



UNIVERSITY *of* CAMBRIDGE
International Examinations

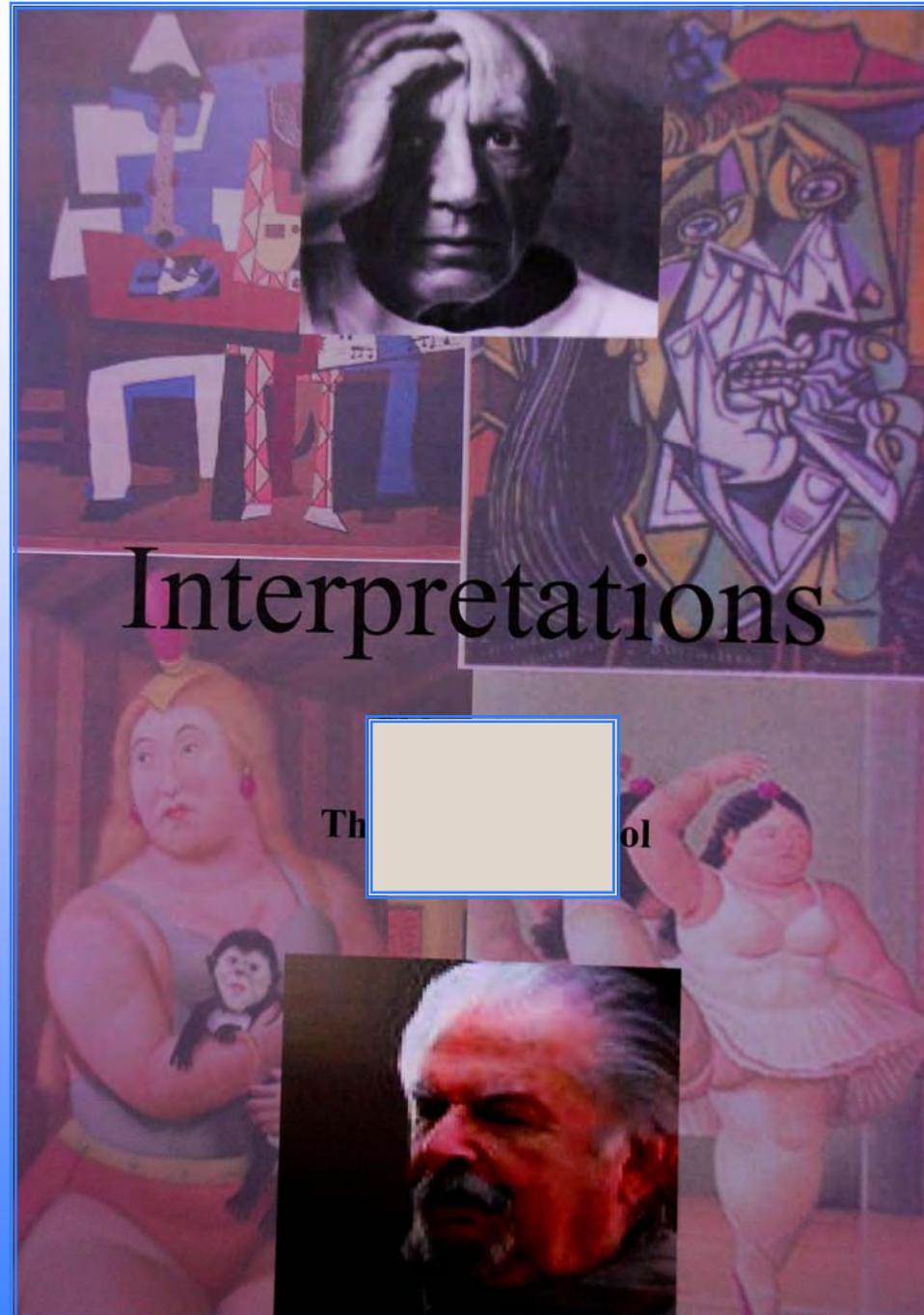
0400 IGCSE Art and Design

Paper 3: Critical & Historical Assignment

Standards and Exemplar June 2010

Exemplar 91

AO1	GATHERING, RECORDING, RESEARCH AND INVESTIGATION (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	18
AO2	EXPLORATION AND DEVELOPMENT OF IDEAS (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	18
AO3	ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	19
AO4	SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	18
AO5	PERSONAL VISION AND PRESENTATION (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	18
TOTAL MARKS		100	91



