

# GCE in Applied Art & Design 2009 Specification

## Exemplar Material

### Unit 1: 2D & 3D Visual Language

# Aims

- To assess work against the new requirements of the unit
- To familiarise you with the requirements of the new specifications
- To look at the changes to four Mark Bands
- To look at the new strand - 'Quality of Written Communication' or QWC.

# Unit 1: 2D & 3D Visual Language

- a. Exploration of 2D and 3D visual language, combinations of formal elements, mark-making and object-making
  - b. Work from a range of primary and secondary sources
  - c. Use of 2D and 3D visual language, mark-making and object-making to develop and realise ideas and intentions
  - d. Description and analysis of how others have used visual language in their work, and evaluation of your own use of visual language and how others' work has influenced your ideas.
- d\* Opportunity for learners to be assessed on Quality of Written Communication (QWC)- (i-iii).

# Unit 1: 2D & 3D Visual Language

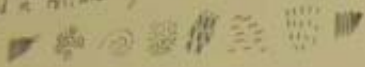
The work should include:

- A portfolio of work which demonstrates development of skills and creativity in using visual language
- Sketchbooks, design sheets, paintings, prints, trials and models organised and briefly annotated to show evaluative skills and development over time.
- Evidence of critical and contextual studies, as well as developmental and final project work in both 2D and 3D.

# Mark Making

Definition: The technique used in Art, where you have various or repetitive marks to create a pattern or texture on the piece.

Examples of Marks you can use:



Starry Night by Vincent Van Gogh, 1889 Oil on Canvas

Painted by the Dutch artist, the painting depicts the view outside his sanatorium room window at night though of the time. It was painted as he painted it by memory. The significance of this painting is the swirls of the night that blend into each other beautifully. You can see each mark carefully defined which perhaps demonstrates Van Gogh's fascination with the nocturnal as well as Art historian Jackson Pollock. The swirls of the night sky have also been said to resemble the whirlygig pattern, which was drawn 44 years before the painting was created.

In my opinion, this is one of my favourite paintings of all time. I really like the colours used and also the big stars, even though they are exaggerated by size. Everything can be enjoyed from this painting, especially the technique used which is different to many artists.



Female in Blue, Picasso, 1902 Oil on Linen

In the famous work of Picasso's, the mark-making is distinctly focused on the woman's clothes, to add a thick, waxy texture however this is done to the woman's expression. The face expressed and possesses a very negative character. She seems to be an abstract person which is shown by her pose of crossing her arms, as well as her expression.

The marks on the clothes are carefully defined and create quite a rough sort of texture too. The colours used are particularly cool, which demonstrates the mood of the whole painting, especially the woman's mood. Her face is also pale and shadowed, perhaps describing her life as being dark. The 'thickness' of her skin is also shown by the environment she is surrounded by.

## Radial pattern

This is a pattern that was constructed together using 4 identical square patterns. With each square, I rotated it 90° after the first one and so on, so that there was an interesting pattern that went around the 360°.



## Half-Drop Pattern

This is a pattern that drops halfway compared to the previous pattern, going down vertically. This creates a better effect as it's different to the usually 'tile' effect. Sub-patterns could perhaps be used to decorate walls, floors or other visual materials.

This is a close up of a wall using mark making. There are mainly light and dark tones but not much middle tone. The light shows contrast, the dark shows depth, making the pattern look 3D. Only the top pattern is shown, but the rest of the wall is hidden as it helps demonstrate the pattern the lines and the colors.



Starry Night by Vincent Van Gogh, 1889 Oil on Canvas

Here's another example of the Dutch artist's work. This time, the mark-making is focused in the 12 sunflowers so that the texture can be defined. The sunflowers are carefully drawn by Van Gogh, which creates a very realistic portrayal of the object. The marks are not as obvious as in 'Starry Night', however if you look at the piece, you can see that texture has been focused on. There is more detail focused on the mark-making of the still life piece, to create depth and exaggeration.

In terms of color, Van Gogh used different browns and yellows which although subtle, blend very well together to create various tones of the sunflowers.

Personally, I do not like this painting as much as 'Starry Night', mainly because the colors are not so striking, however, the technique used is something to be admired.



Impression, Sunrise by J.M.W. Turner, 1877 Oil on Canvas

This is the painting that helped introduce impressionism and give it its name. Compared to other paintings, it is perhaps not as neat, however, this was the style that impressionism had: thick marks and strokes. The marks in the painting are particularly used to create the texture of the sea and also the different reflectors upon it. All the strokes that are used help make the painting have a soft, waxy texture. There are some marks that are blended in more than others, so that there is light lines progressing into dark tones.



Here, there are different aspects in the piece including a fern, flower and a piece of fabric. The main focus I used in this piece was 'how' to show how objects create shadows on other objects etc. The tone I tried adds much variety to the piece and is more effective to my general audience.



I have used 2 contrasting pieces one that is darker and a bit what about the other is lighter and a close-up shot.

My own Mark - Having that I love in class, with a few lines I used some hatching and dots for the effect for places, the cross hatching and dots are more intense to add tone to the piece. The piece was made in class with reference, to still life materials.



This is a typical repeat pattern in a straight line.



# C O L O U R



Colour is very important in Art.

It can be used to define the mood of a picture and tell the story of it. Colour is strongly used therefore, everywhere, in advertisements, graphic design and photography to promote visual media.



On the left, is the advertisement of the brand 'Diesel'. This is an example of a typical high-fashion advertisement. It is a more modern-going-into-futuristic image in my opinion. In terms of colour, it is more of a dark theme due to the black and purple fashion. This signals a secret of mystery that the girl holds.

There is some graphic design in the background - a blend of orange



This is an image taken from a shampoo advert I found in a magazine. The colour theme is 'red' and indicates sexiness. As times have changed, adverts have become more seductive. Now in the modern world, you will find that sex sells and that red is usually the colour used to sell that theme. Red can also be used to indicate danger, which may appeal to audiences who enjoy the 'punk-rock' look and vice versa. The whole redness of the hair reinforces the 'feistier' people expect 'redheads' to have.



days, and basically trees. The colours in the background, and details which are blended in really liked the small det





Both of these postcards of the paintings were bought by my brother in the Van Gogh museum in Amsterdam. I chose these 2 paintings in particular as they contrast in colour. One is dark, and more gloomy, while the other is bright and colourful.

The first painting on the far-left uses more earthy tones of wood browns and dark greens. This matches ~~the~~ with the autumn theme that Van Gogh is depicting, as autumn is all about darker

days, and basically trees. The colours used creates a very natural painting.

On the other hand, I believe that the second painting is a more experimental and creative piece of the Japanese culture. I like the bright colours in the background, which contrast against the plum tree. If you look closely however at the background, you will see some small details which are blended in very cleverly by the artist himself. At first the colours looked very simply painted (to me) but at the same time, I really liked the small details of the leaves and flowers hidden in the colours.



PAINTING 19TH CENTURY

Claude Monet

Dame dans le jardin, 1867

This painting is one example of 2 major primary colours, yellow and red, which are patterned in the greenery to create a flowery effect. The colours create a positive and bright outlook of the image. The way that the colours have turned out, is extremely impressive, as it depicts the different textures and patterns in the greenery, from the grass to the trees and ~~bushes~~ bushes.

The mood of this painting is particularly formal due to the environment and the lady, who wears a very feminine and white outfit that gives me an idea of the



# Half-Drop Pattern

This is a pattern that drops halfway compared to the previous pattern going down vertically.

This creates a better effect as it is different to the usually 'tile' effect.

Such patterns could perhaps be used to decorate walls, floors or other visual materials.

This is a close up of a rose using mark making. There is mainly light and dark tones not much medium tones. This shows contrast. The dark tones depict the shadows surrounding petals, making the piece more 3D. I really like the patternwork I have used (the cross and cross-hatches) as it helps differentiate between the flower and shadows.



Here, there are different objects in the piece including a screw, flower and a piece of fabric. The main focus I used in this piece was 'tone', to show how objects create shadows on other objects etc. The tone I feel, adds much variety to the piece and is more effective to any group of audience.



Here are 2 contrasting pieces: one that is darker and a full shot whilst the other is lighter and a close-up shot.



# Human Structure

This is a typical example of the human body structure for female. The negative image particularly focus on the legs, arms and face as these are structures that are always sunny, and therefore need to be noticed. The body structure is especially important for movement which is possible by the joints and a series of the body part.



In my opinion, I think that body structure is very iconic as it expresses itself relatively and involuntarily through compliance and routine.

This is the specific type of structure I have chosen to work on. Human structure interests me as it is variable yet the same. Human structure has always been part of us as it is who we are and what we control. It is also everywhere and has been influential in fashion design and also in Art overall.

Some Artist Examples:

The Old Guitarist  
Pablo Picasso,  
1903/04  
Oil on Panel



This is one of Picasso's famous paintings. It is of an old man strumming his guitar on the streets. The reason I chose this painting to look at is because of the man's figure - dejected-looking. It is a depiction of the human structure. The main thing you will see is that the man's structure is supporting his life, or he is weak and out of energy. The human structure, however, can be seen as a painful system that supports being.

The Milkmaid  
(The Kitchen Maid) -  
1660.  
Johannes Vermeer



In terms of human structure, the woman's figure is obviously larger here. That can be for a variety of reasons, such as the time period. Women weren't particularly strong like the models of today.

They were more voluptuous. Also, poor women didn't have to worry about looks as they were not looked up to anyway.

Flaming June -  
Frederic Lord Leighton  
1895



This is of a woman sleeping. As you can see, her structure is more relaxed, and curved in. Her limbs are bent at each joint, demonstrating the control of the human structure.



I have chosen this magazine cut-out so that I can focus on the features of the face (female).

Face is an important part of human structure as it is the first thing we notice in someone, and also has a significant impact on us as we read the emotions on someone's face. It can either make us feel negative or positive. Models in particular, like in this picture, try to enhance the structure of their own faces (such as high cheekbones) with make-up.

Although everyone has the same body parts and organs, it is not completely identical in size and we see not the same in person which makes it unique.

In female faces like in the left image, the face structure is much more softer and narrower than a man's.

In my studies, I will be focusing on female faces and possibly body shape, as I feel that I can relate to it more, in general.

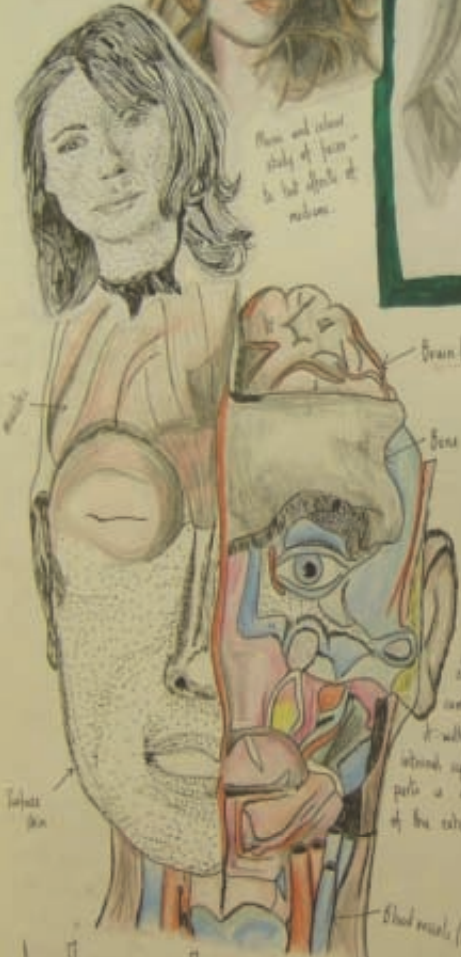


# FACES



Plan and colour study of faces - to test effects of medium.

Formal Study of a face from magazine (previous page)



External skin



Internal - Bones, vessels, muscles tissue and organs



# ARTIST

influences...



Edvard Munch - Hans Jungner, 1879 (19th Century)

A painting by Norwegian painter, (1863-1944), an example of a more 'modern' artist. I particularly like this painting due to the technique and colours. Compared to paintings of the 15<sup>th</sup>-16<sup>th</sup> Century, the use of colour is much brighter, consisting of mainly blue, and also used a contrasting colour in the background. This perhaps showed a new aspect of Art, as before, portraits like this painting mostly used brown (earthy tones) as their colour scheme.

As far as portraits go, times have definitely changed, and I enjoy the new colour schemes of portraits... it uplifts Art.

In terms of technique, Edvard Munch has used some thick brushstrokes, some blended, whilst others are more evident. There are some parts where it is not completely blended, which is effective as it doesn't completely follow realism. Shadows are carefully blended in the left side of the character, to show some sort of lighting. The face is especially impressive... the use of white along with the other colour has brought the painting to life. The fact that the colours are not blended show the age of the character... although we do not know the character's identity, we can still make some connections with it.



