



GCSE ART
UNIT 2 - EXAM

SKETCHBOOK WORK & PRESENTATION

Installations

I chose to research installations because they stood out to me. It's art that people can be immersed in, and an aspect of 'kaleidoscope' that I wanted to explore was the idea of dreams/parallel universes. I love the idea of a person lost in, or even journeying to, another colourful and surreal world. I found 4 comparable installations.



Fata Morgana
(Laura Buckley)

- Even regular shapes
- Like a giant hexagonal kaleidoscope
- Different effects or 'worlds' created by the video screens in the centre.
- Inside light source
- Set up inside buildings as part of gallery shows

'Fata Morgana' is a type of mirage caused by natural atmospheric ducts that bend light. It can distort and reflect objects on the horizon. What I love about this art is the huge mirror panels that are influenced by the video panel in the back of the tunnel. They create a clear and never ending space made of patterns or real world images. This possibility is like a simulator that lets people float amongst clouds that are hardly distorted. Also, the symmetry means that it's even harder to determine which way is up. It is far more immersive than the others.



- 'Tunnel Vision' is an installation made from a large shipping container.
- It is the perfect size for one person to walk in and it's a very individually experienced work.
- Every part of the tunnel is influenced by the person's movements and the colours they're wearing.
- Outside light source
- Colours solely made by people/objects within.
- Irregular triangular mirrors



'Tunnel Vision'
Masakazu Shirano/
Sayo Miyazaki



Like all of these installations, the perception of space is changed by the mirrors. However, here, the size of the installation is far harder to determine from the inside.

- Inside light source
- Mirrors are far out of reach/above heads
- Available to the public

- Irregular triangular mirrors
- Different atmospheres created by lighting within.

'Light Origami'

'Light Origami' is also created by Masakazu Shirano (✎) but has a large floor space made of flat mirrors and controllable lights that influence the atmosphere of the space.

The 'pod' was installed in busy cities. I love how this space is not busy or crowded, but means for people to be comfortable and take time to enjoy the art.

This entrance to a plaza in Tokyo, Japan allows members of the public to experience the art.

This installation is unique in the way that it skews the perspective of real world objects and people, like a parallel dimension reflected above the public's heads. When the plaza is busy, the movement of everyone together creates a unique, changeable art piece that only becomes still when no one's around.

I like this photograph especially because of the contrast between the girl and the huge reflections above her reach.



- Irregular triangular mirrors
- Only reflects current surroundings
- Not all encompassing, only covers ceiling
- Available to public
- Mirrors are far out of reach

Tokyo Plaza
Omotes-
ando
Harajuku
(Hishi Nakamura)

A01 - Show your research into your art or design area and the visual ideas that have inspired you

Meeting Objective 1

Meeting Objective 1

You need to analyse and understand these contextual sources, and develop your ideas in a personal way. Don't just state facts that you have found out. Relate what you have found out to your own ideas and experience.

Checklist

- Have you demonstrated what the starting point, theme or brief means to you personally?
 - Have you established a link between the starting point and your chosen sources?
 - Have you reflected your understanding of the social and cultural context?
 - Is there a clear link between your sources and your own work?
 - Is it clear what ideas or techniques from your sources you have developed?
- * Make sure you clearly annotate what is your work and what comes from other sources**

AO2 - Refinement of ideas and techniques can be shown through your selection of different media to explore similar compositions.



ASSESSMENT OBJECTIVE 2 IS ABOUT REFINING YOUR IDEAS THROUGH SELECTING AND EXPERIMENTING WITH APPROPRIATE RESOURCES, MEDIA, MATERIALS, TECHNIQUES AND PROCESSES.

Your choice of resources should be linked to your understanding of the media and materials used by artists and designers. Practical experience and experimentation will help you understand the possibilities of various media and develop your technical skills.

You don't have to use all the different ideas and methods that you have explored, but your final work should be developed from or link with your studies in different media. It is important to show that you have experimented with processes and techniques, so you should present your samples and studies carefully in your workbook, journal or on mounted sheets.

You should make it clear how and why you have selected and used particular materials and working methods. For example, you could present examples of artists' work alongside your own studies. You could explain the connection in written annotations.