Introduction

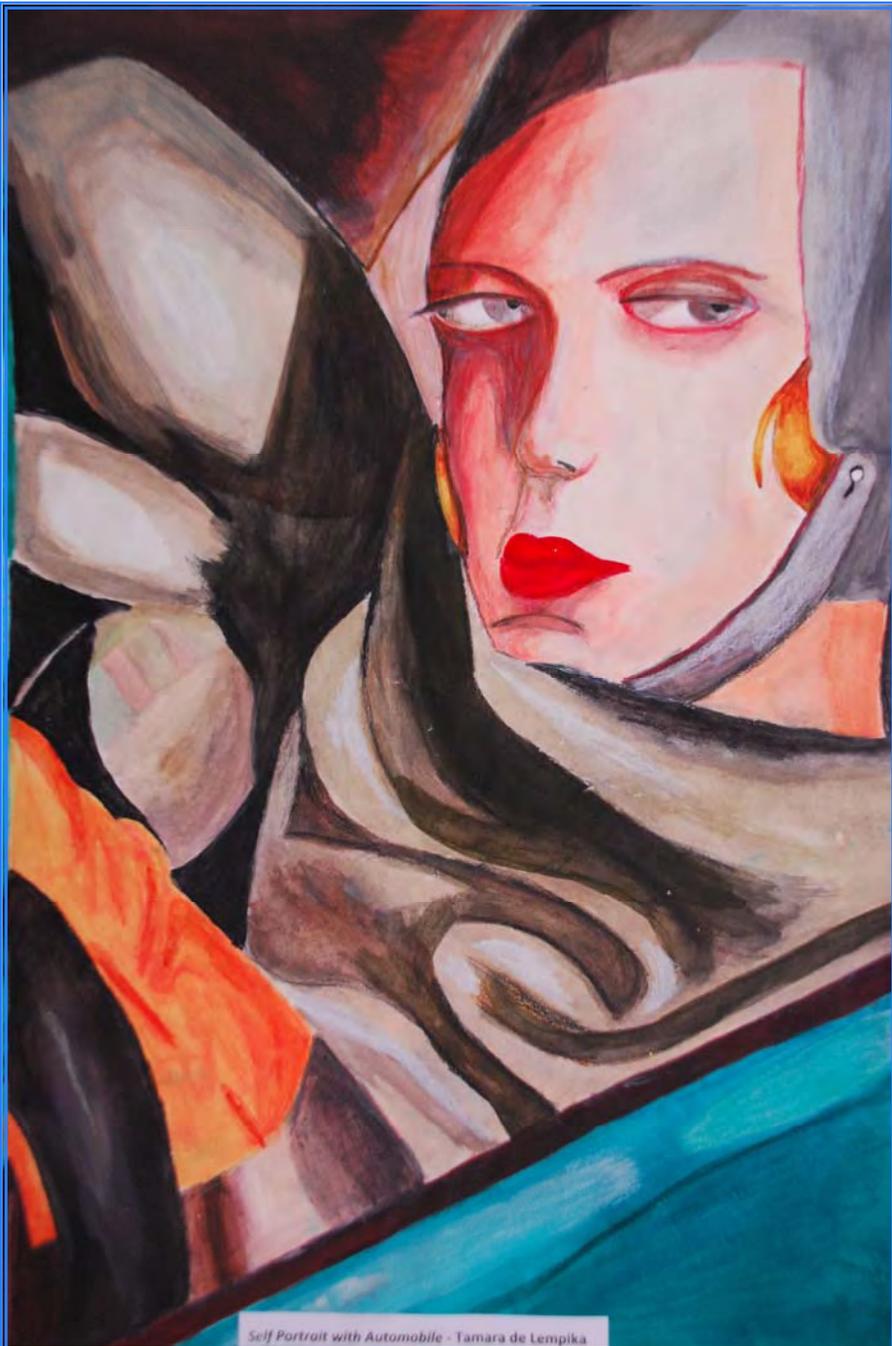
In this essay I am analyzing the works of Pablo Picasso and Fernando Botero. I chose their work because both of them represent people, more specifically women, in their very specific techniques. Both artists deform human images to the extremes. Picasso uses cubism to make a powerful impression on the spectator, also involving colour schemes that create an atmosphere. Similarly, Botero enlarges bodies to a big scale also producing a strong effect in the eyes of an admirer. I will look at how the use of their mediums creates a good effect in the painting and how I could use these ways in my own artwork.