Example of Mona Lisa - Hans Jungner, 1879 (19th Century)

Another painting that I have researched and am inspired by, is the famous Mona Lisa, which was done by the Leos. There is no doubt that it is one of the most valued - about paintings in the world. Da Vinci (1452-1519) has used mainly black and tones of brown - classic colours of portraits at the time.

What inspires me the painting is the expression and pose... there seems to be a mystery about Mona Lisa's smile. It doesn't really express an emotion, but may allow us to guess feelings. Most of Leonardo's subjects are said to be contained... Although the medieval of Mona Lisa doesn't seem strong, the painting connects with the audience powerfully.

In terms of pose, Mona Lisa sits her right hand over her left, showing relaxation (Duchamp) and sophistication... perhaps Mona Lisa is a figure to be looked up to as she not only depicts she is a married woman, and not a mistress.

Both Hans Jungner and the Mona Lisa are inspiring as they show how I should express my ideas and show appreciation.



Example of Mona Lisa - Hans Jungner, 1879 (19th Century)

of a face  
[unclear page]

A skeleton -  
made up of  
bones and  
joints,  
which  
determine  
motion of  
the body  
structure.



Without it,  
we would be  
glorified and  
shattered into  
pieces at all  
the structure (internal)  
and the external  
(the skeleton) of  
man, they give us  
shape.



### Introduction

The artist I am looking at is Edward Munch, a Norwegian painter, the original Expressionistic Art (or Expressionism) which was a way to distort reality for an emotional effect. Munch's art were particularly obvious in the 1890's and had strong influences in Germany. His most famous work is perhaps "The Scream" 1893, which is part of a series titled, "The Frieze of Life", addressing the themes of life, love, fear, death and melancholy. He also composed many self-portraits which I will be focusing on as I have decided to make self-portraits.



Self-portrait with bottle of wine, 1906

This painting reveals a more formal event of Edward's life. He is looking quite stern, with hands on his knees, a formal gesture. This time, there are people in the background, but painted in less detail, showing that they are not the subject to be focused on. The subject clearly springs against the setting of tables with white cloths and his dark clothes contrast against the setting of tables with white cloths and the light brown furniture. This lets Edward dominate the image. The technique used to paint the artist is quite different to some of the other parts of the background which have been painted less smoothly as dabs of paint have been put together. There are also some visible brushstrokes on the wall. Perhaps the artist is retaining his illustrative techniques throughout the piece, but also showing that the background is less important than the subject itself.

### Self-portrait Bergen, 1916

This self-portrait uses lots of earthy colours especially with what Munch is wearing, and also his face, which depict strong shadows due to Munch looking away from the light background. These colours contrast from the background of a quiet-looking town which uses a cloudy white and a very light blue for the sky. This gives a calm feeling to the painting, however it looks as if it's about to rain. This corresponds to Edward's expression of looking quite sad. I feel that perhaps Edward doesn't like his town, maybe he wishes that there was more to see and do yet he may be too old for this now. In the early 1900's, choices were very limited. I really like how the setting tells me more about the self-portrait and so I will incorporate some buildings into the background of my own work to tell a story.



# EDVARD MUNCH

### Self-portrait against blue sky, 1904

This is one of the artist's earlier self-portraits, showing a middle-aged Edward. My initial response to this is that Edward is not in particular looking at anything, he is staring into the air, obviously thinking about something, or perhaps day-dreaming. Edward is wearing a black hat and yellow top which contrasts against the background of blue. This clearly puts our focus on the artist. The composition of him being in the middle also draws this too. The colours used for the sky in the background are not mixed. I feel that this is to give an illustrative technique (as with the rest of the painting), and also to show the direction the brush strokes are going. The brush strokes seem to go in different directions and some mirrored the artist. This clearly depicts the thoughts of Edward swirling around in his mind. Having studied this painting, I feel that it would be interesting to me to use a sky as a background for one of my works.



### Self-portrait with Brushes, 1904-5

This piece shows a young Edward Munch. He is standing, holding paintbrushes and is facing the audience (those who will look at this piece). This is a more typical self-portrait as the focus is only on the artist, seeing as there are no distractions in the background (i.e. objects). The background is filled with visible brushstrokes, to add texture to the piece - the ground looks carpet-like. The pose of Edward is shown to be angled by the heavy shadow cast across his left leg - this adds a 3D effect to the piece. There isn't a particular expression on Edward's face, maybe to keep the formality of the self-portrait. There are tones of brown used on the ground, obviously to show Edward's shadow being reflected onto the surface.



### Self-portrait by the Window, 1940

This is one of Edward's self-portraits at his oldest perhaps. This is different to his other self-portraits as Edward is placed on the left, rather than the middle. This shows that the focus isn't just on the artist, but also the window. Through the window, you can see branches full of white snow. It's a seasonal piece, which sets the mood for the piece. The expression on the artist's face is quite grumpy, maybe due to age. There are lots of dark colours used and not as much contrast as his other paintings. There are very cold, hard colours of grays especially, perhaps expressing the dimness of Edward's old life and the misery of being old as it seems that Edward is isolated. This can be demonstrated by the trees that are leafless. There is also a shadow cast on his face, adding to the mood. I decided to incorporate the idea of the window in some of my work so that it seems as if you can look through the eyes of someone's life.



### What I learnt of Edward Munch's art

- His style is very illustrative and is distorted from reality
- Much of the colours he uses in his self-portraits are dull (blacks, browns, grays) - there is little use of bright colours
- The expression of Munch in each of his self-portraits isn't particularly positive. Also, his eyes don't look towards you
- He uses different settings to define the mood of his pieces



# MUNCH

1863-1944

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- He uses different settings to define the mood of his pieces



Modern Century



In many photographs of people, there is strong lighting, however, in the particular photograph, there is a blend of heavy shadow and natural sunlight. In terms of tone, it is at its darkest where the shadows are underneath the hand, and at its lightest on the right side of the face, where the sunlight is facing. Tone on the face becomes harmonious whereas the tone of the hair is distinctly much darker. The photograph depicts mystery. The sunlight and hand pose is what conveys the tone of the photograph.

I used for the above portrait Karan celebrity named 'Bibi'

# TO ME



to have only 1/2 eye in a picture  
looking down and looking forward

66

The prevailing effect of harmony of colour and values.

This is a typical 17th century still life painting. This is different to the other pictures that I have chosen as there are several objects interacting with each other, and also there is a great contrast between the white cloth and the other objects. Majority of the painting is in dark tone.



A Dutch still life painting Willem Claesz Heda



however, the white cloth balances it out and is what keeps the painting interesting. The extra drapery on the cloth creates different tones/shades.

17th Century

Pietà by Michelangelo 1499  
One of his most famous works. It is carved very smoothly, and the drapery is carefully defined. The sculpture is just lying on Virgin Mary, but the composition, and with the balance between the Renaissance ideal of classical beauty with naturalism. There is much drapery on Virgin Mary, defined by the interlocking of light and shadow. The rest of sculpture is of light-medium tone. This has created a strong effect, and also a soft effect when seen.



Tone play of a piece of fruit with colored pencil





Looking above  
and  
forward

66

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This is a typical 17th Century still life painting. This is different to the other pictures that I have chosen as there are several objects interacting with each other, and also there is great contrast between the white cloth and the other objects. Majority of the painting is in dark tone.



still life painting  
Willem Claesz Heda

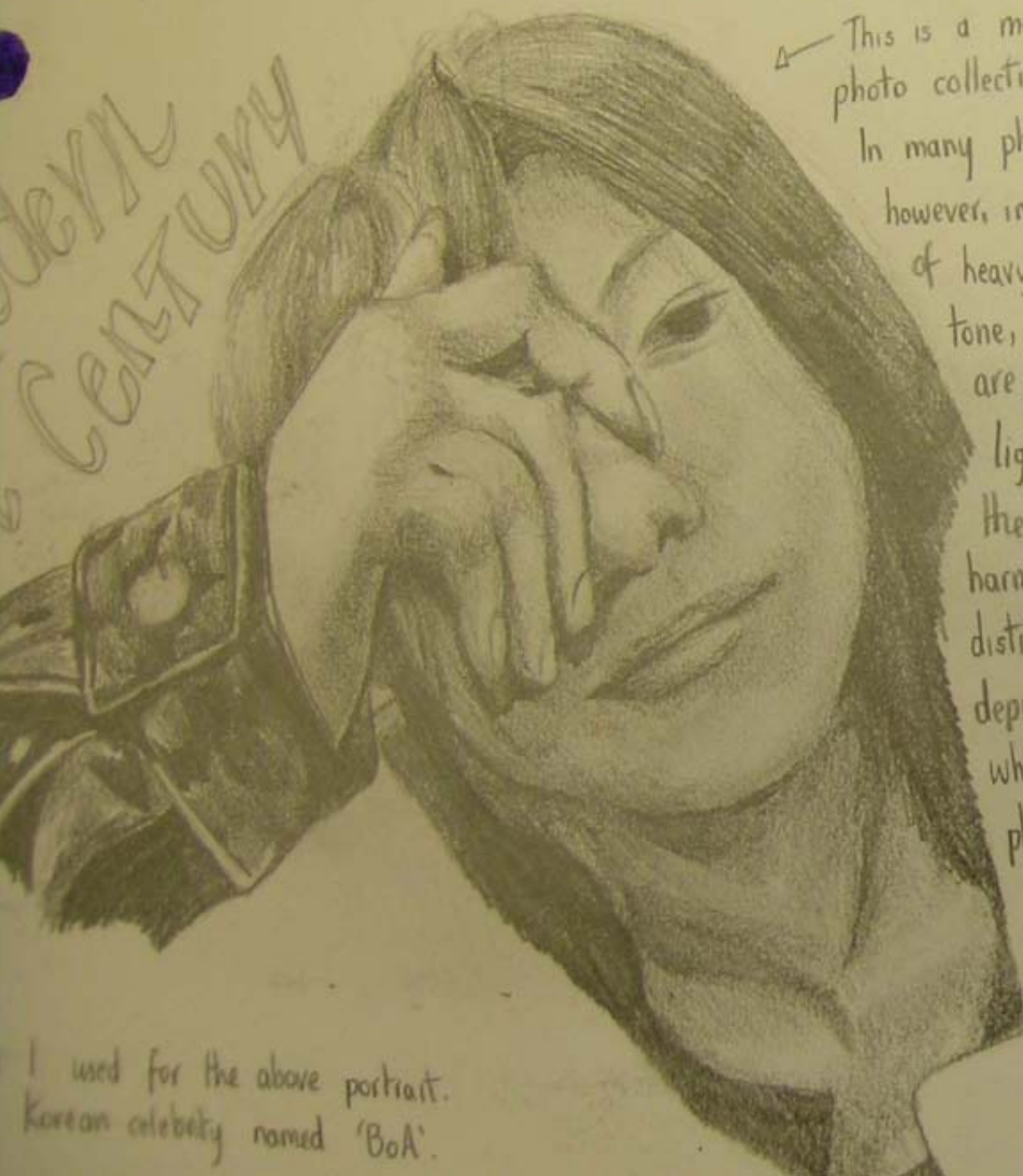


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17th Century

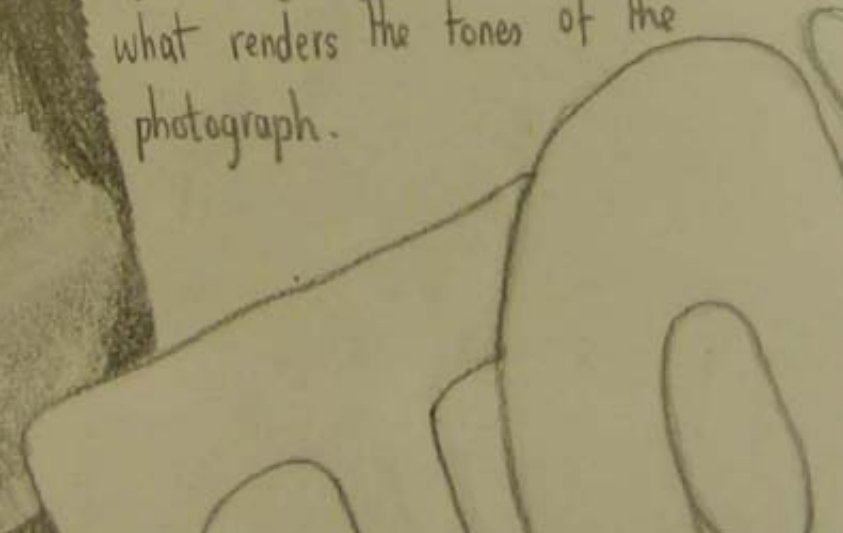


Modern  
Century



← This is a modern experimental photograph from photo collection named 'Naturelle'.

