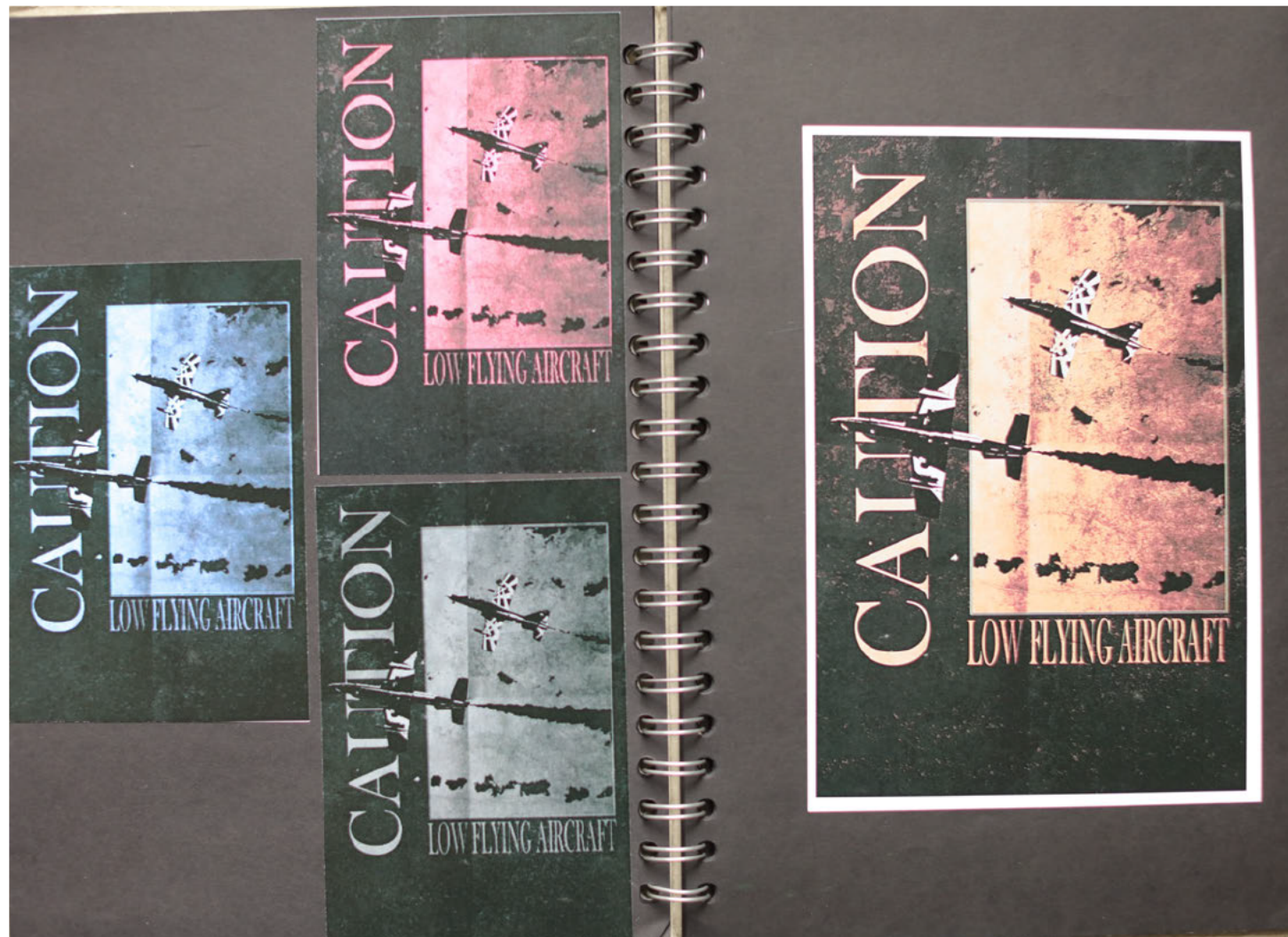
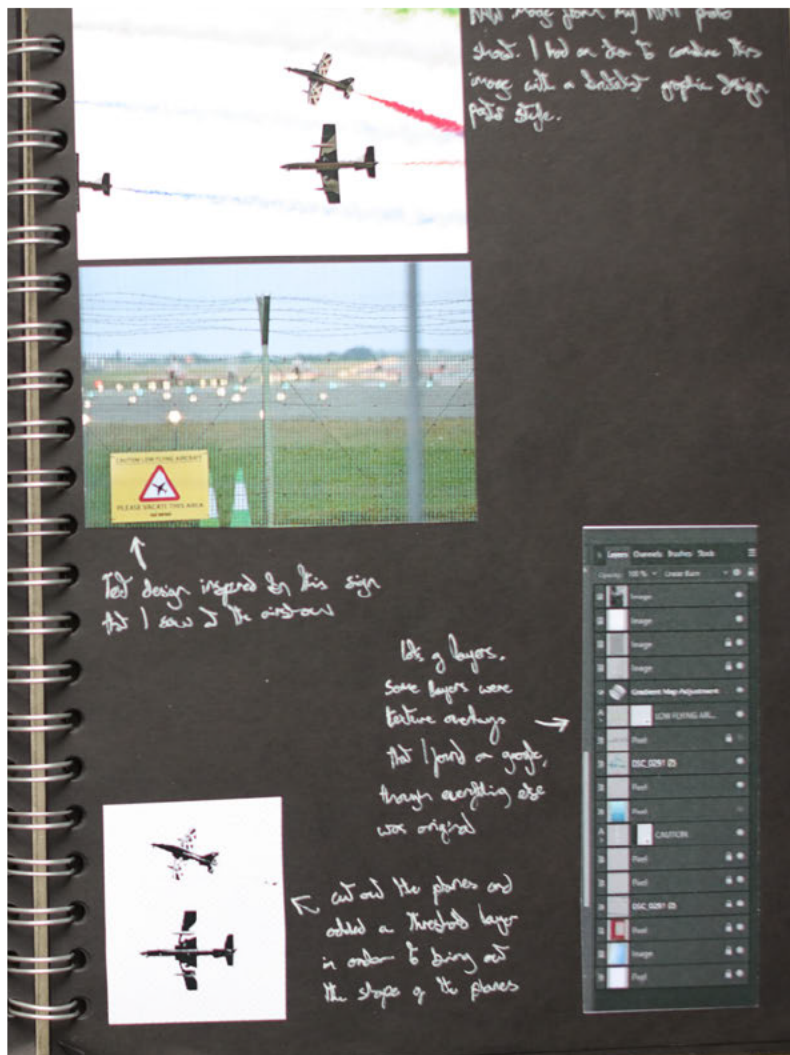
At the start of the summer holidays, I attended The Royal International Air Tattoo 2023. This was an extensive airshow which provided an exciting opportunity to explore different avenues of photography. In total, I shot just under 2000 images with a 70-300mm lens. All photos shown here are future minimal edits (only adjusting levels of saturation).