Dancer at the Bar - Fernando Botero

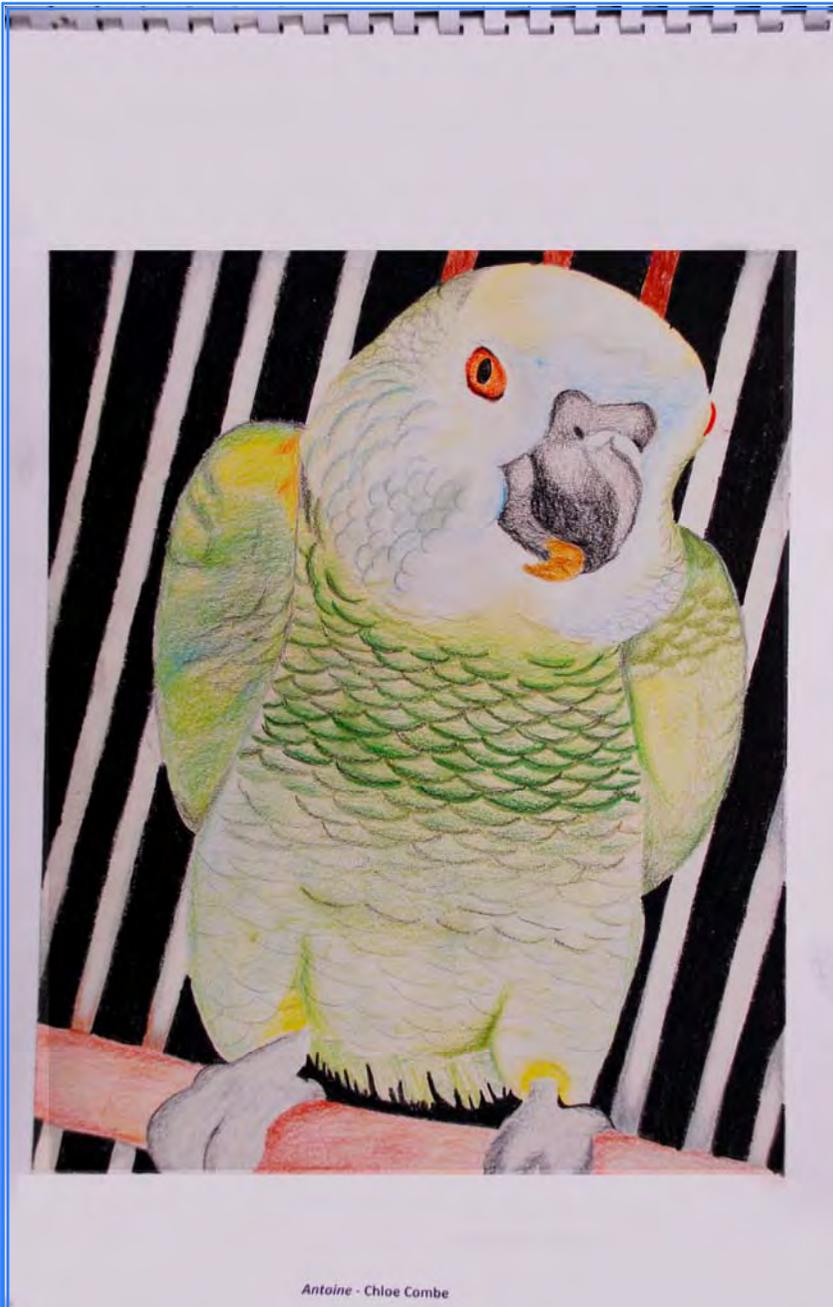




Self Portrait with Automobile - Tamara de Lempika



Vanity Fair - Chloe Combe



Antoine - Chloe Combe

Conclusion

In my essay I have looked at the different works of Pablo Picasso and Fernando Botero. I chose these artists because they caught my eye with their originality and their ability to make their work stand out. I found that reproducing their work was very interesting as I analysed their style and technique. I got to try out different mediums that I had never used before. By doing the artwork, I was able to realize that there were many details so often overlooked. I hope that in the future I will be able to apply what I have learnt to my work. I hope you have enjoyed my essay and the artwork that goes with it.