In many photographs of people, there is heavy lighting however, in the particular photograph, there is a lot of heavy shadows and natural sunlight. In terms of tone, it is at its heaviest where the shadows are (underneath the hand), and at its lightest on the right side of the face, where the sunlight is facing. Tone on the face is harmonious whereas the tone of the hair is distinctively much darker. The photograph depicts mystery. The sunlight and hand are what renders the tones of the photograph.



I used for the above portrait.  
Korean celebrity named 'BoA'.









# Structure - Human Structure

The anatomical structure shows the internal structure of the human body



Model from Biology class



Sketching an inner female face

Hand-drawn sketch of a face



Self-Portrait 14/11/03



My eye is a little bit of blue and green  
9/11/03  
Hand-drawn sketch of an eye

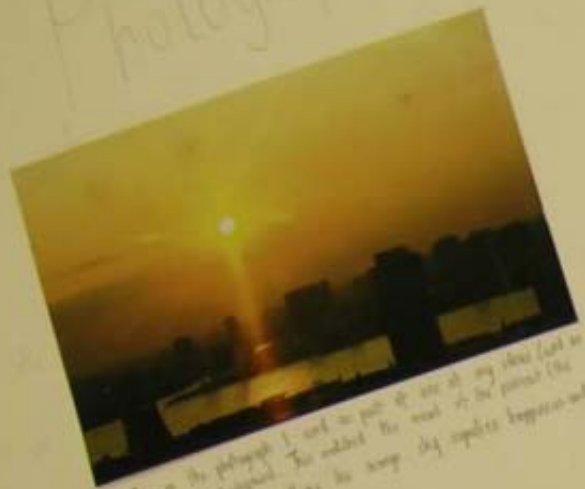


My hand, drawn and colored with oil pastel, very black and white  
9/11/03



Brief: Develop ideas & produce a final outcome, painting, textile outcome or graphic design piece celebrating the theme of 'Structure' for an exhibition in the Wales Millennium Centre.

# Photographs



This is the photograph I used as part of one of my ideas (and as a physical inspiration). This combined the mood of the picture (the spectrum) my self as the image, my complete happiness and smile.



I love the building of Disneyland. I may use this image to inspire others, especially when using it as part of my own creation of my face.

The idea may imply an ironic meaning 'You are not what you look like'. It may also reinforce the message, 'Don't judge a book by its cover'.

← Right camera may be considered.



This is a photo I merged together with eyes to get an image and idea of how the final image may look like. I decided eyes could add a dramatic feel to the piece and get the self-portrait on a whole other level. The photographs on the left hand side could represent by my current creation of my face and hair.



← Close up of a Disneyland building (tower)



← A blue-tinted version for a more cartoon feeling perhaps.



The part is about thinking in the  
creative thinking but I think it  
isn't so part of the world of  
the art

A long way of  
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the way of  
the way of



looking at her



the face



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ideas



Self-Portrait - Side view  
Exploring temptation



Inspired by the technique by Edward Munch  
skin can be described as 'illustrative',  
and really smooth



The background is also inspired by  
the street view and using things to  
write as part of his setting



Different colors allows to show  
different moods I explored  
and using colors to show up  
the desired photograph to be  
and



used of  
long a feel view, soft and open colors the  
skin but using other buildings which were taken by  
mostly our photographs

I changed the skin tone to orange/  
yellow to make my mood in  
the photograph "happy"





backgrounds



background color creates a different mood.  
Green for being in a state of calm due to green being  
associated with "peace"  
Blue for calmness as it represents the water/sea.  
Purple is a completely different color that can be perceived  
as red and more warm looking than the green.



Slim (Garcia)

This is my first design where I had more to do with  
pattern use of my color. I had to use  
I chose to stick with the orange background but  
but added the rest of the expression on my face.  
The background pattern is still present in the  
The color 1993, also designed with a pattern  
for the upward theme.  
However, the orange color is actually inspired by  
associated with the face, being the color  
purple (orange yellow and black).



It is a good habit to keep a sketchbook with you all the time. You can draw anything you see or feel. It is a good way to practice your drawing skills. I think you should try to draw something every day. It will help you to improve your drawing skills. I think you should try to draw something every day. It will help you to improve your drawing skills.

The green color is used as a contrast to the red color. The red color is used as a contrast to the green color. The blue color is used as a contrast to the yellow color. The yellow color is used as a contrast to the blue color. The black color is used as a contrast to the white color. The white color is used as a contrast to the black color.

By identifying the colors, you can understand the meaning of the colors. The colors are used to create a mood and atmosphere. The colors are used to create a story and a message. The colors are used to create a visual impact. The colors are used to create a visual language. The colors are used to create a visual identity. The colors are used to create a visual brand. The colors are used to create a visual culture. The colors are used to create a visual world.

ideas



Self-Portrait - Abstract  
Exploring Contrasts



Inspired by the images by David Laundy, which can be described as 'abstract', and really simple.



The background is also inspired by the abstract and simple images he works as part of his style.



Different colors chosen to show different moods. I explored red and blue colors as they are of the 'dark' palette to be used.



Using a dark color, simple and open colors like blue, red, orange, yellow, which are taken by really nice photographs.

I changed the blue line to orange/yellow to make my work in the photograph 'happy'.









A Construction Tower in Japan from a high angle

Nicolas Poussin - Shepherds of Arcady, 1630



A painting by one of the most important painters of the 17th century. He was known for the establishment of French Classicism. It demonstrated human structure, especially of men. The structure of men is seen as more strong than women, as it is larger. In the painting, the men have well defined muscles. The structure of men has not changed much since this painting as all humans are made of bones, muscles and skin.

This photograph was taken by me when I went right leaving in Japan a few years ago. In this photo you can see how the whole town has been put together by the many buildings underneath. The structure of a building is what makes the building what it is, and this is the same for all other structures too. When buildings have structure, there can be identity in what type of building it is etc. Typically speaking, "structure" is how something is made and how it looks after.



Feet in the House of Levi, 1572

A painting showing the structure of the detail of a religious building, and also the structure of people. Firstly, the structure of the building is very classic - large round archways and big columns. The columns in particular is all given structure to the house of Levi as it is its support.

The structure of the people are all the same, but as their feet or sitting down. As humans, control by their actions as our structure of bones, organs etc.) enables us to do this.



SHADE

FORM

3-D STRUCTURAL

STATUS

SUPPORT

CONSTRUCTIVE



Scenery in Japan

This is a photograph of the night time scenery that I also took in Japan. It shows examples of various structures of buildings. This shows that a structure doesn't have to be the same in a shape and form of something. In this photograph, structures of some buildings are more complex than others. This may show the idea of building (high, middle and low/working class) structure is considered in architecture, as it is important to make new, modern buildings, but keep the old ones too.



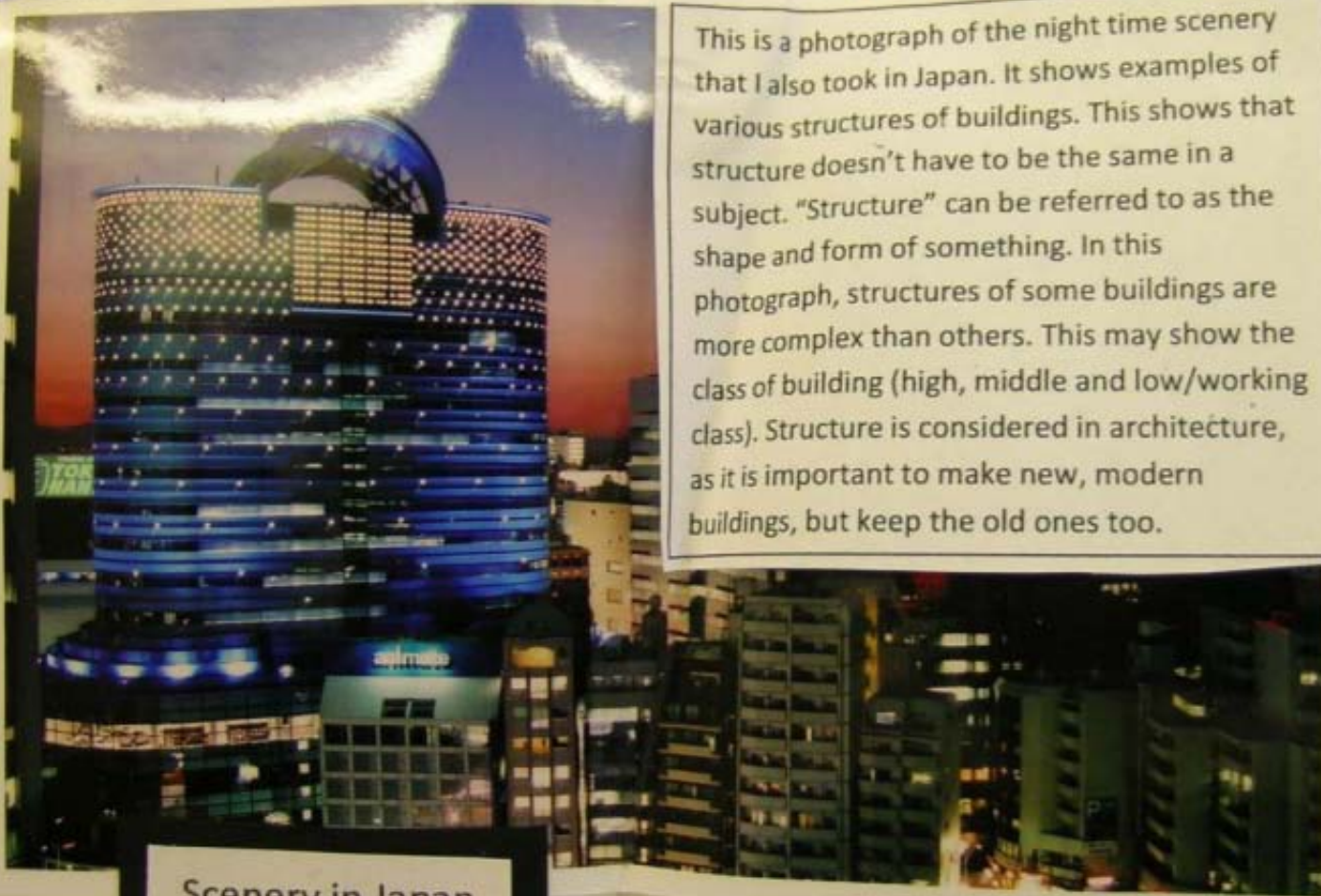
Experimental

Red Apples with acrylic paint





## 3-DIMENSIONAL



Scenery in Japan

This is a photograph of the night time scenery that I also took in Japan. It shows examples of various structures of buildings. This shows that structure doesn't have to be the same in a subject. "Structure" can be referred to as the shape and form of something. In this photograph, structures of some buildings are more complex than others. This may show the class of building (high, middle and low/working class). Structure is considered in architecture, as it is important to make new, modern buildings, but keep the old ones too.







Cafe Lapa







Client The Public Library (Central) in Cardiff

Approach 'Connect' or 'Connection'

Outline project proposal

The project will be aimed at a client of 'Regional Arts', which I have chosen for the theme 'connect'. The outcome will therefore be a Fine Art Painting, which I wish to be placed in a public/commercial setting.

For the theme of 'connect', I have chosen to specialise in the subject of food as I feel anyone can associate with such subject, and that this would be appropriate for the type of setting it would be placed at.

For the whole project, I will be generating set ideas that can be used, once the final design is established. But first, I will look at different designs possible for the theme, and will explore certain concepts such as colour and technique, as well as composition. As the painting will be aimed at a group of viewers everyday publicly, the painting will be considerably big (about 2m by 1m).

The place I am choosing to commission is the new public library opening in Cardiff soon this year. It should have a wide open space at the reception, viewable to all audiences that enter.

(011)

This painting, also known as 'The Selfish Admirer' is one of my favourites as it depicts a classical mythology and seems to show the deep



meaning and portrayal of it in this painting. Narcissus was a handsome youth who eventually fell in love with his reflection in the water, due to a prayer that came true. The prayer was by an admirer of Narcissus, so that Narcissus was unable to pursue love, a punishment granted by Nemesis (a Goddess of Retribution). This piece conveys a melancholic atmosphere shown by the darkness surrounding the boy. This explains that the only reality that Narcissus can see is himself, which ends with Narcissus beating himself and eventually dying alone. His knee plays a fundamental part in the composition as it is the turning point of the reflection, almost like a 'joker' card.