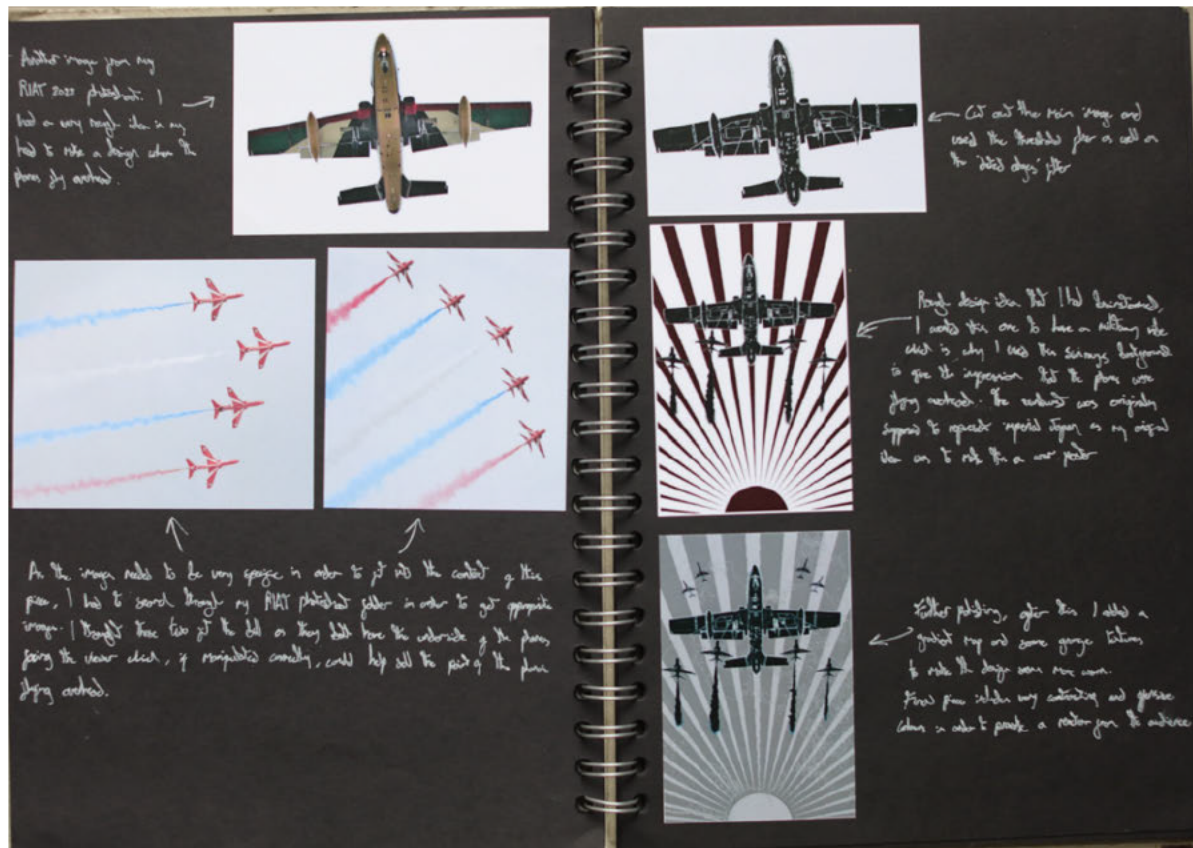


Sweden 2023

Over the holiday, I visited Sweden by myself to visit some friends which I had known for years. I went to the ~~Stora~~ Stora region, specifically staying in Kristianstad.







Peter Beard



Peter Beard was an artist who documented his travels in a large scrap book. His exploration of Africa has been captured here through the use of various collage work which combines letters, objects, photographs and writing to create these very detailed and impressive works. I like his style of collage as it just very natural and down to earth. It is very masculine and gritty, which I think I could incorporate some aspect of into my work.