Exemplar 84

AO1	GATHERING, RECORDING, RESEARCH AND INVESTIGATION (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	17
AO2	EXPLORATION AND DEVELOPMENT OF IDEAS (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	17
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AO5	PERSONAL VISION AND PRESENTATION (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	17
TOTAL MARKS		100	84



City Night Lights

Introduction

My critical and historical assignment theme is based on city night lights. I discover the subject of light reflections at night to be interesting. When coming to look at light reflected on the river Nile or in general, lights in busy areas of Cairo, I saw that it creates a lively atmosphere. Soon after I discovered that an Egyptian artist, Mohamed Abla has work done on city night lights. I then came to look at his work and found that it was appealing to me. I liked how he used a very free and loose style which made the painting very lively and exciting. The choice of colours the artist uses was strange to me at first but then I got to understand his many choices of colours made the painting more realistic. The artists work is varied in technique, style and composition like seen in his following paintings.

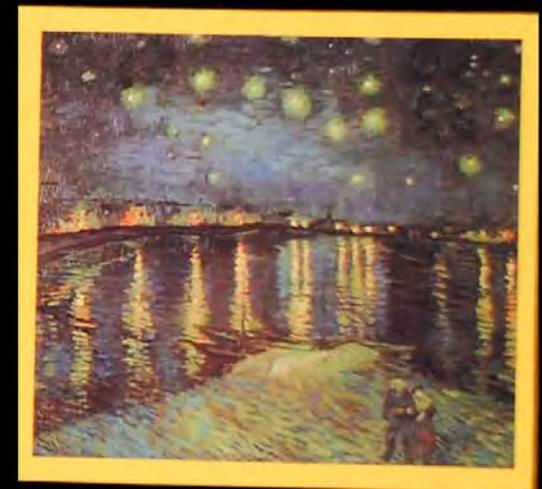


The third painting is about city night lights and it is in the second exhibition. I find that it was my favorite from all the works he had done in that exhibition because the painting itself seemed to be done in a very blurry technique, I also felt the artists choice of colours were outstanding and that what may have seemed risky at first resulted in a fine colour scheme at the end. I felt it was something different from all the works of other artists and that it did not require detail but showed the actual atmosphere and movement of the area. Also I learnt from the artist, that each of his paintings requires a lot of prep work before he could actually produce the final piece and that the artist actually had to sometimes repeat his final pieces. Here the artist has used acrylic as his medium.

The first painting is from an exhibition called nostalgia. I felt that the artist was setting the scenery at a past moment in time. Since he only used black and white colours, which seemed to contrast very well together. He also mixed the colours to make different tones of grey to show the shading. I felt that the composition of the picture was very simple and I feel that's what made the picture stand out nicely.

The second painting is also from the same exhibition. Here the artist has added colour unlike the first painting even though they both were from the same exhibition. I felt the artist has worked in a more detailed and neat style than his more recent painting from the city night light exhibitions. I think he showed a rather simple view of people's life in everyday scenes rather than more formal paintings or portraits.

Overall I think even though the artist will be focusing on city night lights as his main theme at the moment, he likes to work in many different media and different styles focusing on different elements of art.



Interview:

At the start of the project I got the opportunity to meet with Mohamed Abia at his studio. I had the chance to see his work for his upcoming exhibition and to be able to interview him. This was the second exhibition for him to do about city night lights. He began his career 30 years ago. He has won many awards and has many articles written about him while also appearing on TV. The artist projects his own work by working looser to show free movement. He also does that by using abstract colours. One of the many inspirational artists Mohamed Abia admires is; Anselm Kiefer who also uses the same technique.

The artist was very thrilled about his upcoming exhibition because he wanted to portray light and how it could make the scenery itself. I learnt from him also that this would be his main theme for his future work. Both his exhibitions are set in Cairo, some scenes at the Nile bank and some in busy parts of Cairo, which he picked because of their lively atmosphere depicted, by light and people. He also visited other cities; his favorites in particular were Vienna and Berlin. He did an exhibition from when he went to India, this was about people and in his words, he told me people make the city itself. Which I felt was a very interesting comment. The artist also wants to visit other countries in the future like China and Japan where he would have exhibitions.