Checklist

When using your discoveries in media, materials, techniques and processes have you:

- **selected and presented your studies carefully?**
- **made use of your discoveries?**
- **made clear links between your work and that of other artists, designers and craftspeople?**

Robert & Sonia Delaunay



Things I kept from the inspirations:
 movement from a central point.
 use of black to tie pieces together
 straight lines against circles
 busy and abstract composition
 bright tones
 no shading/variation of tone in a section
 use of monochrome in colour

Sonia
 More simplistic
 less colour variation
 All curved lines (except for straight lines that split the piece)
 Muted tones
 imperfections
 - uneven lines
 - cracked circles

Robert
 More detailed - with 'stripes'
 MORE STRAIGHT LINES USED eg. RAINBOW FROM CENTRE
 exact and precise
 Very bright tones
 Looks very perfect and planned out

COMPARISON
 Bold, bright opaque, flat colours
 Use of circles
 Use of black to tie pieces together
 Unusual colour combinations
 founded theorphism movement
 Atmosphere of energy + movement



Presenting your own work alongside that of inspirational artists and designers can help explain your visual choices



Here, I have recreated one of Sonia Delaunay's paintings that she created using oil on canvas. (However, she also used gouache for many paintings). I used acrylic paint, which gave the bold, single toned colour and definition between the shapes.

My work inspired by the Delaunays' work

I found that when painting this piece, my estimations of colour were often wrong. I discovered that rather than extremely bright/vibrant tones, this piece used more pastel influenced tones which gives it a lighter feel than most of Sonia Delaunay's work. I achieved this by using a cream tone to mix in with bright colours, muting them and lightening them.

I like the imperfections in Sonia's painting, like the patches in the paint and wobbly circles. I think it gives the painting life and makes it quirky and carefree, not serious but fun to look at and paint. I also think the sparing use of black is really effective and brings the painting together.



I chose this painting because it is more symmetrical than most of Sonia Delaunay's work, with the many circles originating from a central point where the lines cross exactly. Many of the circles are almost complete in shape and they create a layering effect that gives the impression of movement clockwise. I think they're very bold and loud, especially with the contrast between the bright red/orange and the cold blue tones. The single bright white segment reminds me of a shaft of light.

Things I changed:
 I used watercolor which gave a more translucent effect - less crisp than Robert's
 Use of the colour purple
 a balance between simplicity of Sonia's detailed Robert's work
 more 'softer' colors
 eg. pink, the purple



BIRO / COLOUR PENCIL / INK

5 MINUTES

OIL PASTELS

TWIG + INK + BRUSH

ACRYLIC

30 minutes

Meeting Assessment Objective 3

ASSESSMENT OBJECTIVE 3 IS ABOUT RECORDING YOUR IDEAS, OBSERVATIONS AND INSIGHTS. THESE CAN BE VISUAL, WRITTEN AND IN OTHER FORMS.

You should work from a range of experiences and stimulus materials, as each of these could lead you to different ways of developing your ideas. You should reflect upon your work, and consider what you have achieved at each stage and what you will do next.

Evidence of your understanding and intentions can be shown by the ways you use media, materials and processes, as well as in the ways that you develop your ideas, skills and techniques.

You should demonstrate that you have reflected on how you developed your ideas. This should be based on your selection of media, sources and contextual material. You need to show you have understood the formal elements in your own work and that of others. You should also consider how you could develop your ideas further on the set brief or theme.

Checklist - When recording ideas have you:

- collected images to show your inspiration and stimuli?
- made use of drawings, sketches, jottings, photographs and experiments with different media?
- annotated images to explain how they fit into your development process?
- demonstrated your understanding through correct use of art and design vocabulary?
- shown experimentation and selection of the most successful results for your project?
- organised your recordings and presented them to show and explain your decisions?
- clearly linked all of your work to your starting point?

I was very lucky to get this photo when the lighting was right. The photo really shows the iridescent wings with sharp clarity so I wanted to keep that when editing.

Obviously the background is not ideal so I selected the butterfly, then increased the selection so everything around it could be edited.

To use two different effects on the background I duplicated the background layer. On the back-most layer I used a 'blurring' filter which created a 'gloomy' atmospheric contrast to the clear butterfly.

To tie in with the kaleidoscope theme, I used the mandala effect on the second background layer, turning the opacity down.

Using the dissolve tool at this point and the subtle background patterns.