Caravaggio was famous for developing the technique 'chiaroscuro', a dramatic effect of lighting, often artificial, from light to dark. This draws an emphatic impact on this piece, a focus on Caravaggio's perception of 'Narcissus' and how those who admire themselves too much, end up with nothing.



The Lute Player - Caravaggio, 1596 (Oil on Canvas)

← This is another example of Caravaggio's work, similar to the style of 'Narcissus', involving the black background and Chiaroscuro.

the era it was set in. draws attention to the piece and starts to connect with it

# CONNECTION

DEFINITION: TO JOIN, FASTEN, RELATE OR BE LINKED TO

Connection - DEFINITION: An association that is clear and intelligible. A sequence in text or expression.

Types of Connection -

Physical - These connections that we can see as materials are joined together

Eg. - Fashion Accessories

Social - These connections relating to people and affect the individual, i.e. and relationships.

Communication - 3 ways in which information is passed, by producers and consumers through technology of

Hybrid - Merging linking 2 subjects together to see the relationship. Eg. Music and Fashion.



# CONNECT

RELATE OR ASSOCIATE, TO LINK OR BE LINKED TOGETHER

DEFINITION: An association and intelligible, a logical fit or expression.

CONNECTION - DEFINITION: An association and intelligible, a logical fit or expression.

1. - These are conditions that we can see as no traits are joined together.

2. - These are conditions relating to people and relationships.

3. - Merging or to see influence

4. - These are conditions relating to people and relationships.

5. - Merging or to see influence

Drowning Girl - Roy Lichtenstein, 1953



This is an example of an expressive/emotional connection.

This is a form of connection as our emotions often connect with with situations in life. In this piece of artwork, the movement is Pop Art, a movement that was very popular during 1960s America. It's modern. It's something that is still remains today as the popular comic style. In this piece it shows off a young girl drowning in her own pain. The frame is focused on her face, what is shown to be crying through much grief and pain.

This pain can be seen as 'silent' represented by the blue swirling colours of water flowing around her face. This 'silent' pain can also be illustrated by the thought bubbles - the girl would rather die, drowning in her own pain than receive help from her boyfriend. Perhaps she doesn't want to surrender on her weakness and ask for dependence, or it could be that she had an argument with her boyfriend and is therefore unwilling to ask help. Either way, we cannot completely say she is weak due to the slight stretch of her hand, as if trying to hold on to her life, even though helpless.

The main feature of Pop Art is that it has a just one flat tone (or sometimes more to show a simple shadow). Also, the artwork is usually very simple but effective as they tend to focus on relationships and emotion such as this example by Roy Lichtenstein.

strong, with the bright red/orange contrasted against the dark landscape which creates a powerful setting that looks angry and deafening. The painting conveys a moment of stress and anxiety.





## History

Millet first unveiled *The Gleaners* at the Salon in 1857. It immediately drew negative criticism from the middle and upper classes, who viewed the topic with suspicion: one art critic, speaking for other Parisians, perceived in it an alarming intimation of "the scaffolds of 1793."<sup>11</sup> Having recently come out of the French Revolution of 1848, these prosperous classes saw the painting as glorifying the lower-class worker.<sup>11</sup> To them, it was a reminder that French society was built upon the labor of the working masses, and landowners linked this working class with the growing movement of Socialism and the dangerous voices of Karl Marx and Émile Zola.<sup>12</sup>

One critic commented that "his three gleaners have gigantic pretensions, they pose as the Three Fates of Poverty...their ugliness and their grossness unrelieved."<sup>11</sup> While the act of gleaning was not a new topic—representations of Ruth had already been composed—this new work was a statement on rural poverty and not Biblical piety.<sup>12</sup> There is no touch of the Biblical sense of community and compassion in Millet's contrast of the embodiments of grinding poverty in the foreground and the rich harvest in the sunlit distance beyond. The implicit irony was unsettling. After the Salon, Millet, short on money, sold his piece for 3,000 francs—below his asking price of 4,000,<sup>13</sup> haggling with an Englishman named Binder who would not budge for his meagre counter-offer; Millet tried to keep the miserable price a secret.<sup>12</sup> While *The Gleaners* garnered little bit notoriety during his life, after his death in 1875, public appreciation of his work steadily broadened. In 1889, the painting sold for 300,000 francs at auction.<sup>13</sup> The following year it was donated to the State and now resides in the Musée d'Orsay in Paris. *The Gleaners* is also one of the examples of a Realism Art.

This page and the following information is not the candidate's own work but is included for context. These pages make no contribution to the coverage of criteria except to show secondary source material being used.

## Research

*The Death of Marat* (French: *La Mort de Marat*) is a 1793 painting in the Neoclassic style by Jacques-Louis David and is one of the most famous images of the French Revolution. It is referring to the assassination of Jean-Paul Marat, killed on the 13<sup>th</sup> of July 1793 by Charlotte Corday.

## Context

Jean-Paul Marat (May 24, 1743 – July 13, 1793), was a Swiss-born French physician, philosopher, political theorist and scientist best known as a radical journalist and politician from the French Revolution.

Marat often sought the comfort of a cold bath to ease violent itchings due to a skin disease long said to have been contracted years earlier, when he was forced to hide from his enemies in the Paris sewers. More recent examination of Marat's symptoms has led to the assertion that his skin eruptions came from coeliac disease, an allergy to gluten, found most commonly in wheat. Marat was in the process of taking one of these comforting baths when he was murdered by Charlotte Corday.

David was a close friend of Marat, as well as a strong supporter of Robespierre and the Jacobins. He was overwhelmed by their natural capacity for convincing crowds with their speeches, something he hadn't yet easily achieved through painting (not to mention his difficulty to speak, due to a facial deformation caused by an injury during a duel). Determined to memorialize his friend David painted his portrait soon after his murder. He was asked to do it because of his previous painting, *The Death of Lepelletier de Saint-Furgeau*. (After 1826, nobody saw this work, representing the first martyr of the Revolution, a deputy murdered on January 20. The official reason for his death was for having voted for the death of King Louis XVI, though he was possibly also the victim of some obscure plot implicating Spain.)

Despite the haste in which the portrait of Marat was painted (the work was completed and presented to the National Convention less than four months after Marat's death), it is generally considered to be David's best work, a definite step towards modernity, an inspired (and inspiring) political statement. At the time of its creation, all contemporary sources clearly indicate that the painting was not to be dissociated, neither in her exhibition nor in her evaluation, from *The Death of Lepelletier*, the two functioning as a pair if not properly as a "diptych". Till David's death in 1825, it remained so, the two painting sharing the same fate from success to oblivion. The unfortunate disappearance of *The Death of Lepelletier* does not allow us today to watch *The Death of Marat* the way David had planned it.

## Style: an iconographic paradox

Although the figure of Marat himself is idealized—for example, none of the skin problems from which he suffered are obvious in David's depiction—the details surrounding the subject are considered largely true-to-life. David said that he had visited Marat the day before his assassination and remembered seeing the sheet, the green rug, the papers, and the pen, promising his peers of the Convention later on he would depict their murdered friend invocatively as "*écrivain pour le bonheur du peuple*" (writing for the good of the people). The image of his death is designed to

great political club of the FV with the full of Robespierre

deputy of the committee of health and safety



commemorate a personable hero; although the name *Charlotte Corday* can be seen on the paper held in Marat's left hand, the assassin has been withdrawn. Close inspection shows the victim at his last breath, when Corday and many others were still around (it is established that Corday didn't try to escape), so the artist's intent is to record more than just the horror of martyrdom.<sup>11</sup> In this sense, for realistic as it is in its details, the painting, as a whole, from its start, is a methodical construction focusing on the victim, a striking set up regarded today by several critics as an "awful beautiful lie"—certainly not a photograph in the forensic scientific sense and barely the simple image it may seem (for instance, in the painting, the knife is not to be seen where Corday had left it impaled in Marat's chest, but on the ground, beside the bathtub).

First and most significantly, this painting is a portrait of the man that Charlotte Corday killed on the 13th of July. But there is more here than meets the eye. The painting as we know it has often been compared to *Michelangelo's Pieta*—note, in particular, the elongated arm hanging down in both works. David was also a known admirer of Caravaggio's works, especially for their composition and light, and the *Entombment of Christ* (1602-1604), kept in the Vatican's Pinacotheca, is another often quoted reference. The similarities may be the result of an "unconscious mental alchemy" in the brain of an artist reputed for his extended visual culture, but they may be deliberate. That David sought, in art, to transfer the sacred qualities long associated with the monarchy and the Catholic Church to the new French Republic is indisputable—no doubt he was expected to do so by the leaders of the Terror. Consequently, he painted Marat, martyr of the Revolution, in a style reminiscent of a Christian martyr, with the face and body bathed in a soft, glowing light, but as Christian Art had done it from its beginning, he also played here with multileveled references including Classical Art, this in order, not only to respond to an immediate political event (aspect that "ate" the literature on the subject, probably due to the impact of French Revolution on occidental imagination), but as well to compete with Rome as Capital and Mother City of the Arts, the French revolutionaries being thrilled with the idea of forming a kind of new Roman Republic (a fact proved by so many of their published speeches).

In that perspective, more models, having a Roman origin (as a student of the Academy of France, David spent many years in Rome where he made more than 1,000 drawings he later kept in 12 albums, copied from the ancient masters) possibly interfered. Quite interesting is to observe that almost all of these models (the relief of *Il letto di Policleto* from the Palazzo Mattei, the statue on the façade from the Jesuit church *Il Gesù*, the *Giuditta* with the head of *Holoferne* painted by Guido Reni or the copy made by Carlo Maratta, reliefs with the *Death of Meleagre*, etc.) were to be seen in the same Roman neighbourhood, precisely the one where David stayed at the Academy of France (which was then located in *Via del Corso*, close to the *Campidoglio*). Doing so in the long hot summer of 1793 (this heat being the reason of the rapid decay of Marat's corpse which gave so much trouble for the funeral), David actually continued a fascinating regeneration process (of the Arts and of himself) he initiated earlier in the year with his *Death of Lepelletier*, an image achieved in less than three months, quoting his own previous *Hector* from his *Andromaque* mourning the body of *Hector* (his 1783 reception work to the Academy), both images (*Hector*, *Lepelletier*) reprocessing previous works such as *The Testament of Eudamidas* by Poussin (the most Roman of the French painters) before 1650, and the saint *Sebastien* carved by Giuseppe Giorgetti before 1672 (for the basilica of *San Sebastiano fuori le Mura* in Rome).

Therefore, rarely has a painting been such a paradox, for this "multifaceted" image is simultaneously a portrait, a historical painting in the highest sense (the way David himself emphasized it in the lists he later left of his own works), a realistic image, an idealized one, a burning topical act, and a scholarly intended condensation of multiple ancient models. The key of the artistic achievement being to succeed in this "meticulous mix", this to elaborate a powerful and haunting "icon for the masses", and at the same time, to give birth to a classical gem, what David would later often summarize this way : on the one hand, a perfect mirror of its time, on the other hand, a work that any Antique viewer could have taken as a product of his own age (an ambition that will sustain everything David and many of his pupils will henceforth undertake).

### Later history

Widely admired during the Terror whose leaders ordered several copies of the original work (copies made in 1793-1794 by David's pupils to serve propaganda), *The Death of Marat* had begun to fall into disfavor after Robespierre's overthrow and execution. It was returned to David in 1795, himself being prosecuted for his involvement in the Terror as a close friend of Robespierre (he would have to wait for Napoleon's rise to become prominent in the arts once more). From 1795 to David's death, the painting languished in obscurity and fell into oblivion. During David's exile in Belgium, it was hidden, somewhere in France, by Antoine Gros, David's dearest pupil. In 1826 (and later on), the family tried to sell it, with no success at all. It was rediscovered by the critics in the mid-nineteenth century, especially by Charles Baudelaire whose famous comment in 1846 became the starting point of an increased interest among artists and scholars. In the 20th century, the painting inspired several painters (among them Picasso and Munch who delivered their own versions), poets (Charles Baudelaire, Alessandro Mozzambani) and writers (the most famous being Peter Weiss with his play *Marat/Sade*).

The original painting is currently displayed at the Royal Museum of Fine Arts in Brussels, being there as a fortunate result of a decision made by the family to offer it, in 1896, to the city where the painter had lived quietly and died in exile after the fall of Napoleon. Some of the copies (the exact number of those completed remains uncertain) made by David's pupils (among them, Serangeli and Gérard) survived, notably visible in the museums of Dijon, Reims, and Versailles. The original letter, with bloodstains and bath water marks still visible, has survived and is currently intact in the ownership of Robert Lindsay, 29th Earl of Crawford.<sup>[2]</sup>

The death of Marat was also depicted by other artists, including *Charlotte Corday* by Paul Jacques Aimé Baudry, painted in 1860, nearly a century after the murder, during the Second Empire. This painting, made when Marat's "dark legend" (the angry monster insatiably hungry for blood) was widely spread among educated people, depicts *Charlotte Corday* as a true heroine of France, a model of virtue for the younger generations. Munch and Picasso later delivered their own versions.