Personally, I found this interview very helpful since I got to learn the artists point of view of work while also helping me understand that even professional artists had to practice a lot before producing the final pieces also that it's not just talent but that it takes a lot of work to develop the idea.

I wanted to compare my artists work with Van Gogh's "Night over the Rhone" because I wanted to see the difference of impressionist artist's work on city night lights with modern artists work. I found in particular this painting interesting because here I can see that Van Gogh had worked more detailed than Mohamed Abia. Also Van Gogh seems to use soft line strokes by his brush unlike Mohamed Abia where he had clear more free and quick brush strokes. Also I didn't feel Van Gogh had good complementary colors that would show the effect of light itself like Mohamed Abia has done. Taken as a whole I would think that in the time of the impressionist artists they didn't get to have good lighting effects to work from like artists do now i.e. cities, which made their reflections and light painting different.



My first study was one of Mohamed Abla's paintings from the first exhibition of city night lights. I found this particular picture appealing to me because of its complementary colors and how they make the outcome of light to seem realistic. I also felt that the artists painting here was very loose and I wanted to practice working with a fast hand.

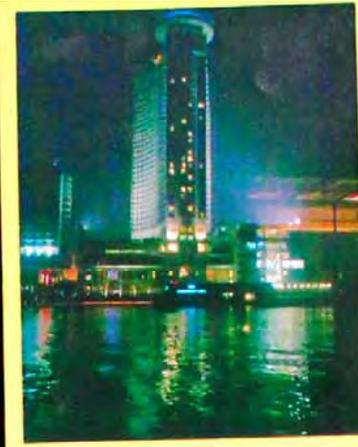
However I struggled at first to understand the choice of colors and how the artist was able to blend them together and their final outcome which made the pictures atmosphere, I later noticed while I look at the painting from a distance it started to look like the artists piece itself. In also practiced how he was able to make the water reflections. I got to learn how to project the artist's technique from this study more than the other.



The second study was also from the first exhibition of Mohamed Abla's city night lights. Here I felt that I went more detailed when working with the brush than having a more loose technique. I however felt I was able to show the effect of light of the lamp posts on the bridge more effectively. And I tried to recover the painting in the end by using the artist's technique when doing the bridge's road by using the colors he used to show a more fast movement In addition to the shadow of the bridge in the Nile. In conclusion I felt that I had lost the free and fast movement of the artist but I still got to learn how to use the colors for showing light.