To take this picture of May flowers, I used the macro effect on my camera. I really like the way the lighting shows the thinness at the petals as it partially shines through.

These flowers stood out to me because of how colourful they were. The contrast between the orange and purple was eye-catching.

When editing, I wanted to focus on the whole flower in the foreground. I used the 'mandala' effect with the centre of the filter in the corner of the image.

I used a light filter to create a magical effect.

I really pleased with the outcome because although the colours are realistic, the overall effect created is like an alternate dimension with skewed perspective. The tilted frames may create movement.



To correspond with my theme I decided that to emphasize the intricate butterfly wings, I would edit for brighter colours.

I wanted to create a 'fantasy' effect. I selected the butterfly wings and adjusted the colours to a bright purple, then increased the selection to change the colour of the leaves to an almost unnatural yellow tone to make the wings stand out. For a magical atmosphere, I used a light overlay effect.

For this plant photo I wanted to utilize the layers of leaves.

To add more layers from the central point, I duplicated the layer.

With the back layer I used the 'ring' effect which I discovered created a hole, pushing the image to the edges of the frame. I repeated this for each layer.

to a lesser extent to create a staggered effect. However, the background was unwanted so I masked the layers after erasing around the leaves.

Using the new plant I added the background images, one with the 'ring' effect and lower opacity. This fitted with my other photos by creating a dream-like atmosphere.



I like the composition of this photo, with the butterfly hidden in the leaves, undisturbed.

I didn't change the colour, they were already interesting with the bright green against the red and white of the wings.

I experimented with the 'kaleidoscope' effect in the editing software. I found that the central point of the butterfly could be reflected in several ways so I duplicated the image into several layers.

With each layer I put the central point of the filter in a different area. Then, I adjusted the opacity of each layer, making sure that the original butterfly was the clearest and boldest.

I really like the hints of red and white which create patterns around the centre.

Photography

Annotating photos, drawings and other work is a good way to record how they fit in your process and to reflect your insights about Art.

DESIGN IDEAS

ANNA GREGG
digital art with perfect symmetry

- flat colours - black
- bold & bright
- crystal like geometric theme
- depth created by varying tones of one colour

DESIGN ONE

- Young child entering another world doorway - filled with white light, silhouette of child against door.
- very bright, rainbow theme
- reflection of door light in some panels
- panels have different patterns in some are black colours (Anna Gregg)
- could have door opened up, slices of light
- child in white to contrast against background
- could be diamond pattern from a central point

DELANNAY'S (SONO)

FAVOURITE IDEAS

- Concept of Design 1 + fragmented pattern
- Background of Design 2 can incorporate Hirst's butterflies
- Bright colour scheme at Anna Gregg's work

PATTERN STRUCTURE

- Overlapping circles & lines or natural patterns
- fragments triangles
- Central Mandala (Hirst)

DESIGN TWO

Ruby Jones (Eubjamesp80)

- Portrait - realistic, of young woman
- soft colours - could be pastels or acrylic paint
- translucent effect
- pattern in circles in background and overlapping the face
- soft focus
- lighting effects
- no dramatic colour contrast

Nature's patterns

HIRST

DESIGN THREE

- Upper torso of person - Black + white to contrast against bright background
- Delannay's style, but giant shapes filled in with other patterns - nature/butterflies
- could be reflected stronger link
- triangulated patterns for kaleidoscope link

Idea of girl filled with kaleidoscopic shapes and colours

- black background so girl and colours glow against it, show light from within
- could be any body part eg torso
- could be realistic person or porcelain type - all

To present a personal and meaningful response you need to show the development of your intention throughout your work, not just in your final piece

ASSESSMENT OBJECTIVE 4 IS ABOUT PRESENTING A PERSONAL, INFORMED AND MEANINGFUL RESPONSE, FROM YOUR INITIAL RESEARCH THROUGH TO THE FINAL PIECE. YOU NEED TO DEMONSTRATE LOGICAL AND CRITICAL UNDERSTANDING AS YOU RESPOND TO YOUR THEME.