I decided to make a short piece that only took me an hour or so. For this, I used a photo of an F35 which I took at NAT 2023.

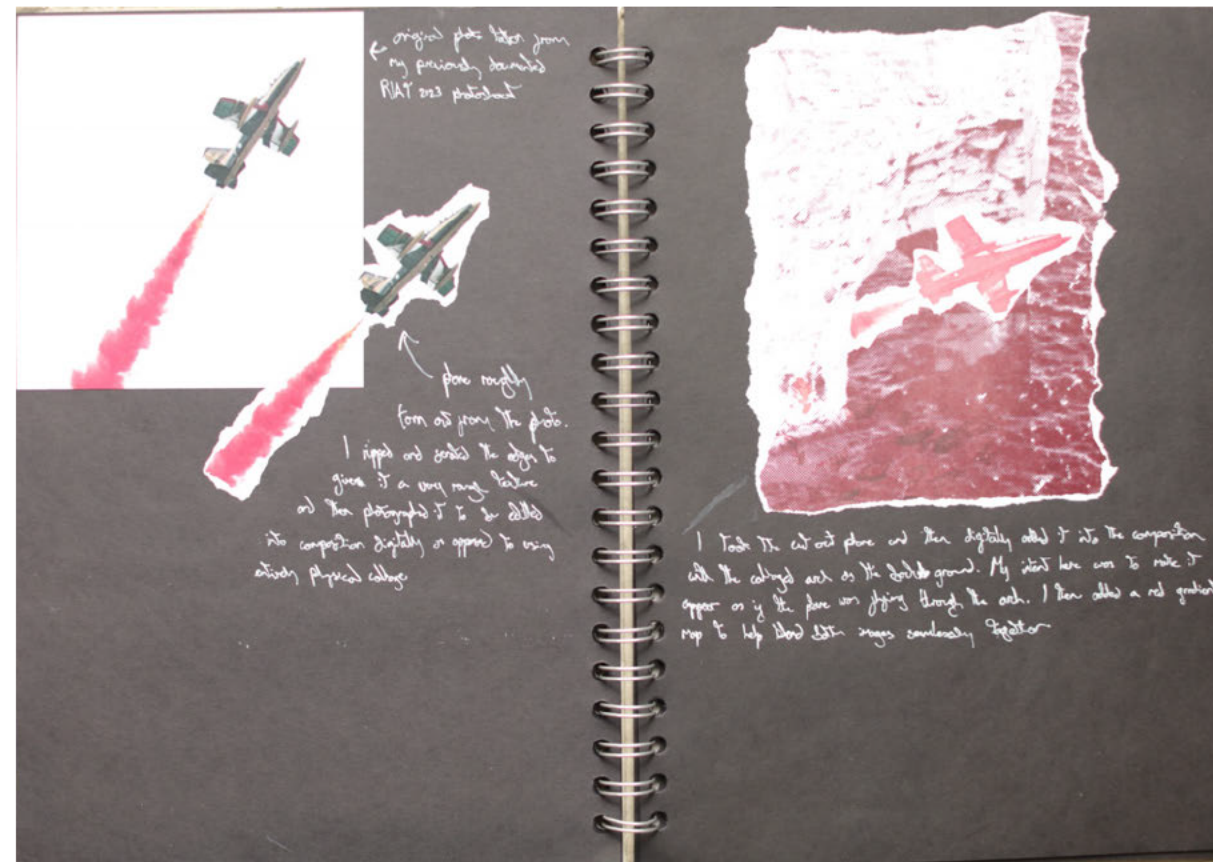
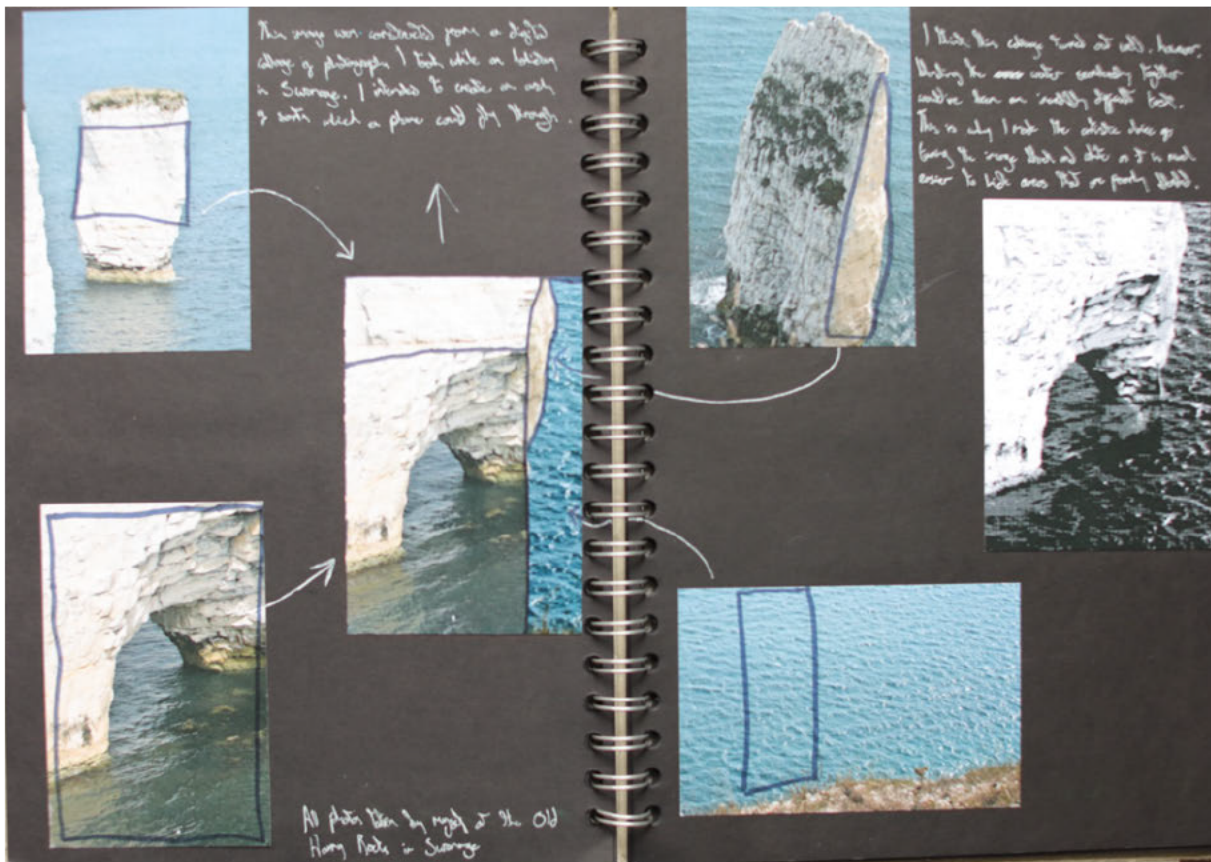
For this piece, I took a more graphic design style of approach, similar to my initial aircraft piece.