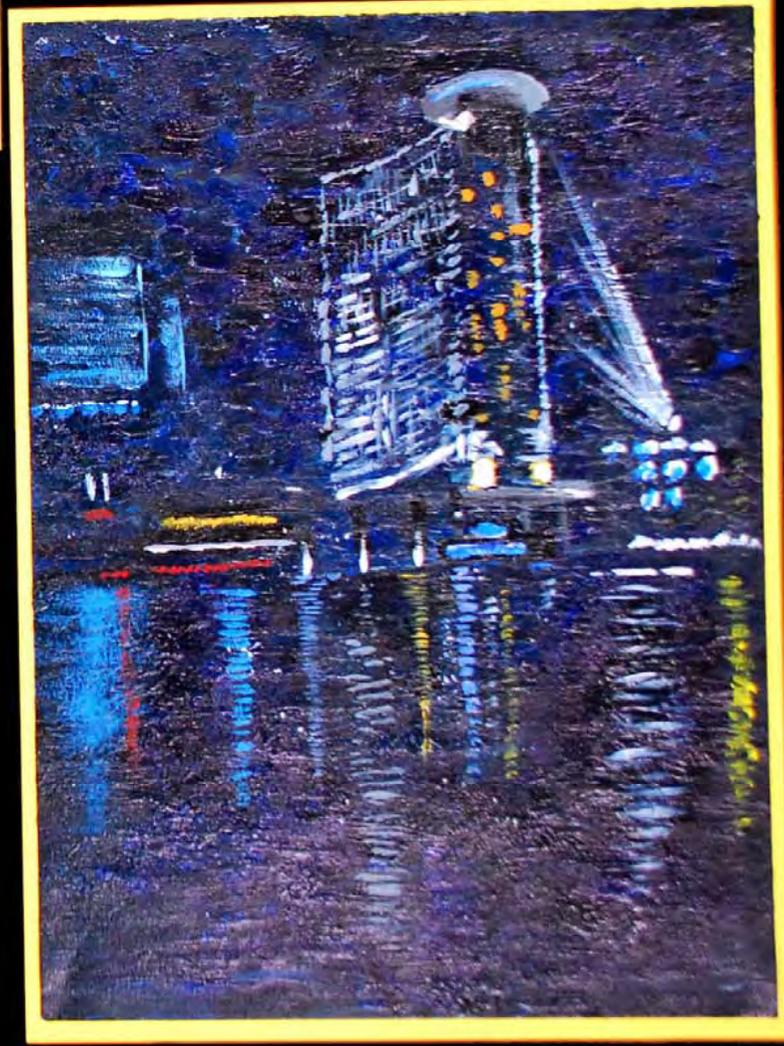
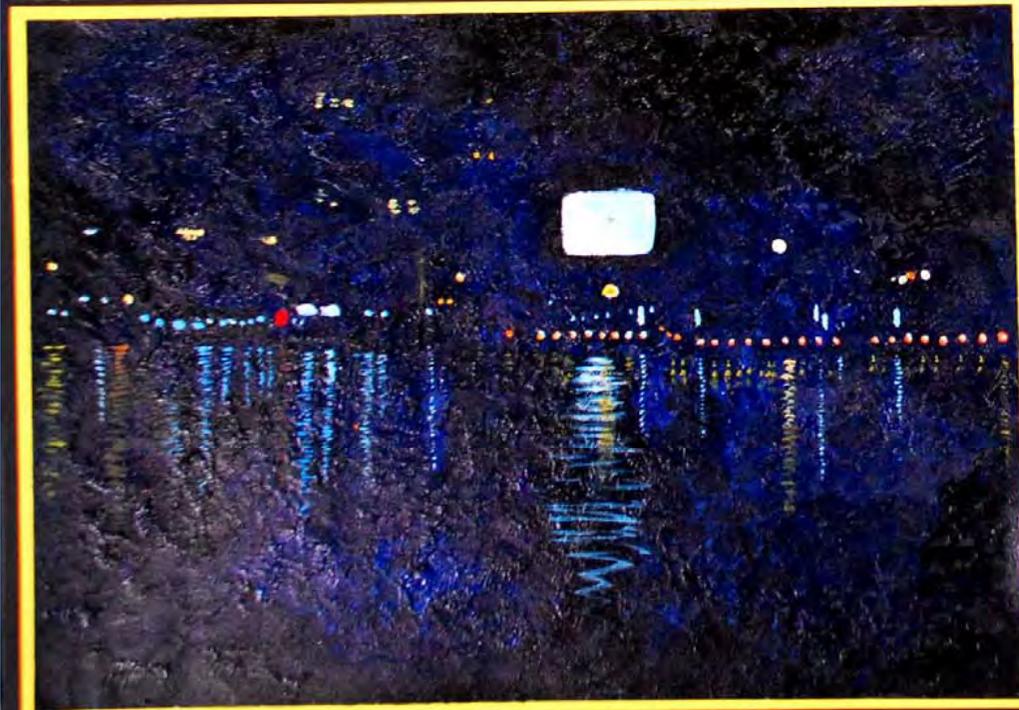
I here start to begin to research and develop my own version of ideas for my final piece. At first I went to take photos from a boat that looked at the Nile and the lights reflected on them. However I notice after doing studies of the photos that I didn't use the artist's style and was getting very involved with the detail nevertheless I still felt I learnt from making these studies. Like Mohamed Abia himself, he also had to test and repeat certain areas or even start from the beginning and try another idea. I felt that even though I didn't really work using his style, I got to learn how to choose the intensity of colors that would be suitable for showing lights and what to avoid when painting using acrylic. It also helped me in choosing whether to use a dry brushing technique or use a wet brush. Throughout the whole project I use acrylic as my media like the artist did with both night light exhibitions.



Here I felt I have done the building in the artist's technique and outlined the building at night with the ray of the lights. Also I feel that the night reflections were more lose than the rest of the studies.