- You must show that you have understood the theme, and that you have an understanding of the way artists, designers or craftspeople work. You need to demonstrate this understanding in your research and development studies, as well as in your final piece.
- To make a meaningful response it is important to demonstrate that you have selected suitable source material and media. You need to make connections between your work and suitable contextual sources. You should record your ideas as you develop them into a completed final piece.
- Organise your projects so that the development of your ideas and the connections between all the elements of your work are made clear. There should be a visual 'journey' from your starting point through to your final piece that demonstrates your understanding of your particular area(s) of art and design.

final design

Write the design brief, sketch, and develop the design. Then the final piece is made. It is a mix of all the things you have learned in this course. Think of the design as a story. The design is the main character and the brief is the plot. The design is the main character and the brief is the plot.

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FINAL DESIGN IDEA



Make it clear how your final piece follows on from your development and preparatory work

final design cont.

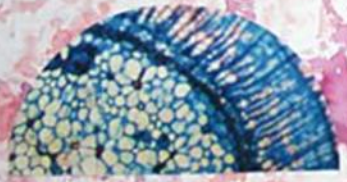
Showing clear links between your starting point, sources and final piece will help show how successful your project has been

My final design incorporates the inspiration I got from all three of my research sheets.

Initially I was going to paint the figure's silhouette into the work but now my artwork in 3D, I may put the figure in the bottom mirror, perhaps a Lego figure etc. to show how it could be an installation like Laura Buckley's work, with people walking in around it.

If my piece was around 1m in height, I could definitely create the scale I want compared to the tiny figure.

I will use colours from this artwork by Anni Greig



Reference photos I will use ... →



• Single geometric shapes in block colours
- pastel colours from the main piece



INSTALLATIONS



+



• Equilateral triangle cut from MDF board
- painted on in acrylic

• 3 x mirrors around edges (possibly mirrored acrylic - can cut in school + cheaper)
- mounted on
• 3 x long rectangular boards w/ outsides painted in acrylic (only 2 sides)