This was a relatively simple piece, I took my F35 image and layered it over a grid of letters and a large 'F35' (which was mirrored below in order to fill space). From here, I added a few different layers of texture and gradient maps in order to get the desired look.

The completed designs are on the next page.



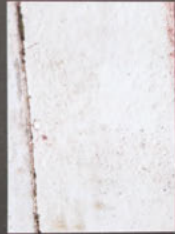






Robert Rauschenberg

Rauschenberg was an ~~poet~~ American painter and sculptor who, similarly to Warhol, played prominently within the pop art movement. He used colour to explore media images in his work (and nothing in his JFK piece)



I went out and collected photos of different textures and graffiti symbols around town in order to find my work. These are only a handful of the photos I took.



I really liked this photo. It was like you were in the cockpit, and I had a idea to combine it with a graffiti/symbol thing.

I used multiple photos of the same image at different angles to make a sort of motion blur / motion effect.



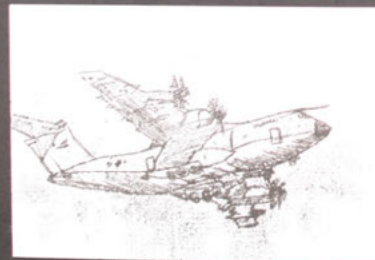
Combining this with my graffiti photograph, I created this piece which I personally, very like. It has more similarities to that of the artist Baskin.