Death of Marat, 1793. Neoclassicism David Jacques Louis

Marat was a very good friend of David

was murdered by a young republican called Charlotte

~~Corday~~ [saint

Corday up name]

stabbed in the chest

note Marat is holding - bill used as a currency

Turban - skin condition.

The bath soothed his skin

Board, leaned on. Most pain-free way to work

Looks muscular → strong person

David was asked to do this [commissioned], Idealistic form of what the human body should look at

Marat wasn't really healthy looking.

(this is how it should be)

Fashionable

Make him look more heroic, died doing something no matter what

Ink pot and Quill. Hood Gate → Not particularly wealthy, basic lifestyle

Tombstone [Name] - Memory?

Marat's name more important

Marat almost coming out of the picture.

The black background, Focus on Marat's death

Marat is clean, not covered with blood. Keep angelic feature

Rose-like Jesus. Mood - self-righteous of Marat, powerful mood

Tone - Lighting is on his face - this is the person  
defining the muscles  
Not highlighting the death

Touch of red stands out

Texture - Smooth, Eggshell finish, no brush marks.  
Painted Oil on Canvas

more expressive with more texture  
lack of texture - didn't want an emotional response.  
serious.

Line - clear out, sharp message still have Quill Pen in hand.

Shirts - Echo the clothes of that era

Knife on the floor

HOMEWORK - Write an essay || Wikipedia!!! Look @ textbooks?  
References and other research.  
or Annotated Transcription.

↓  
fits in with 'connection'





Connecting People Together

CULTURE

# Food

its culture and connections



← THE SHACKLE EAR, EDWARD HOPPER, 1912

- The idea in this painting is that food connects with our lifestyle and tells us stories and the art of man.
- Still, probably when we used to illustrate a subject that isn't obvious.
- Tells the viewer and the shop worker's hands are clasped with food, and again looking at what he's eating.
- In terms of shape, the man is particularly important and the woman is looking away from him.



Holyday, circa 1916, James Turrell

- Food can be used to connect relationships together, although the food may not be eaten it is a substance used to get to know someone better and has always been used as a method for 'dating'.
- In this painting it illustrates how 2 people can actually connect without saying too many other things like to become acquainted. The food serves as the man's hands are making hands with other things the man...



relationships



RELIGION

← Golden Kipper, Mary Latta, 1931

- This painting shows a process normally during the high point of the war and was the only one of Latta's paintings to ever be exhibited.
- During the war there was great uncertainty and food was scarce, particularly especially when you had short rations.
- After war is that something changes that indicates the subject is something that was the subject of that war has already ended - an offering.
- The Golden Kipper was therefore a very important for others who thought of the war then.

Importance of Life...



The Last Supper Benjamin West, 1724



- Historical painting showing one of the most religiously referenced events of all time.
- In the Christian religion, 'The Last Supper' was the last meal Jesus shared with his 12 disciples before his death. The subject has been painted every time when someone has been in a predicament, the most famous.
- Painters recreate the 12 disciples and Jesus, capturing the approach of Jesus' death in such an occasion.

Thanksgiving, John Currin 2003

- Food connects families together during celebrations, such as in this painting, when Thanksgiving is the main event.
- In terms of time the background is particularly dark with the characters light just about visible.
- The middle table is serving thanksgiving things, one plate has cranberry sauce, the plate from the table on the left is different things to show what the artist is saying. The table on the right is making the middle table with the last plate. The table also shows relationships and spiritual profusion and connection about to...

## People Together



THE LAST SUPPER →  
Benjamin West, 1784



- Historical Painting showing one of the most religiously refferenced events of all time.
- In the Christian Gospels, 'The Last Supper' was the last meal Jesus shared with his 12 disciples before his death. The subject has been painted many times where Leonardo Da Vinci's one is perhaps the most famous.
- Darkness surrounds the 12 disciples and Jesus, signifying the approach of Jesus' death on such an occasion.

## ↑ Thanksgiving. John Currin. 2003

- Food connects families together during celebrations, such as in this painting, where Turkey is the main food.
- In terms of tone, the background is particularly dark, with the chandelier light just about visible.
- The middle sister is wearing black, which brings our gaze towards her emotion upon her pale face.
- The sisters are at different heights to show who is the eldest etc. Aquinity, the little sister is feeding the middle sister, who both look playful. The little sister wears white, which would symbolise playfulness and innocence, due to

Religion





- ← THE SNACK BAR, EDWARD SORELL, 1930
- The idea in this painting is that food connects with our lifestyle, and tells us aspects of life in that area.
  - Still, partially eaten, we used to startle a subject that isn't obvious.
  - Both the woman and the shop worker's hands are occupied with food, and represent function and intent towards it.
    - In terms of shape, the man is particularly angular, and the woman more flowing, gender roles.



- Holiday, circa 1876, James Tissot
- Food can be used to connect relationships together, although the food may not be eaten. It is sometimes used to get to know someone better and has always been used as a method for dating.
  - In this painting it demonstrates why 2 people can actually connect whilst having tea - any other person who joins becomes neglected. The left woman and the man's hands are reaching towards each other, forming the connection.

and connections



## relationships



- ← Golden Kipper, Mary Porter, 1939
- This painting became a process commodity during the hard years of the war, and was the only one of Porter's paintings to ever be exhibited.
  - During the war there was great anxiety, and food was rationed particularly, especially under poor and strict conditions.
  - Kipper was a flat decorative design that embodied her interest in Social Art. Also, the individual, more direct work of food items have obviously served as an offering.
  - The Golden Kipper was therefore a strong statement for address who thought of life and death.

RELIGION

## Importance OF Life...



# BREAKFAST of 1648 CRAB

by Willem Claesz Heda

Heda is perhaps one of the most famous artists of Dutch Still Life. I believe this is due to the definitive style of his composition. Heda makes the most of this by placing objects either shading or 'laying down'. This is very much common in Heda's other paintings. The white cloth is a significant part, lightening the image and showing contrast against the depth.

Crab is a rich royal food, normally in the old days, and therefore shows a direct connection to people of the upper class.

My favorite part however is the golden bowl, which shows texture of inside and outside. The bowl, I will interpret the idea of showing the flesh and skin of fruit, to show everyday parts.

# Dutch Still Life



Still Life with a

# basket of Fruit

by Bartholomaeus van der Ast

1622

What I like about this painting is that it seems very realistic based, as there are young leaves and also some flowers, even though the setting is on a table.

There is a sense of light and dark objects due to some lighting. It brings the eye to life and balances out the colour scheme. You know it's not too much of an idea. The tone is very well done, which makes the fruits look 3-dimensional. In particular, some parts of the basket are transparent, which adds the

to see a glaze of a very dark red apple. There is much depth in the painting with the mystery of the fruit, as you can't see the bottom, but the bottom is shown to be 'hard and crumby'.



Fruit Still Life with

# Basket of Cheese

1624-5

by Pieter Claesz

One of the brightest still life's... with quite a interesting composition set by Claesz. There is a plate on top of the cheese which wouldn't usually be the case. The basket of cheese appear to be of higher contrast compared to the berries on the platter, perhaps to show 2 different subjects although both are foods.

In particular, I like the reflection on the platter as it makes it appear realistic and shiny.

Claesz appears to have explored lots of different textures - dried bread, whey cheese berries and a few fruits cut in half.



Still Life with

# cheeses

by Floris van Pijch 1615-20

Similar to the other examples, the technique is very defined when there are no visible brushstrokes.

I very much admire the table cloth and the detail on it as it presents a very 'rigid' setting, against a black background.

The cheeses are obviously the main focus as they are in the center and appear to be the tallest item there. In the old days of 17th century, cheese and fruit were very much the foods rich people consumed, especially for breakfast.



... food, especially in the old days, and ...  
... the upper class.

... however, in  
... texture  
... I will  
... the flesh  
... parts.

# Dutch

# Still



What I like about this painting is that it seems very nature-based, as there are growing leaves and also some flowers, even though the setting is on a table.

There is a mix of bright and dull objects due to some lighting. It brings the piece to life, and balances out the colour scheme too where it's not too much of one colour. The tone is very well done, which makes the fruits look 3-dimensional. In particular, some parts of the basket are transparent, which cause the



# a basket of fruit

by Balthasar van der Ast

Similar to the other examples, very defined where there are no ...  
I very much admire the table ...  
a black background.

The cheeses are obviously

# VITAMINOLARY

DESIGNS

Colors and designs



These colors have been used by many other things around the world. The colors have been used with a lot of things. The colors are particularly appealing. They are used in many different ways.

1999  
1 1/2 x 12 1/2 in  
1999  
3 1/2 x 4 1/2 in

Repeat Patterns



1950-70  
6 x 11 in

Printed fabric - Shibori



1890  
6 1/2 x 9 in

Inspiration from textile designers.  
Could lead to my painting ideas.  
Simple shapes, forms, relief.

This is the back section of a hand-woven fabric which originates from Japan. The design is of a traditional Japanese style. The pattern design was gold-colored. The design is particularly like the gold and white silk. The design is particularly like the gold and white silk. The design is particularly like the gold and white silk.

Images taken from Embroiderer's and Quilter's Sourcebook by Angela Thompson



The same an example of a new-made connection which pulls on properly made to join together, for force and strength.

This is a physical connection of the body of the animal which is part of the spine, the connection could be broken and then the direction of the new could be supported.



The bag shows connections between human steps and other animals which hold each other together. The top for example, a man in between forces, and a function connected to it.

An anatomical study of a porcupine, which shows both the skin and flesh of the feet, which are together as an object. It can connect with people who are healthy and to be... perhaps food is a deep connection with our existence.

There are various and patterns of food that are already found inside. They make a connection with our everyday lives, and connect us to the food and work.



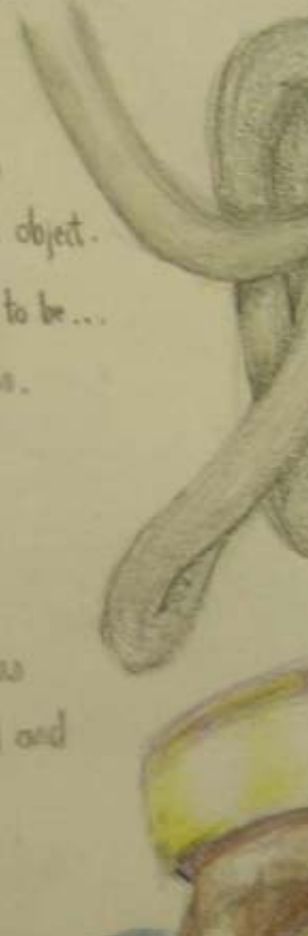
The long is a... of... high... ground... which... to the surface.





An observational study of a pomegranate, which shows both the skin and flesh of the fruit, which come together as an object. Fruits can connect with people who are healthy or want to be... Therefore food is a deep connection with our emotions.

There are catteries and potteries of food that are probably hand-made. They make direction connections with our everyday lives, and associates us towards food and drink.





# FOOD

For the purpose of this project I had to take a daily picture and explain to me if it had any nutritional value. I found a really good one to take. I could have taken one just as easy as the others.



For the purpose of this project I had to take a daily picture and explain to me if it had any nutritional value. I found a really good one to take. I could have taken one just as easy as the others.



The lobster tail part that has to be eaten.



I found it hard to take a picture of a vegetable because it's always the same and I had to take a picture of it every day. I had to take a picture of it every day.



The lobster tail of the preparation of food. Some food can be prepared and eaten together for certain reasons and not all food is good. I had to take a picture of it every day. I had to take a picture of it every day.



The lobster is a photograph I took to show it is prepared. I usually take the picture in the light and sometimes I can't see the picture. I had to take a picture of it every day. I had to take a picture of it every day.



These are my fish which is a very healthy food. They are particularly good at heart and are very healthy. The fish is the best to eat. I had to take a picture of it every day. I had to take a picture of it every day.



YOU ARE WHAT YOU EAT!

+ have to use forks.