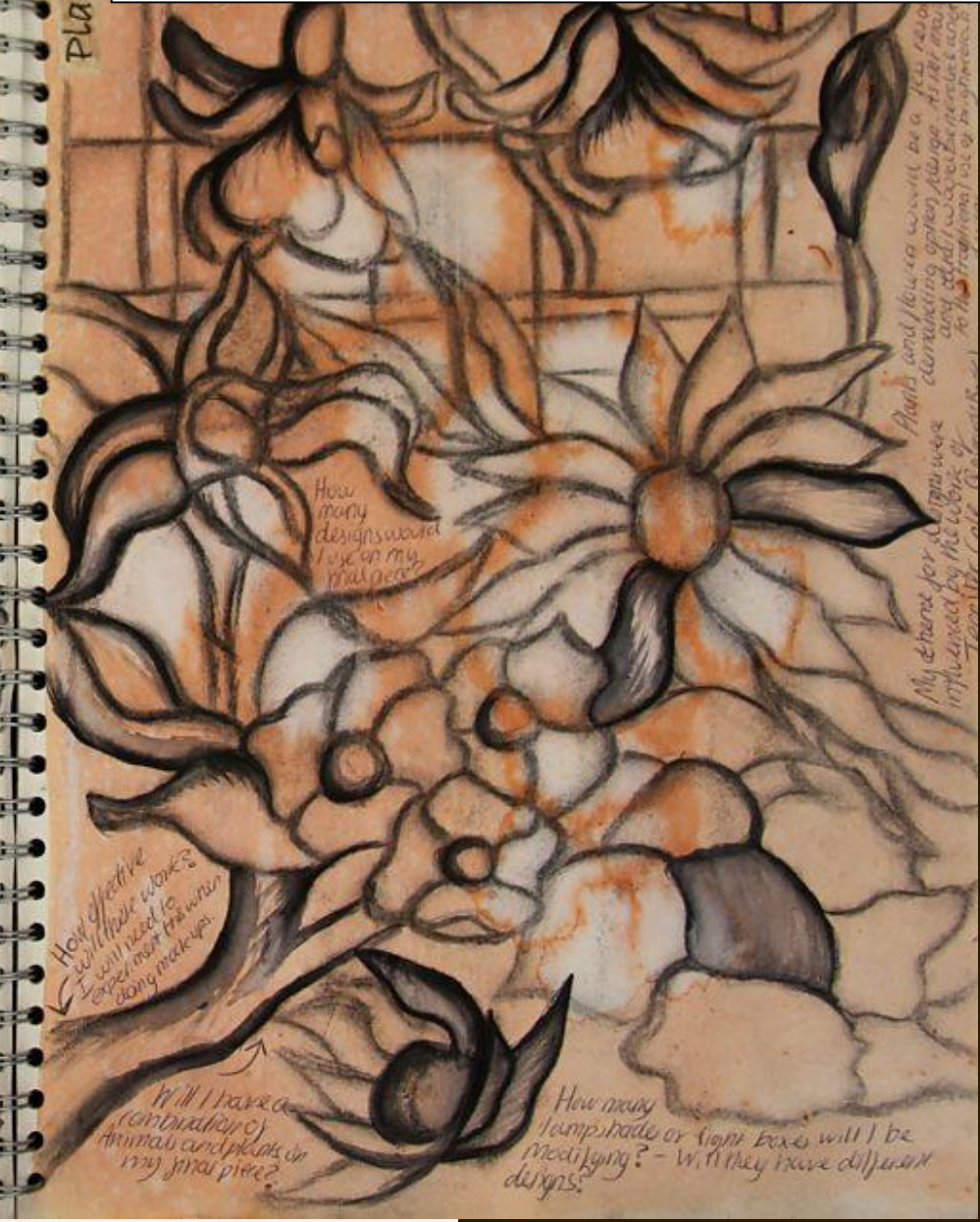


Present your work in a way that focuses on your visual work and in a style that complements your subject and technique

Woodland and Wildlife Designs Simple Template Designs



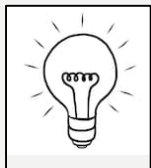
Animals
Plants



Presenting your project

PRESENTING YOUR PROJECT

- You should put together a body of work that reflects your progress through your project. It needs to show the journey from your initial theme, brief or task through to your finished piece.
- You can present this work in a range of ways, for example a sketchbook, journal, design workbook, a collection of sheets or a digital presentation.
- Choose a format that works best for the area you are working in and which will most effectively show your skills. Decide on a style for your presentation that works with the style or theme of your work. For example you might choose a very orderly, geometric layout or a loose and flowing organic arrangement.
- Once you have chosen a format and style of presentation, stick to it. This will help your work seem consistent. However, make sure that your work is shown in a way that is varied and visually interesting. Try altering the position, size and number of images across different pages, sheets or slides.
- Don't spend a long time thinking about fancy layouts, backdrops or decoration. The aim is to present your work well rather than dressing it up



Your work needs to be personal, so make sure you explain what the theme or other starting point means to you, and show how you have developed your own individual visual language

WHAT TO INCLUDE...

Concentrate on your visual work to explain your project. Select images that tell a step-by-step story of how you got from your starting point to your final piece.

Not everything you show has to be finished or perfect. Including tests and experiments is often the best way of showing your decision making and development.

Charcoal, pen and pencil drawing on parcel paper of some flowers and shells. Showing the range of your experiments can help explain your choices, even if they are unfinished.

Don't include everything you did. If you aren't happy with the quality of something you did you don't have to use it. It can sometimes be useful to show less successful work if it helps explain why you chose a different idea or technique.

For any images you are thinking of including ask yourself:

- Is this a good reflection of the quality of my work?
- Does this help tell the story of my project?

If you can't answer yes to one or both of these questions, you might do better to leave that image out.

Notes and annotation

Use notes and annotation to support your visual work. Don't use annotation to describe what can be seen. Use it to explain:

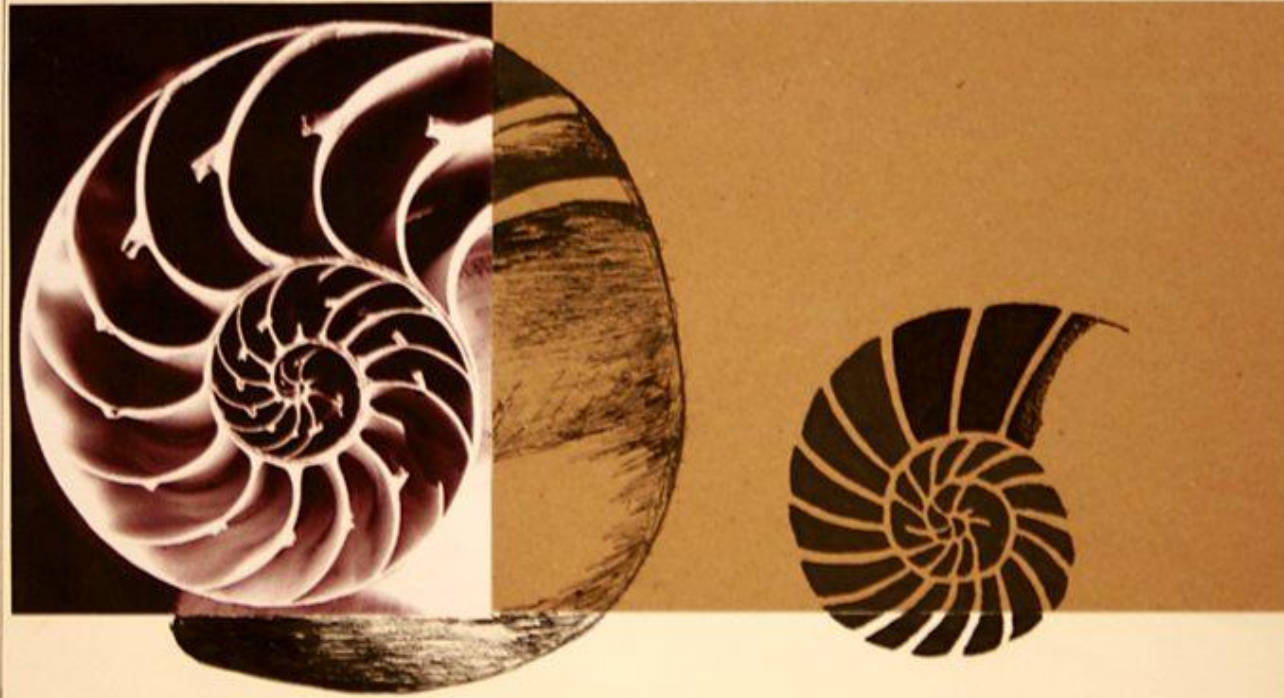
- where an image fits in your process
- what you were trying to achieve
- how successful (or not) it was and why
- how this led to your next steps

Don't let your notes distract from your visual work. **Avoid fonts or handwriting that is so large, colourful or detailed that it grabs all the attention.** Keep your notes neat and small. Think about where to put them, so that it is clear what image they refer to and so that they fit with your overall presentation layout and style.



Extended drawing

In this piece I focused on texture and form to convey the natural structure of the object.

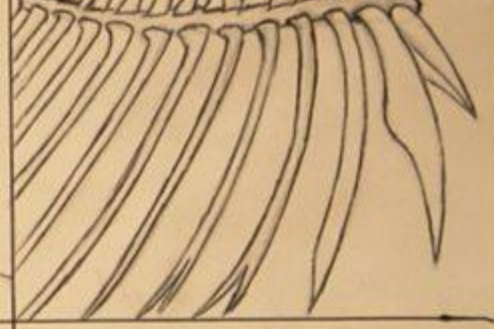
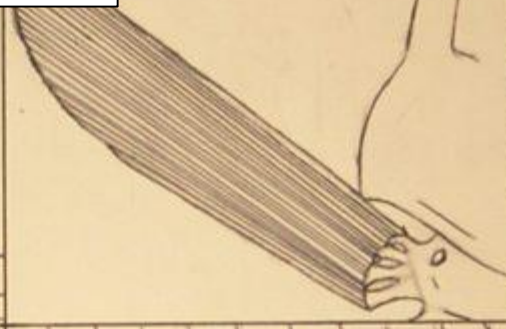
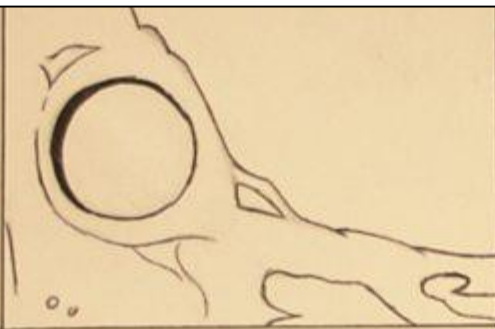
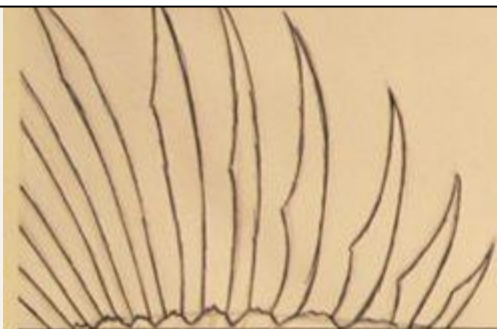


Make sure what you have written makes clear sense and that your spelling and grammar are correct.