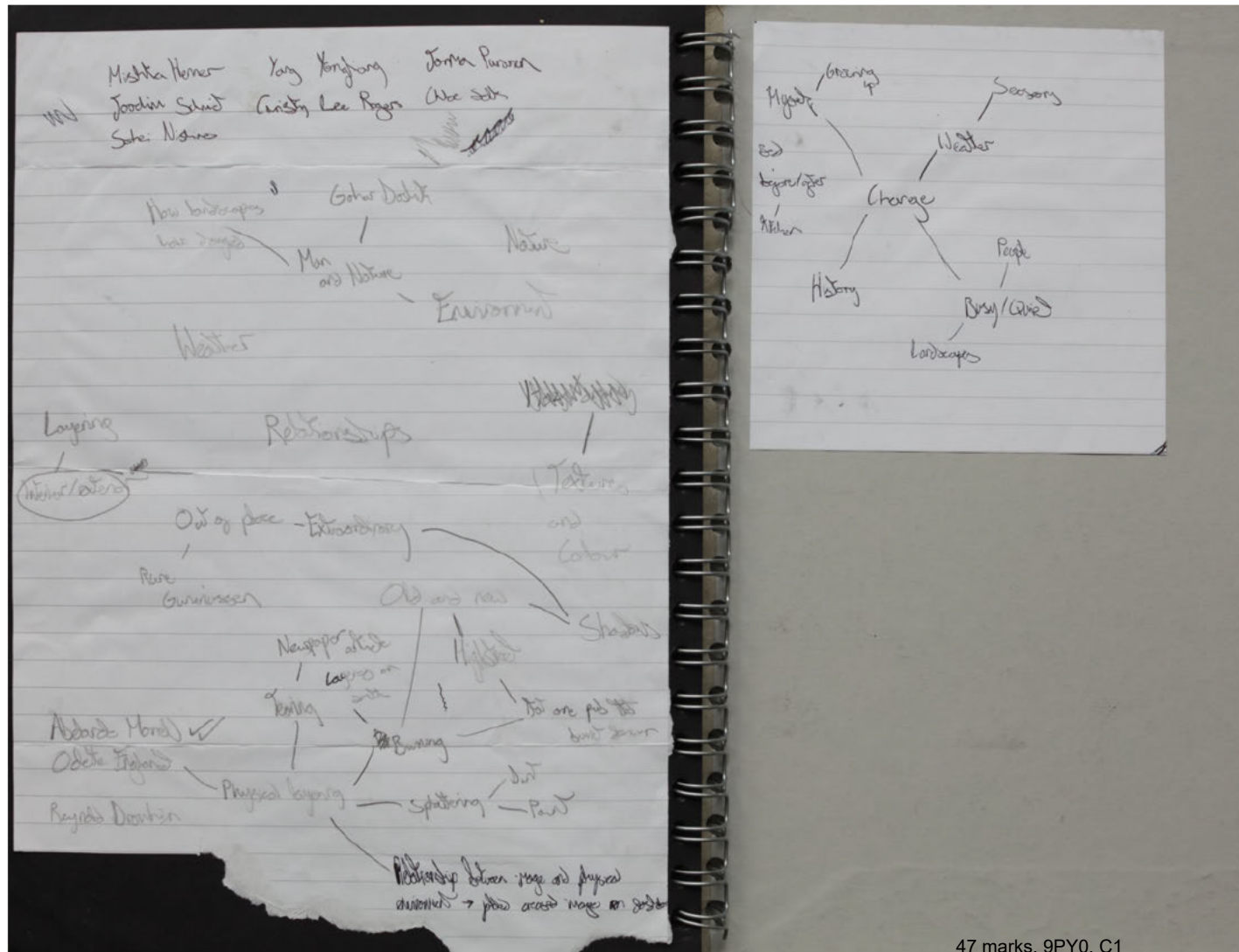


For this piece, I started using paper directly for the first time this term. I combined all sorts of textures from my gaffer sheet and layered them together, including adding a slight texture before myself. I drew the whole the colour really pop in this piece to take the viewer's eye away from the dark brown and grey of the background. The happy has this time at, although, unfortunately, I didn't get to see some of my development pieces for this range.

I had previously outlined the planes slightly using some white of the black layer, but for this I experimented with transparency. I produced a few concepts of aircraft. I really like them as they give the viewer a more gritty and down-to-earth look to the aircraft. As well as this, the texture of the paper I am putting on (a plastic white) was very interesting and I love the texture of the paint.

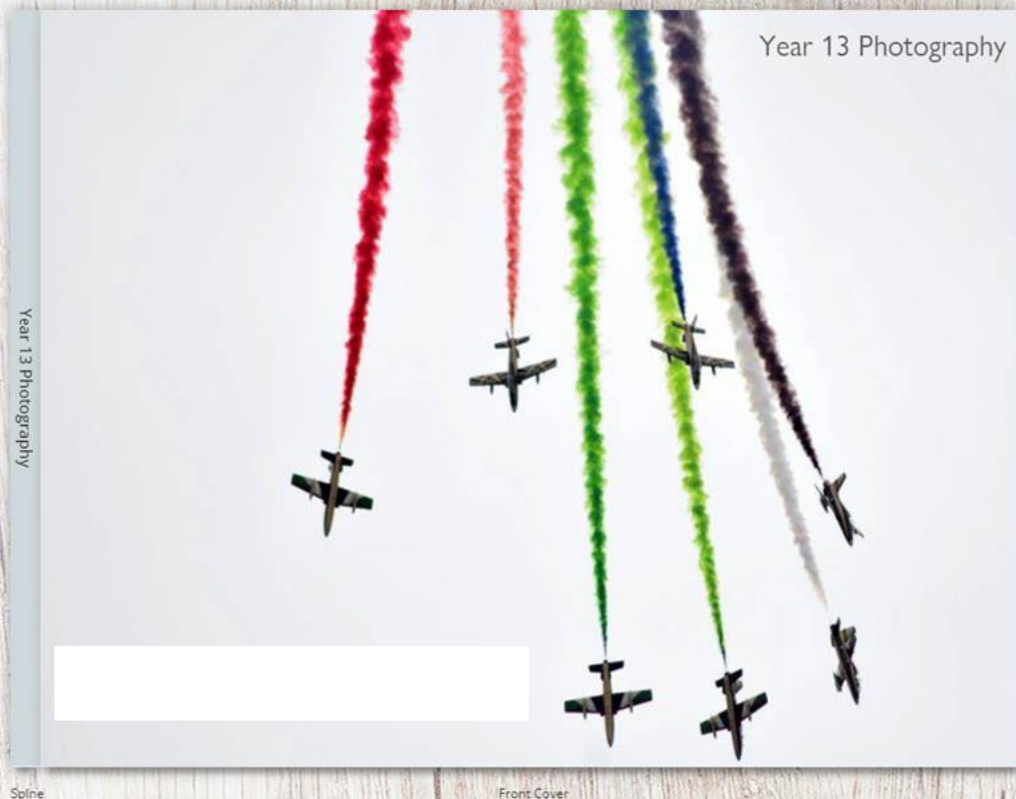


Using these concepts and a combination of textures that I photographed from the plastic white, I completed a piece on the next page. The art itself was if the happy with how it turned out because I do quite like the colour in this one.