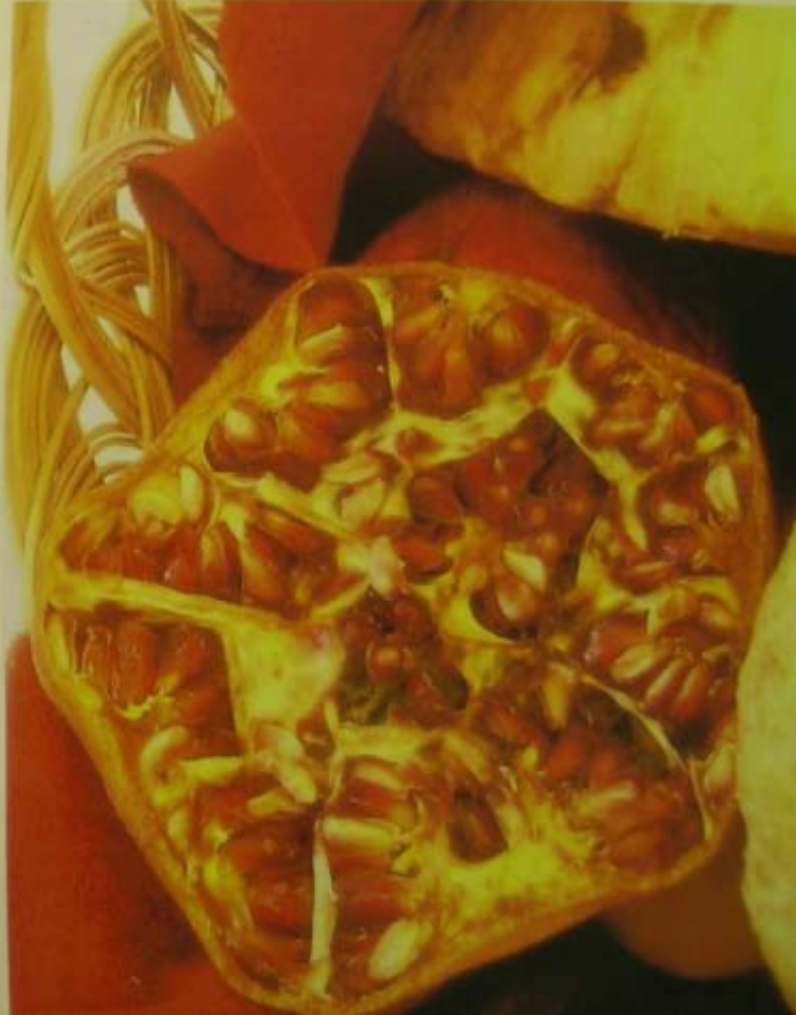


↑ I zoomed in close on the below photograph of a pomegranate for effect in the composition and further explore the 'seedy' texture that defines the use.

← Another example of the presentation of foods. Some foods can be wrapped, cut, mixed together for various flavours and each of these present a different connection.

Some may say sweet deserts are liked the most by cheerful people.

The design of the food on the plate looks almost symmetrical, so maybe I can adopt this idea.







↳ These are egg tarts which is one of my favourite desserts. They are particularly popular at Chinese restaurants. Unlike the other foods on this page, it has a smooth surface but is fragile.



← Photograph of fishes over-tapping each other at the fish market. They are actually small fishes but look very big in this photograph.

For this image, I could focus on the black and white tones and the 'scaly effect'.

The idea that →  
food can be layered on top of each other.



Some painted with brushes with reference to photographs



Observational study of eating table props are what make table settings and feature culture.



I changed the composition of the set connecting plates (left and right) spoon and chopsticks. The goal is so that I could continue with.



top replaced with another type of food.

brushed with brushes with reference to the photographs. The yellow color part could be incorporated with another type of food.

Observational → Study of Fruits using Acrylic and colored pencils. I could take a close up without featuring all 3 fruits, to see what happens.



I feel you don't need every the shape to fit in a corner need to be fit, and change the color colors.



the way of... and... the... both these look on and is important to other look and like.

Watch in photography → I used filters which makes the look look almost as if it's wrapped. I also changed the colors about which has left the way to have a "little wrong". Further down - I took out of the way into different pieces.



Selection of colors which I could use for the fish which require different colors...



Green - Egg  
Red - Apple  
Blue/Purple - Fish





Observational →

Study of Fruits  
using Acrylics and  
coloured pencils.

I could take a close up  
section featuring all  
3 fruits, to see what  
happens.



Edited on photoshop →

I used filters which makes  
the food look almost as  
if it's wrapped.

I also changed the  
colour scheme which has  
left the image to look a  
little vintage!

Further ideas - I could









CLOSE UP

What I actually asked: Taste on plate

Another shot of tomato (left)



by approximately 1 meter for all parts

I. of these 3 parts will be pushed directly into the wall of the new public library being built by town in Cardiff. I feel that the middle connection is the best as its the only one which speaks about the whole concept of the fish. Also the red is a very dominant color, altering the way the fish seem when set of water.

The close up could be moved in further. There are 4 possible ways when

to move to give the composition of the water apple

The main reason for using what it would look like if parts of the process are merged with the concept of the egg itself.

I think the collage should be kept together. The background I painted using light blue to make a happy feeling.



I like the idea better and want the 2 central photographs together in position and not like to have them. The paper and space was used for some other reasons like the top or at the bottom of the page. I would place the question 'EAT' to not be out of line!

INVESTING

IDEAS



Exploring possible ways of setting the image.



Extract from the main image - 3 vertical panels with abstract shapes to be read like text



I really like the idea of it being to illustrate a possible meaning that had before into through you



These are pictures of the public library which are made up of 4 floors. There are multiple options to walk to. Architects and the design of the interiors are interesting. This would be good for my design as they give a more real approach to life.

32.5cm (for panel)

I changed the main shape of the fish to follow to that of reality to get a complete message.

The image is related to the main idea. The egg itself looks great!

Cardiff. I feel that  
... when you see  
... is a very dramatic  
... of water.

The close up could be zoomed in further. Here are 4 possible design ideas.

Green to g  
interpretat  
an



Exploring possible ways of cutting the image.



These are pictures of the public library  
which are made up of 4 floors.  
There are reception upstairs as well as  
downstairs and the design of the interiors are futuristic.  
This would be good for my designs as they pose a  
more raw approach to Art.

2m



33.3cm (per panel)

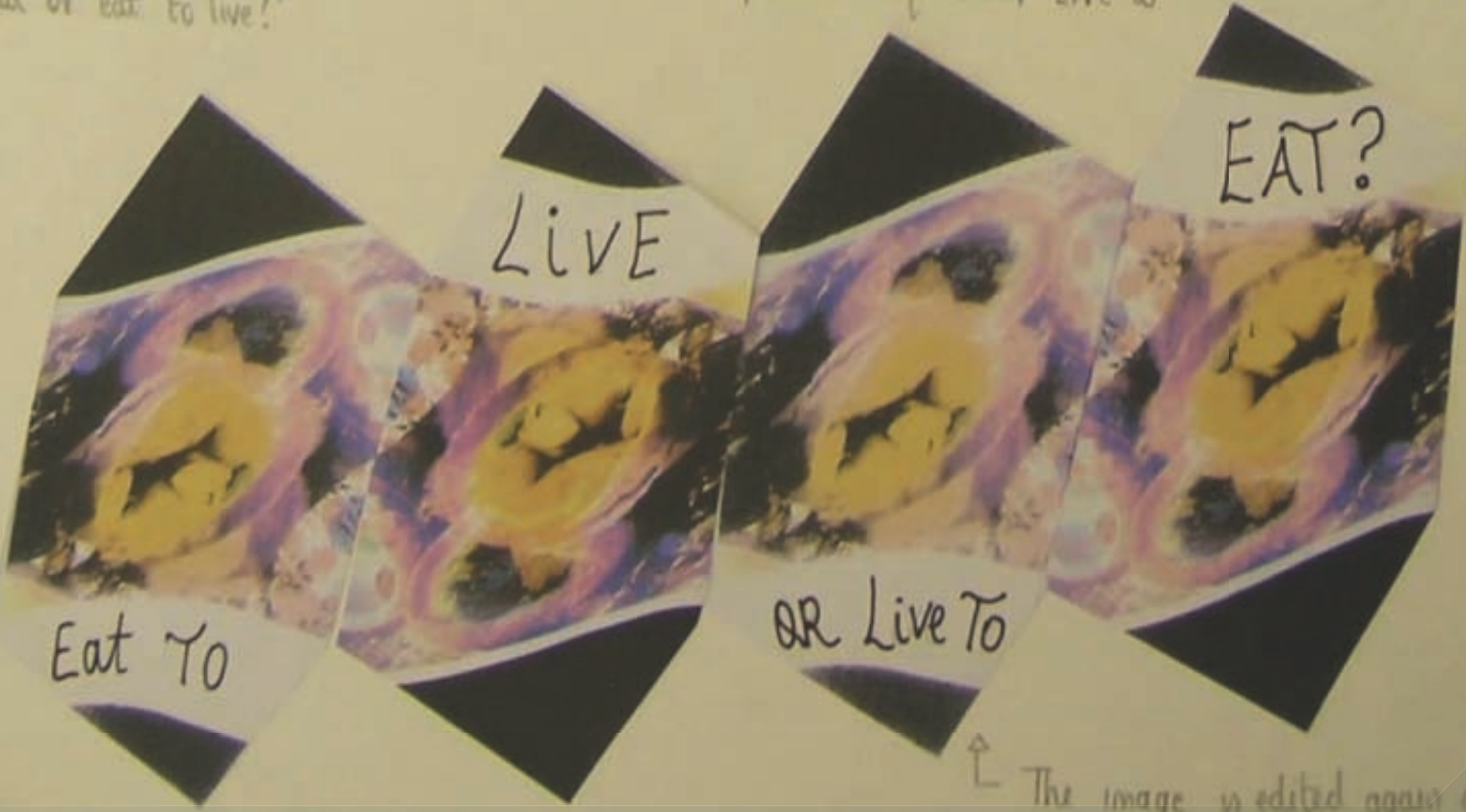
I changed the colour scheme of the fruit  
different to that of reality to give a  
mysterious atmosphere.



I took the idea further  
and merged the 2 actual  
photographs together on  
photoshop and used filters to



create this. The purple and green rims around the prawns show bacteria. At the top or at the bottom of the image I could place the question, 'Live to eat or eat to live?'



I really like this  
as it seems to ill  
a powerful message  
bacteria cuts thro

The image is edited again and this time the egg looks penetrated.

# STONE FRUITS



I then I started my second copy of the first design and defined the shape horizontally to identify the stone and on the other side. This composition has white, purple and it is a large composition and got into lines. I also applied the same stone to the whole shape of the copy.



From repeated patterns of the apple but the color scheme was more lighter and the background.

Defining the structure of apple and pear and the stone.

Inspired by Peter Rice who especially writes with an Italian design style, she used pencil lines in her painting 'Breakfast at Lou'.



There is a design for a stone fruit, the shape may be in a different composition than mine.



I cropped the shape of the apple to a vertical size of 2:3 by 1:1 for the pattern design. I then photographed it and adjusted the color to a high contrast scheme.

## Techniques:

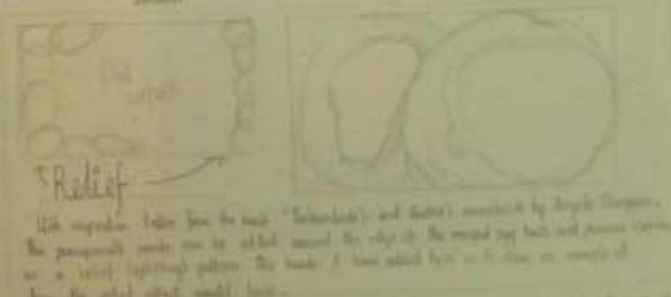


## Pomegranate Designs



Smooth

Abstract



## Relief

With inspiration taken from the book 'Schubert's' and 'Dante's' illustrated by Angelo Perugini. The pomegranate seeds can be added around the edge of the original top half and produce a relief or a relief-lighting pattern. The book I have added here is to show an example of how the relief effect would look.

The design 3 for when a more more rounded and less of pink or defined around to design 2 and then lot of light.

The design 4 the shape of the pomegranate seeds is a more in that the whole shape is a rounded and

There are 4 pomegranate designs of the pomegranate seeds which he used and defined them as pomegranate seeds. The design 1 part of the pomegranate is a grid and defined. The better than the other 3 and he used all in the second half of the pomegranate seeds.