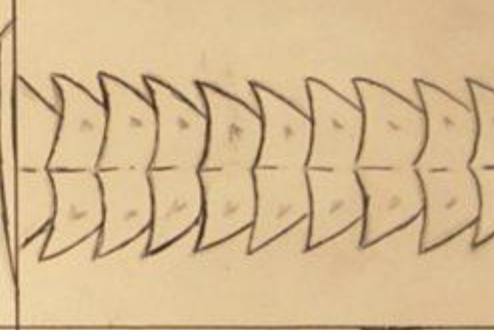
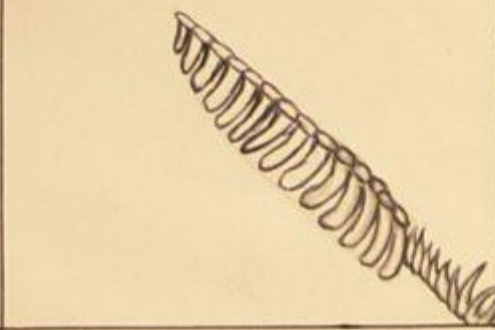
I expanded on this by creating an articulated graphic which shows how each section interlocks to create a shell like structure.

Drawing

Drawings for design might concentrate on simple shapes and details



In this looking for detail I used all of my previous inspirational images, combining them on a sheet to create a series of forms



My first two designs originated from my looking for detail piece in which a series of articulated shapes create form

My next set of designs are based from fish bone structure. The use of spinal and fin structure create a series of modern, organic forms

The final three sketches are taken from the bone structure of a snake. The articulated spinal structure creates contemporary forms.

Looking
for
Detail

Drawing for photography could involve marking areas of highlight or shadow that you plan to light differently

DRAWING...



Whatever area of art and design you work in, you must show evidence of drawing as part of your development process.

Drawing does not have to mean producing sketches or detailed studies using pens or pencils. Your focus should be on using drawing skills for different needs and purposes, appropriate to the context.

Different areas of study and different projects could involve very different types of drawing. Examples could include:

- Making analytical drawings, expressive sketches or thumbnail compositions using pen, pencil or charcoal for drawing or painting
- Drawing and manipulating patterns through drawing or using design software in printmaking or textile design
- Producing rough drawings of layouts, altering marks, line and shapes and experimenting with design software in graphic communication
- Creating sketch models, maquettes and sculptures to explore space and form in three dimensional design and sculpture
- Producing perspective drawings, technical drawings and three dimensional models exploring space and form for architecture, interiors or product design
- Experimenting with form and pattern using embroidery and stitching, or sketching designs using fashion templates for textile design
- Exploring mark making to create patterns, decorate or alter the appearance of ceramic surfaces
- Drawing studio set ups, creating compositions with light pens, drawing over printed images or working with image manipulation software for photography

PREPARATORY WORK

Preparatory studies should include observational drawings, photographs, artist research, experiments and ideas for how you plan to develop your initial work into your final piece.

- Use good quality paper - this will make a real difference to the standard of your work.
- Work in a methodical way through your project.
- Use a variety of materials when drawing from observation - pencil, pen, chalk, oil pastel and watercolour, for example.
- Be imaginative with the layout and presentation of your work.
- Annotate your work to describe why you have done things and how you could develop them further.
- Make sure your work links to that of other artists.
- Make sure you note where an image has come from if you have found a relevant photograph on the internet or in a magazine.
- Experiment and take risks.
- Spend time considering your final piece. Try a wide variety of design ideas and experimentation to refine and improve your ideas.
- Don't throw anything away. All the work you do - even unfinished pieces - could be important to demonstrate an understanding of the assessment objectives.
- Make sure you have covered the first three assessment objectives within your sketchbook work.