47 marks, 9PY0, C1



Spine

Front Cover

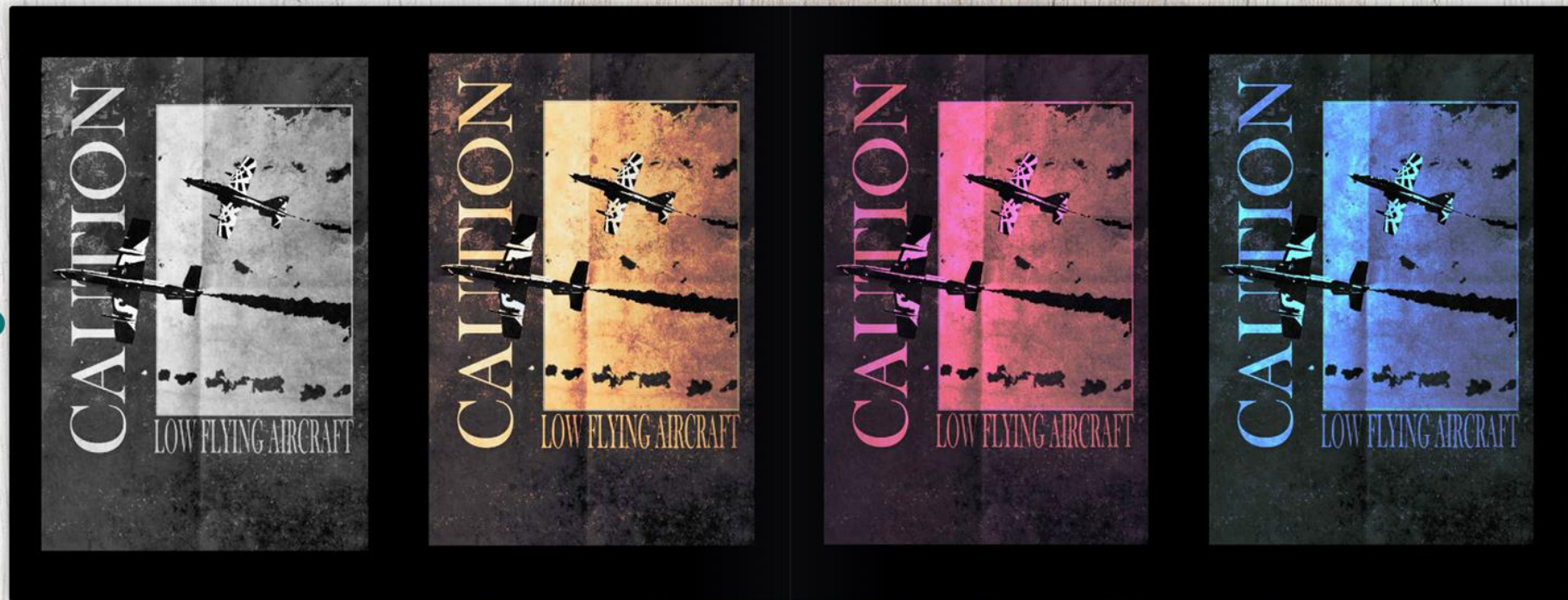
Viewpoints

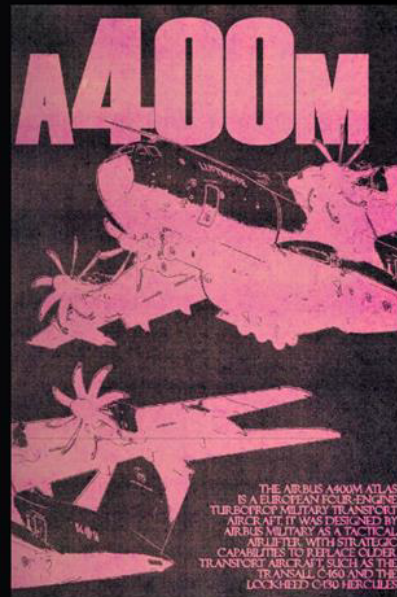
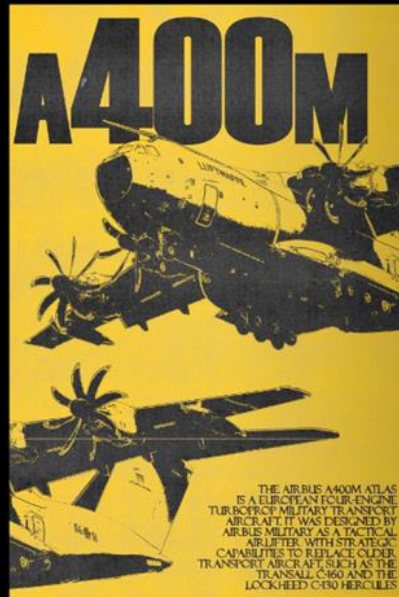
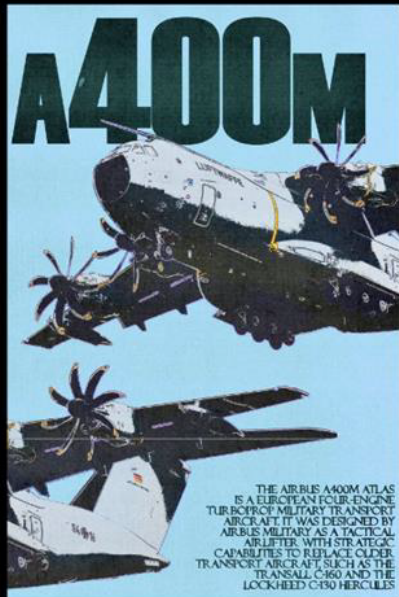
For the duration of this project, I have been exploring a range of themes based on aviation photography. Through the use of both digital and traditional means, I have appropriated these photographs in order to explore how certain subjects can be viewed differently outside of their respective contexts.