The design 2 I considered 2 part of the pomegranate seeds using design 1 as a half round half round design. The 1st side from the top in white and the other side

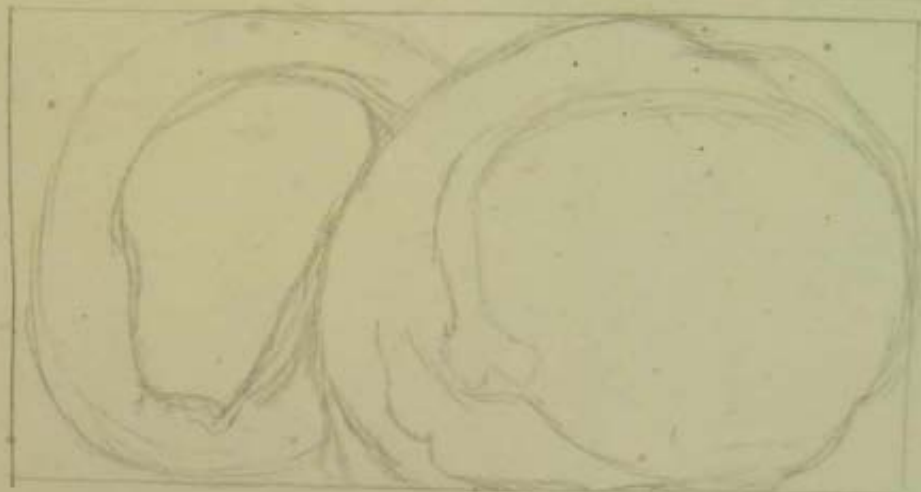




Smooth



Illustrated



↑ Relief

With inspiration taken from the book 'Embroiderer's and Quilter's sourcebook by Angela Thompson, The pomegranate seeds can be added around the edge of the merged egg tails and prawns canvas as a 'relief' (uplifting) pattern. The heads I have added here is to show an example of how the relief effect would look.

For design ③, the colour is much more enhanced and lots of parts are darkened compared to design ① which shows lots of light.

For design ④, the image of the pomegranate is simply filtered into a wave so that the whole image is manipulated and is no longer 'realistic'.



## Pomegranate D



④



4 possible designs of the pomegranate alone which for me, I used different filters on photoshop to produce these ideas. For design ①, part of the bottom (where there is a black slice) and the cropped part can be raised to add relief to the possible painting on canvas.

②. I manipulated 2 parts of the pomegranate onto another similar design to make a half real, half complete design. The left side places more focus on the actual, realistic image. This demonstrates a connection between the real and not so real world.





# FOUNTS

As a final touch to my board design that I would like to place in the new limited edition Living or Love I will design from a variety of choices which type of font I will use, to match the feeling of the design and make it a statement piece.



↑ This was my original copy of the design that I wanted to get forward on my food design using photoshop technology. I want to explore different fonts and colours - as the font on here was hand-printed.



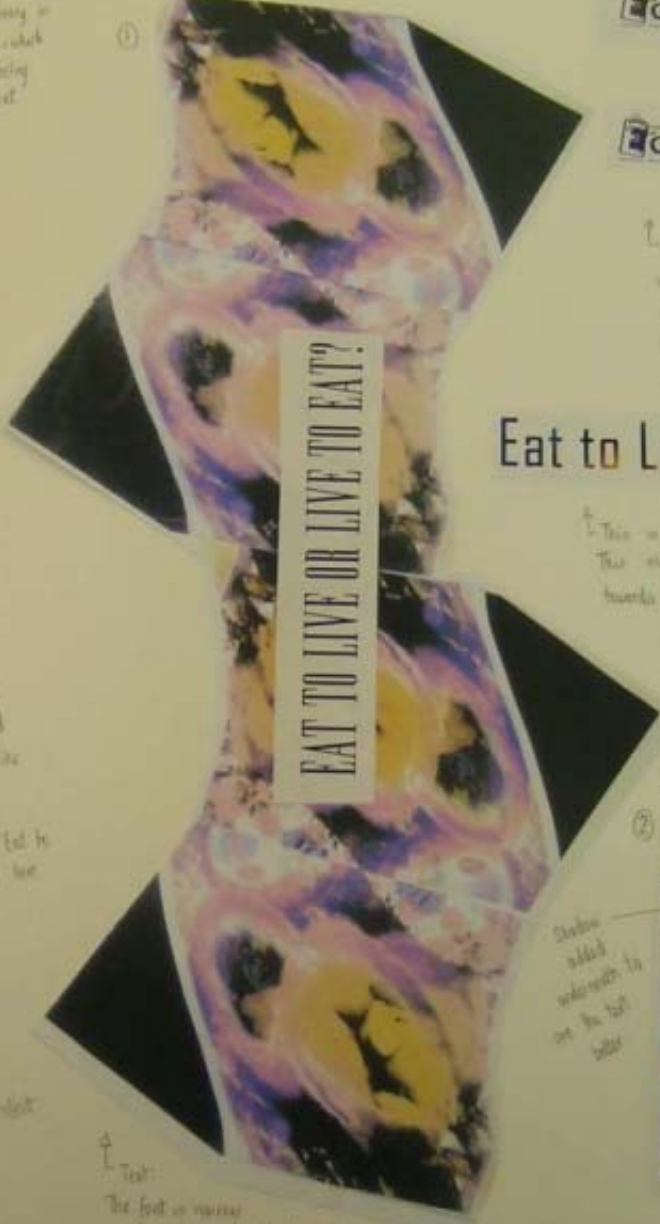
← I also wanted to explore with more fonts with the design (before it was duplicated and added with a restriction about like above).  
The idea was to try if the design 'eat to live or live to eat?' would look better than a choice!

## Eat to live or Live to eat?

I finally tried using a fancy font but it didn't seem suitable as it was a bit hard to read. However, I wanted the picture to have more on the image than the text, when the text wouldn't be a distraction.

Distraction and still clear

500-20x10m



↑ Text:

The font is narrow and capitalised, attracting the audience straight in. I kept a white oval background around it to add to better contrast.

## Eat to live or live to eat?

Distraction

## Eat to live or Live to eat?

Distraction

↑ This is another text that I explored with. I think that it is really graphic and creative just like the original design. It really stands out and reminds me of a newspaper headline. This I feel, suits the message I want to bring to the audience, which is simple and bold.

## Eat to Live or Live to Eat?

↑ This is a simpler font compared to the others, and also easier. This makes it easier to read and would get equal attention towards the image and that of used together.

I especially used modern, robust and sans serif fonts of this set of colour. It completely complemented with the idea of freshness on our food, which can be described as acidic and passionate!

500-200-10x10-20m

Distraction added underneath to see the font better



I finally merged the 2 pieces together (eat and image) and felt that it looked successful and complete.

However, I believe out of ① and ②, ② is my final thing as the design is better and more attractive especially for the audience.

EAT TO LIVE OR LIVE

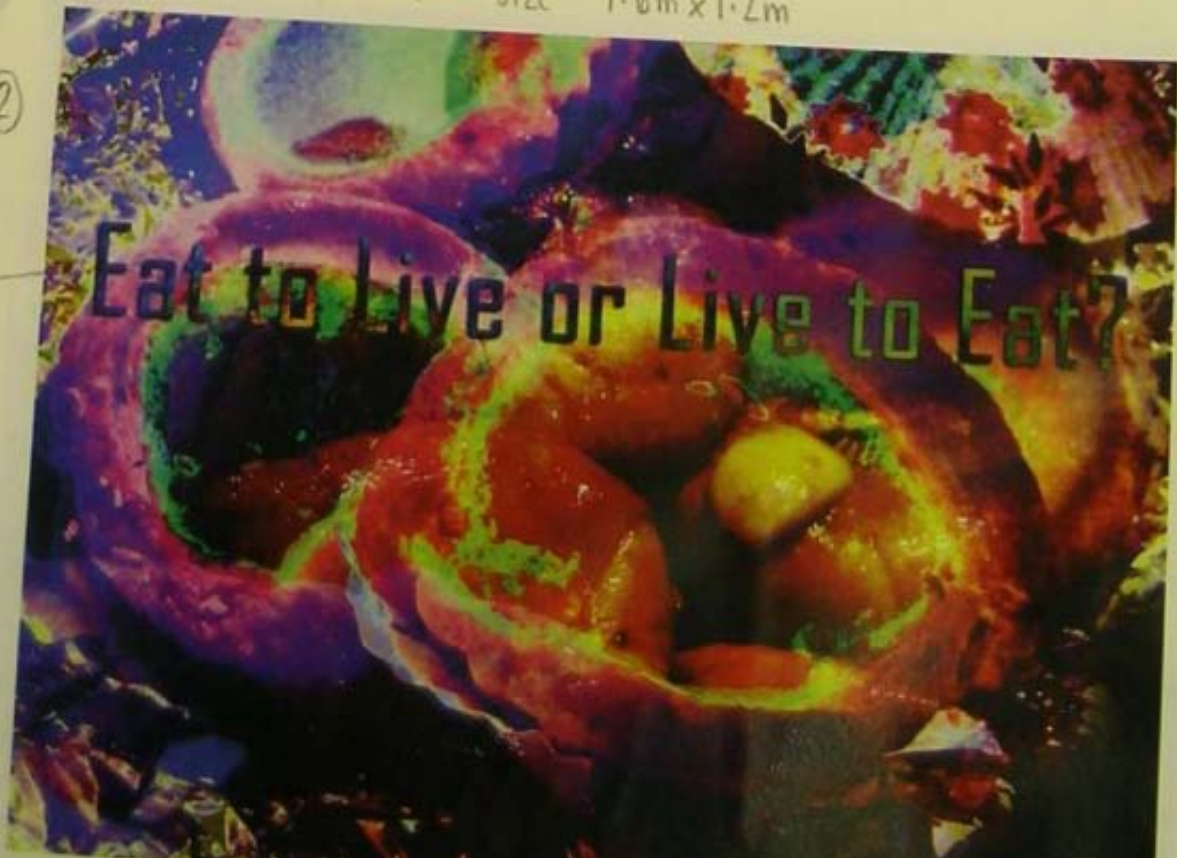
① This is a simpler font compared to the others, and also narrow. This makes it easier to read and would give equal attention towards the image and text if used together.

I especially used acidic colours and was most proud of this use of colour. It completely corresponded with the idea of bacteria on our food which can be described as acidic and poisonous!

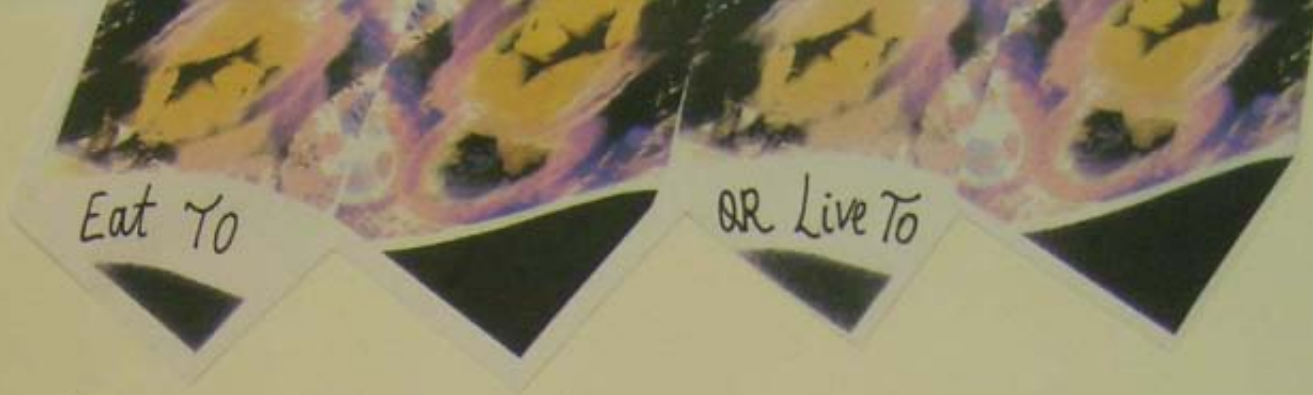
↙ Size - 1.6m x 1.2m

②

Shadow added underneath to see the text better.







↑  
This was my original copy of the design that I wanted to put forward as my final design, using photoshop technology. I went to explore different fonts and colours... as the font on here was hand-printed.



← I also wanted to explore with some fonts with the design (before it was duplicated and added with a penetration effect like above).

The idea was to see if the statement 'Eat to Live or Live to Eat?' would look better here or above!





## Evaluation

### Unit 6 – Develop Set Ideas

#### Introduction

The assignment is about developing set ideas that would be suitable for a chosen client, relating to the theme of "connect" or "connection". There were 3 clients that I could choose from: Regional Arts, Innovate Re-generate or Problem Solvers. Each client had a different need and/or type of venue, and my aim was to meet that client's criteria. In this case, I chose the first client, "Regional Arts" - for those who "wish to place their work in public or commercial settings. It specialises in site-specific projects in urban and rural landscapes and interesting or demanding interior spaces". My developed ideas for this unit will be therefore, targeted at this client who has commissioned me to create a fine art painting.

I decided after that my design brief would be based towards the new public library due to open in March 2009 in town, where there will be lots of people passing in and out. Moreover, the final outcome would be based onto a canvas sized 1m by 2m, big enough to exhibit at the library, for a "large audience" (visitors of the library).