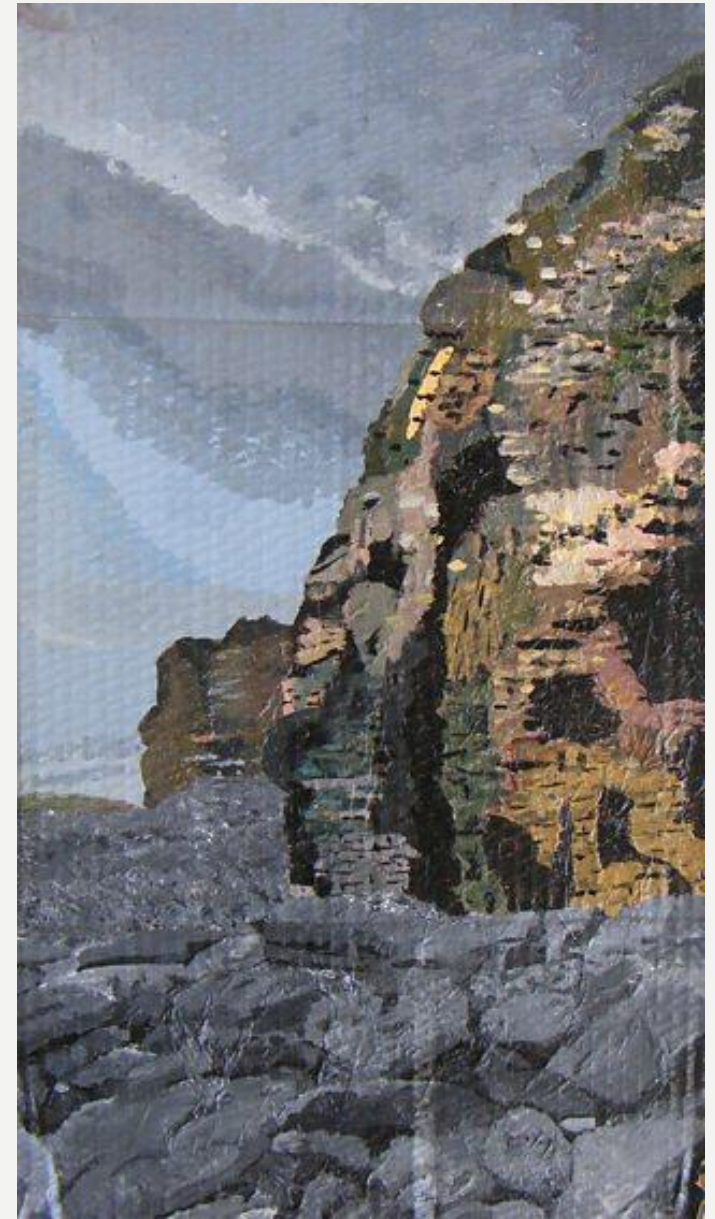


Preparatory work should show that your experiments with media and composition have helped lead you to your final response.

PERSONAL RESPONSE

All of your preparatory work leads up to your personal response or final piece. To make a successful final piece, you must:

- Clearly link your final piece with your preparatory work.
- Make sure your final piece links to your artist or designer research.
- Finish all of your preparatory work before you start your final piece - **it's worth a lot more marks.**
- **Make sure your personal response isn't simply a larger version of your preparatory work.**
- Review and refine your ideas so that you are completely happy with them.
- Complete your experiments with materials, composition and construction so that you feel in control of what you are doing before you start your final piece.



There should be a clear visual link between your preparatory studies and your final work

FILM CLIPS TO HELP AID YOUR UNDERSTANDING....

You can skip through the following clips to get the information you need...

- <https://www.youtube.com/watch?v=VileWc0JlL0>

Above is a 14 min YouTube clip of a GCSE art book and loose work which was awarded an A*.

- <https://www.youtube.com/watch?v=avQHy6XYZAs>

Above is a 28 min YouTube clip of a GCSE art book which was awarded an A* but also A Level work.

- <https://www.youtube.com/watch?v=3mEDh7yI0SU>

An art students exam filmed.

If you need my help – email me Hillm98@hwbcymru.net and I will get back to you as soon as I can.