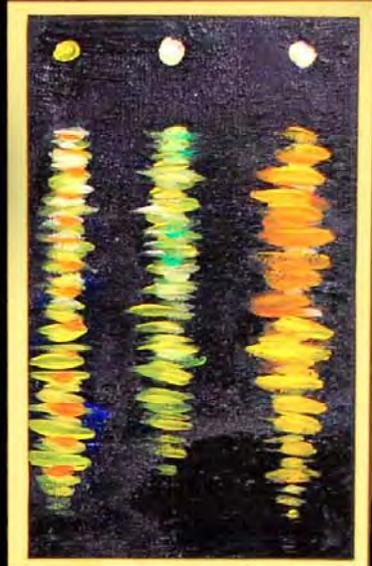


When it came to this study I felt that the reflection from the billboard onto the water itself was what made the picture's composition work because it seemed to be more like the artist technique and the other reflections seemed to be more faint and indistinguishable.

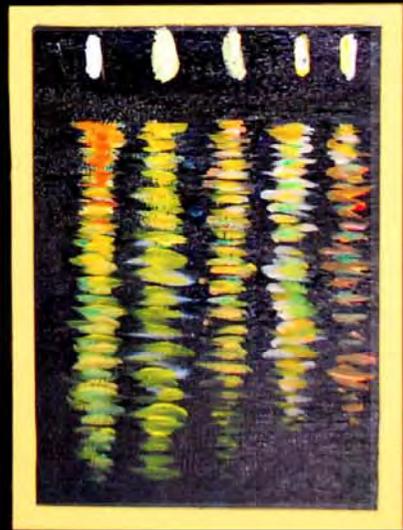




Here I learnt that applying white first then yellow made the yellow more intense later on. This made the light effect more realistic and like the effect I wanted to show on the water.



After producing a final piece for this selection of work I then went back to practice doing reflections. On this particular study, I was practicing again using Mohamed Abia's Style. I tried to use lots of colors and worked very fast. I also go to do finger paintings from pictures from the internet just to help me practice using Mohamed Abia's style again and make my work look freer and have more life about it.





Here I didn't want to over work it, just to get a basic outline of what I'll draw and what basic colors to use.



In the second development piece I wanted to work fast, but it didn't seem to show good detail and I felt it was too brief.



With the third development piece I felt I was trying to use many different colors to make the building structure so I got to test many tones of blue.



Here I combined all of what I learnt from doing in every developmental stages into a final idea to what I will do in the final piece.



Here I wanted to test the sky color and the grey area was me testing a area of the cloud.



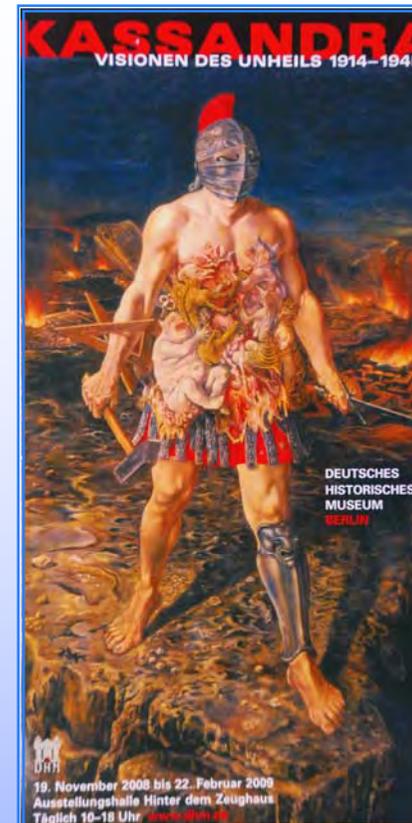
Later, then I decided to choose a picture that was taken in late afternoon at dusk to get different reflections. I decided to use pictures that were taken from many cities around the world and selected one because I felt that I didn't find many exciting images in Cairo. There are some images I found that I liked and found interesting for this idea.