#### Process

One of the first steps to the assignment was to create a weekly action plan that would address what I needed to do and complete each week. I also made sure that I understood what the design brief was about and that I knew the meaning of "connect" or "connection".

My starting point was to brainstorm different types of connections from reality and experience. This involved lots of observational, first-hand drawings that could spark up any inspirational ideas for my next sheet that could possibly lead to more ideas, suitable for my chosen client. In class and at home, I found different types of connections, both physical and logical. For instance, the iron chain (physical connection) and the eating tools (logical connection – used to eat food with) were objects I saw quite a lot in my daily life and could help trigger any inspiring thoughts.

I also started to research different types of connections that have been made through the history of Art, and tried to base the paintings around the context of "connect", to understand complex ideas of connections so that I can analyse my thoughts more easily within the process. I looked at different artists of various movements, including "Drowning Girl" by Roy Lichtenstein, 1963 (Pop Art) and "Narcissus" by Caravaggio, 1599. I focused on some aspects of the formal elements, such as colour and mood which I felt were important in creating any type of connection towards a public audience.

With more knowledge of what "connection" was, I decided on a starting point that I felt would contribute the most creative ideas later in the assignment. I therefore chose the connection of "food" (with reference to my starting point of a painted pomegranate, and the eating tools), as it seemed to relate to people in so many different ways...emotionally, logically and contextually (such as in relationships).

Again, I researched more artists' work but this time, relating more generally to food and discovered many paintings that somehow linked food to a certain scenario or time period, and outlined how food has been portrayed throughout the years. This really interested me as it helped widen my knowledge of the subject, and that I can narrate it in many ways.

I began to draw up a proposal towards the chosen client to explain my chosen "connection" – food and the format I have chosen to suit the actual place (the public library).

Immediately, I went to take photographs of all types of foods, including, desserts, fruits, cultural foods and seafood, that were taken either up close or wholly (for composition and scale). These photos assigned me to my next sheet "Ideas" where I studied many of these photographs with a range of materials: tonal pencils, acrylic paint and coloured pencils. I went to explore the texture, which I found, was a distinctive feature of the Dutch Still Life paintings that consisted of food items particularly used during the 1600's. I looked at paintings such as William Claesz Heda's "Breakfast of Crab" and studied the composition especially, to note down possible influences for my ideas. In particular, the peeling lemon became one idea for my next few sheets, as it showed how flesh and skin connected together.

To help me, I drew some colour scheme bars on the sheet, ready for my next sheet which would involve changing the colour scheme to suit a type of mood i.e. calm, angry or happy. I also annotated some possible thoughts next to my studies, for instance, I noted that I could merge the king prawns and egg tarts together to show the opposites of 2 types of textures (similar to that of Dutch Still Life, where rough, smooth or "shelly" textures were applied).

I quickly moved onto my "Developed Ideas" Sheet, which incorporated studies from the previous sheet but each into a canvas format, so that it'd look like a ready sample to be proposed to the chosen client. Some ideas that I recorded included the manipulation of king prawns into the egg tarts, dividing the fishes into 3 possible panels (of different colours and compositions) and a simple close up of the fruit study. I looked to see that each idea was unique and could at the same time, still apply to the theme of "connection".

Now that I had these ideas recorded, I went on to manipulate these studies further by using technology i.e. photoshop which helped me to create some really interesting effects quickly, such as stretching, distortion and repetition which took the realism away from the



✓ actual image. I particularly liked my graphic design of the merged king prawns and egg tarts, which unlike the painting, I used purple instead, to play around with the mood and technique. From my sample painting, I connoted that the mood was happy (yellow/orange colour scheme) whereas the graphic design, the idea was much more emphasised to the point that it looked as if there was bacteria on the food! The context seemed to be much more addressed to the wide public as not everyone particularly eats the same foods, however, we can argue that we all have the same chance to encounter bacteria in our foods...

1  
2  
sketch  
ne  
not  
sketches  
it really

Another idea I focused on a lot was the pomegranate, which I zoomed in close on, compared to the initial starting point. Technology was used here too but I also borrowed a book from the library called "Embroiderer's and Quilter's Sourcebook" by Angela Thompson. Although the textile designs were not specifically related to food, there was much inspiration that I gained from it, such as the idea of using relief patterns, and outlined designs.

## Product

For my final decision that I would propose to my client, I decided on the repeated pattern of the graphic design, involving the manipulation of the king prawns into egg tarts. I added the infamous quote, "Live to Eat, or Eat to Live?", and felt that this was the most successful out of all my ideas emotionally, contextually and logically. It imposed a clever question which I felt, would make people think about their connections with food and how important food was to them – for ideal pleasure or for survival.

Although the process was quite long and needed a lot of patience, I found that I profited a lot from the whole assignment as it improved my innovative skills to develop initial studies into further ideas that could become possible designs for anyone. I enjoyed the assignment as it allowed to me to think clearly about my thoughts and record them visually. At times, there were some difficulties such as finding specific research of art paintings of food, however in the end, I solved the problem successfully and managed to invent many ideas as the weeks went along. I stuck very closely to my action plan which was helpful in keeping in line with what my next steps were.

2  
A  
pinch

If I were to re-do the assignment, I would perhaps improve certain ideas such as the peeled apple which was influenced by the peeled lemons from William Claesz Heda's work. The idea could've been developed further such as using a distinctive background in contrast with the object, as the unit is called "Develop Set Ideas". Overall however, I believe that the design brief was analysed and solved in the end.

Both primary and secondary sources are well used to create images but not forms. Approaches and ways of working with media, materials and processes are clearly evidenced.

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark Awarded
a (AO1)	Use a <b>limited range</b> of primary and secondary sources with <b>some skill</b>  (0-2)	Use a <b>range</b> of relevant primary and secondary sources <b>competently</b> .  (3-4)	Use a <b>wide range</b> of relevant primary and secondary sources <b>confidently</b> .  (5-6)	Use an <b>extensive range</b> of relevant primary and secondary sources in a <b>highly effective and imaginative way</b> .  (7-8)	6 marks  (8)



A good range of mark-making skills are used, but there is no development work to show the exploration of object-making techniques. While the work shows evidence of a higher skill level than the mark indicates, the content of the portfolio is lacking in focus on object-making. The theme of structure is explored, but this does not expand beyond flat surfaces painted and assembled.

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark Awarded
<b>b</b> <b>(AO2)</b>	Use a <b>basic</b> range of formal elements, mark-making and object-making techniques with <b>some skill</b> .  (0-6)	Use a <b>range</b> of combinations of formal elements, mark-making and object-making techniques <b>competently and with skill</b> .  (7-12)	Use a <b>wide range</b> of combinations of formal elements, mark-making and object-making techniques <b>confidently and creatively</b> .  (13-18)	Use an <b>extensive range</b> of combinations of formal elements, mark-making and object-making techniques <b>imaginatively and innovatively</b> .  (19-24)	<b>12 marks</b>  (24)

The work shows an excellent understanding of how to communicate fluently using 2D visual language creatively, but as there is very little evidence of the use of 3D visual language the mark cannot be taken into Mark band 4. The only evidence of work exploring 3D is an architectural photograph used to make a stand up screen-shaped painting (Slides 27,28).

If there was no evidence of work in 3D the mark would have remained in Mark band 2.

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark Awarded
c (AO2)	Show a <b>basic</b> understanding of how to communicate using 2D and 3D visual language.  (0-4)	Show <b>competent</b> understanding of how to communicate using 2D and 3D visual language.  (5-8)	Show <b>confident</b> understanding of how to communicate <b>effectively</b> using 2D and 3D visual language.  (9-12)	Show excellent understanding of how to communicate <b>fluently</b> using 2D and 3D visual language creatively.  (13-16)	12 marks  (16)



Appropriate specialist terms are used consistently and the response shows good focus and organisation. The analysis of the work of others does not include any examples of 3D Visual Language. Spelling, punctuation and the rules of grammar are used with considerable accuracy.

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark Awarded
d (AO3)  QWC (i-iii)	<p>Basically analyse and describe how others have used visual language.</p> <p>Basically evaluate how they have used visual language in their own work.</p> <p>Uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy.</p> <p>(0-3)</p>	<p>Competently analyse and describe how others have used visual language.</p> <p>Competently evaluate how they have used visual language in their own work to develop meaning.</p> <p>Uses everyday language but there are occasional uses of specialist vocabulary. The response lacks clarity and organisation although some attempt at focus is evident. Spelling, punctuation and the rules of grammar are used with occasional accuracy.</p> <p>(4-6)</p>	<p>Confidently and systematically analyse and describe how others have used visual language.</p> <p>Confidently evaluate how they have used visual language in their own work to develop ideas and meaning.</p> <p>Uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy.</p> <p>(7-9)</p>	<p>Analyse the work of others <b>thoroughly</b> and <b>in detail</b> and <b>clearly</b> and <b>fluently</b> describe how others have used visual language.</p> <p>Evaluate <b>creatively</b> and <b>in depth</b> showing <b>high levels of understanding</b> of how they have used visual language in their own work to develop ideas and meaning.</p> <p>Demonstrate clear intention of purpose.</p> <p>Uses appropriate specialist terms consistently and the response shows good focus and organisation. Spelling, punctuation and the rules of grammar are used with considerable accuracy.</p> <p>(10-12)</p>	<p>10 marks</p> <p>(12)</p>

# Final Mark 40



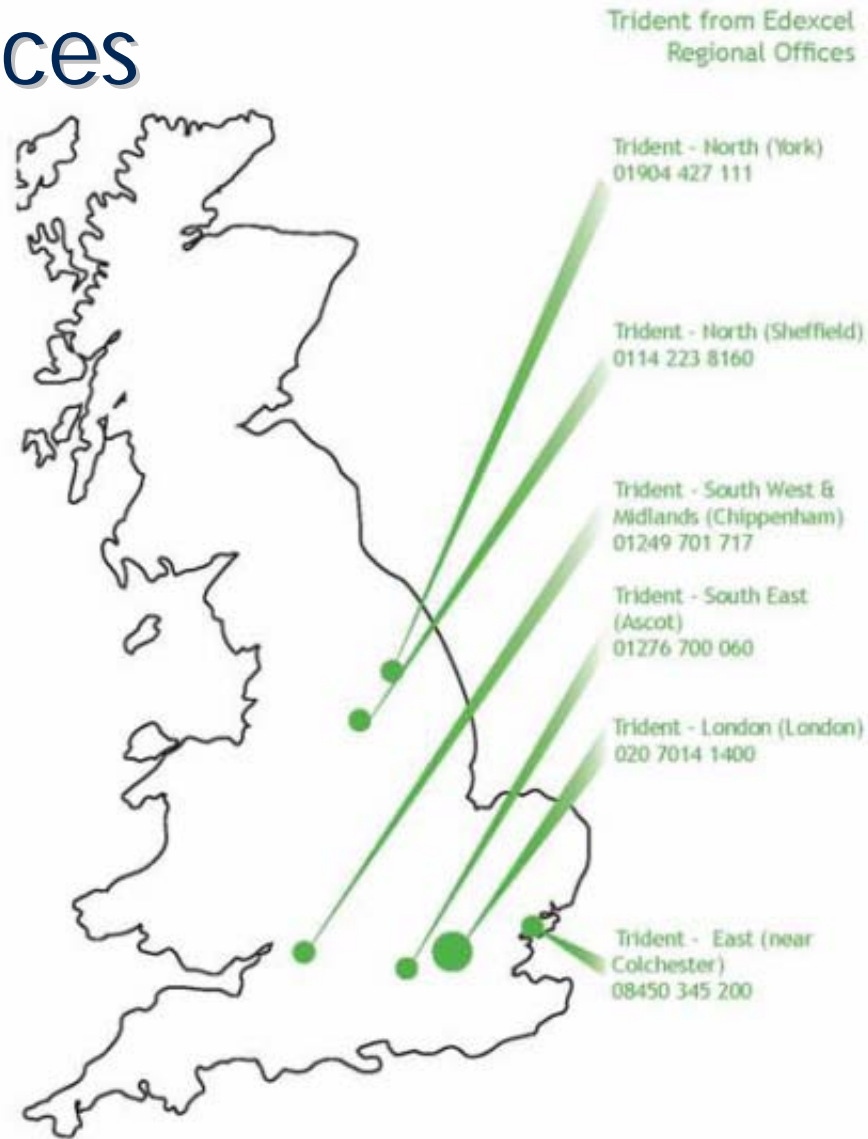
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- Extensive consultation taught us that customers want access to experts to help with subject specific queries
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- Information on all our subject experts will be made available on the Edexcel website so customers can see who they are dealing with
- Ask the Expert will be complemented by online subject support information and teacher forums, enabling peer-to-peer support