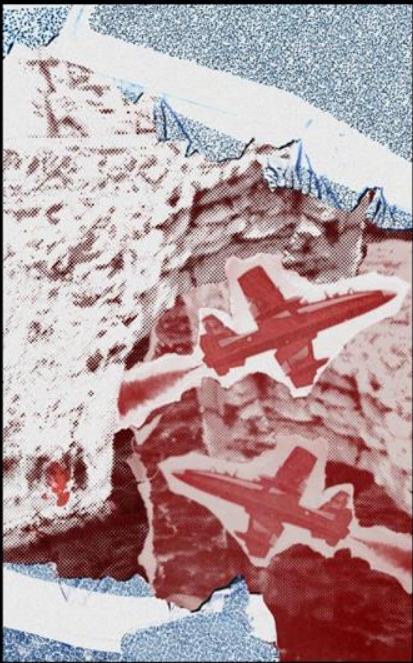












Page 14



Page 15

Component One – Personal Study

Clash and Burn

The collaged juxtapositions of Robert Rauschenberg and John Baldessari



Estate
1967 - Robert Rauschenberg

Introduction

The study will examine specific pieces by these two artists, considering ways in which they appropriate motifs and combine them to generate new meanings. The creative intentions of both will be considered, along with features of style and approach and the cultural contexts in which their works were produced.

Robert Rauschenberg was an American artist who emerged during the early 1950s. His early work hinted at the beginnings of themes that would characterise his future artworks. One of these principles was blurring the lines between different artistic mediums. He frequently combined photography, painting and sculpture to develop his own unique style. During his early career, he was influenced by the Abstract Expressionist movement which was characterised by impulsive brushwork. Towards the 1960s, his style fell more in line with the likes of the pop art movement; appropriating references and materials from popular culture into his work.

John Baldessari was also an American artist, first emerging as a prominent figure within the Conceptual Art Movement in the 1960s. Similarly to Rauschenberg, Baldessari took a mixed media approach to his artwork, incorporating photography, paintwork and text into his work. His work is often characterised by his use of solid colours and abstract shapes that, by obscuring details, leave much to the viewer's imagination.



Centennial Certificate MMA
1969 - Robert Rauschenberg

This piece, constructed as a lithograph, is divided into a grid of squares. It is composed of prints of different artworks, coloured either distinctly blue or red. The blue artworks seem to be Renaissance era pieces while the red artworks appear to be much older; with one notably featuring the tomb of a pharaoh. Despite the disparate origins of the individual artworks, Rauschenberg unifies them with a yellow stroke which lines the borders of each contrasting piece, holding them together. Rauschenberg maintains a sense of order and clarity within the piece with a clear structure and grid upon which the images are placed.

Yet amongst this, he still provides ample chaos, with deliberate stains and smudges blurring the boundaries between each individual element and blending them together into one coherent piece. Rauschenberg's use of a very limited colour palette simplifies the image and allows each artwork to fuse together, bridging the gap between their cultural and historical differences.

Through appropriating these artworks into this context, Rauschenberg completely removes them from their respective contexts and places them into this display. In the middle of all of this, Rauschenberg leaves a message regarding the intentions of the piece where he writes briefly about the importance of the conservation of art history. After doing more research, it appears that this piece was specifically made in celebration of the Metropolitan Museum of Art in New York's 100th anniversary.



Overlap Series: Palms (with Cityscape) and Climbers
2000 - John Baldessari

Similar to Rauschenberg's piece, this piece by Baldessari is elegant and methodical in format. It features an uneven split of the page into three sections and deliberate juxtapositions of disparate elements.

Three palm trees loom over the climbers; their trunks protruding up the image, taking on different forms as they pass through each layer and dominate the composition. Almost like a grid, the palm trees balance the image by sectioning it off. The palm trees evoke a sense of leisure or tranquillity associated with tropical environments, which contrasts against the chaos of the cityscape and the struggle between the climbers. The strategic placement of the palm trees create a sense of balance and order amongst the chaos. This stark juxtaposition between the natural serenity of the palm trees and the urban hustle and bustle sets the stage for the unfolding narrative.

Central to the composition and narrative are the climbers in the foreground. Baldessari's use of bright, flat colours further highlights the contrast between the climbers and their surroundings, drawing attention to their struggle amidst the vibrant backdrop of the palm trees and cityscape.

By taking each of these images out of context and appropriating them, Baldessari creates his own narrative that goes further than the individual elements of the composition. He manipulates the viewer's sense of scale and depth, heightening the tension between the climbers.

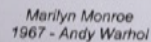


Retroactive II
1963 - Robert Rauschenberg

The context of this piece is very important when discussing it. This piece centres around the legacy of John F. Kennedy who was assassinated on November 23 1963. It was made after the assassination. This was a silkscreen print featuring principles seen in other Rauschenberg works, being a mix of prints, paintwork and found material.

The page is split into a grid of two halves, separated between warm and cold tones.

Through the use of mixed media, Rauschenberg creates a summary of the era, showcasing the events that characterised JFK's time in office as a sort of memorial to the late president. This piece holds profound significance as a commentary on Kennedy's legacy and the turbulent era in which he governed. Furthermore, it marks a pivotal moment in Rauschenberg's career as it was one of his first pieces that used materials from popular media, leading some to identify him with the pop art movement and artists such as Andy Warhol.



Warhol tackles these ideas of consumerism, fame and popular culture throughout the majority of his work, leading him to be labelled as a pioneer of the pop art movement. In parallel to Warhol, Rauschenberg's works explore the relationships between influential figures (such as John F. Kennedy in *Retrospective II*) and their broader issues within the public eye. However, Rauschenberg primarily focuses on the works to illustrate discourse and add context.

[illegible]

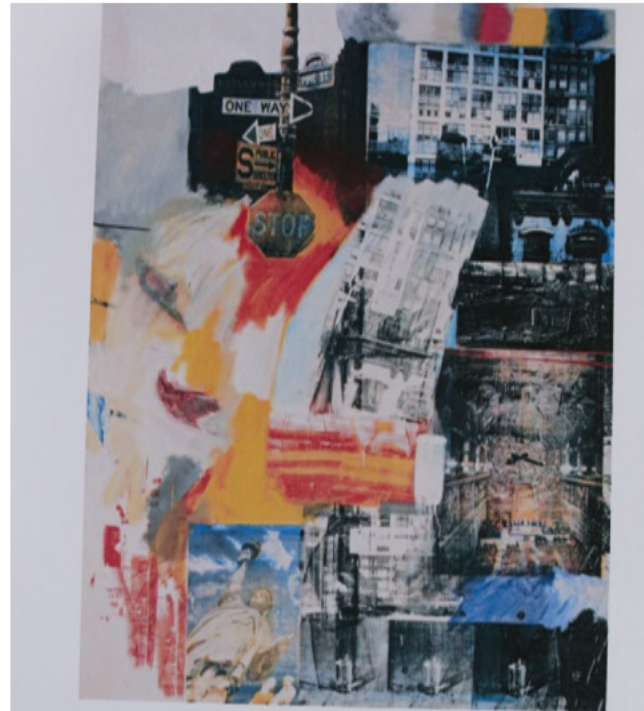
This piece by Baldessari depicts two scenes on top of one another, constructing a thin narrative. In the first slide, a man can be seen writing something, his face covered by a green circle.

Every single person is discreet; their identities hidden behind a veil of paint. Anything and everything that could give the slightest context to these images are erased or censored.

In the image below, two parties, one censored in white and the other in black are presenting some sort of artwork. The stark contrast of black and white suggests a binary opposition, hinting at underlying tensions between the two groups. The three coloured rectangles are all primary colours, suggesting that they are somehow linked, perhaps deeper than it first appears.

Baldessari's methodical abstraction leaves nothing behind. This is a common theme throughout his work; hiding any form of identification or contextual clues from the audience, often behind an impenetrable wall of solid colour and forcing the viewer to create a narrative of their own.

His intentions are polar opposite to that of Rauschenberg; who portrays his narrative through more literal means, intentionally directing the viewer to his desired conclusion whereas Baldessari leaves much to the viewer's imagination.



Estate
1967 - Robert Rauschenberg

This piece by Rauschenberg is another classic example of the Rauschenberg formula. He uses a range of techniques to achieve this style; layering prints and photographs and painting over them in order to blend them into one coherent piece. "Estate" consists of a mixture of print work, photographs and harsh brush strokes to create a complex and interesting composition.

The bright, scruffy reds and yellows of the painting engulf the composition in a fire, promoting a sense of opposition and struggle. The washed out colours of the buildings project helplessness as they are swallowed whole by the fiery brush

strokes. The centre-most building teeters on the brink of collapse; its offset angle conveying a sense of instability. Similarly, the State of Liberty, a symbol of democracy and freedom, appears to be similarly vulnerable; projecting the fragility of societal structures in the face of opposition. Its destabilised presence suggests the erosion of fundamental values and principles.

Despite the chaos, there is still some order and integrity beneath the image, with the page split in half down the middle between the bold reds and cold grey tones. The centre building links both sides together, toppling from the flames.

Throughout this piece, Rauschenberg tackles concepts of decay, erosion and anarchy. It is a very chaotic composition, with many layers and intricate imagery, intent to elicit a more visceral response from viewers. This is in contrast to Baldessari, who mostly takes a more minimalistic approach in his works.

Conclusion

From Rauschenberg's early works to Andy Warhol's bold imagery and Baldessari's conceptual explorations of text and image, we have observed how these artists employ collage as a means of constructing new narratives and challenging established ideas.

Both Baldessari and Rauschenberg share a common thread in their exploration of mixed media and the manipulation of found imagery, yet they diverge in their conceptual approaches and thematic concerns.

Baldessari focuses on the deconstruction of narrative and the subversion of traditional artistic conventions. His use of text and image juxtapositions challenges viewers to question the nature of representation and communication at a deeper level.

Rauschenberg's dynamic compositions incorporate mixed media and bold brushwork to evoke emotional responses.

In spite of these differences, both artists challenge societal norms and push the boundaries of what it means to be an artist with their unconventional methods.

Postscript

Robert Rauschenberg has very much influenced my work. His use of mixed materials and media inspired me to further explore how I could layer and manipulate images to add deeper meaning. I particularly enjoy his approach to using rich grunge textures; incorporating found materials such as newspapers and scraps of fabric. These weathered materials create depth and a sense of upheaval and revolution. My work differs from Rauschenberg in terms of context. His work promotes and explores societal and political issues, whereas my work does not necessarily link to a bigger picture. The similarities between our works primarily lie in the methods and textures used to achieve our respective styles. Baldessari's minimalist approach also relates to my work and the way he abstracts and decomposes his compositions really interests me.

Bibliography

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