Exemplar 81

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TOTAL MARKS		100	81

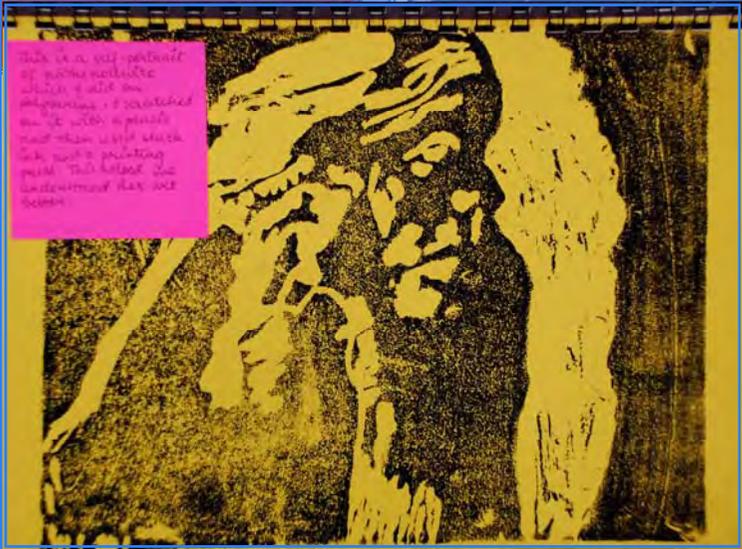
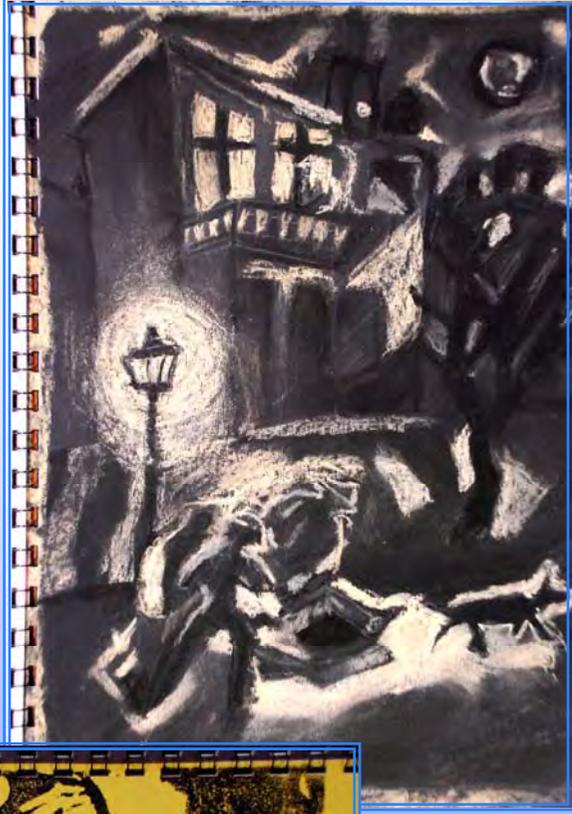
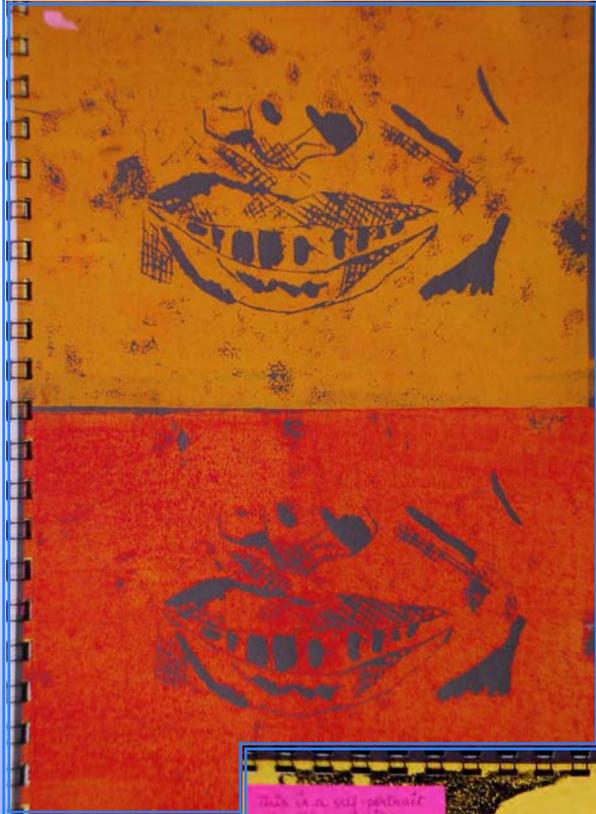


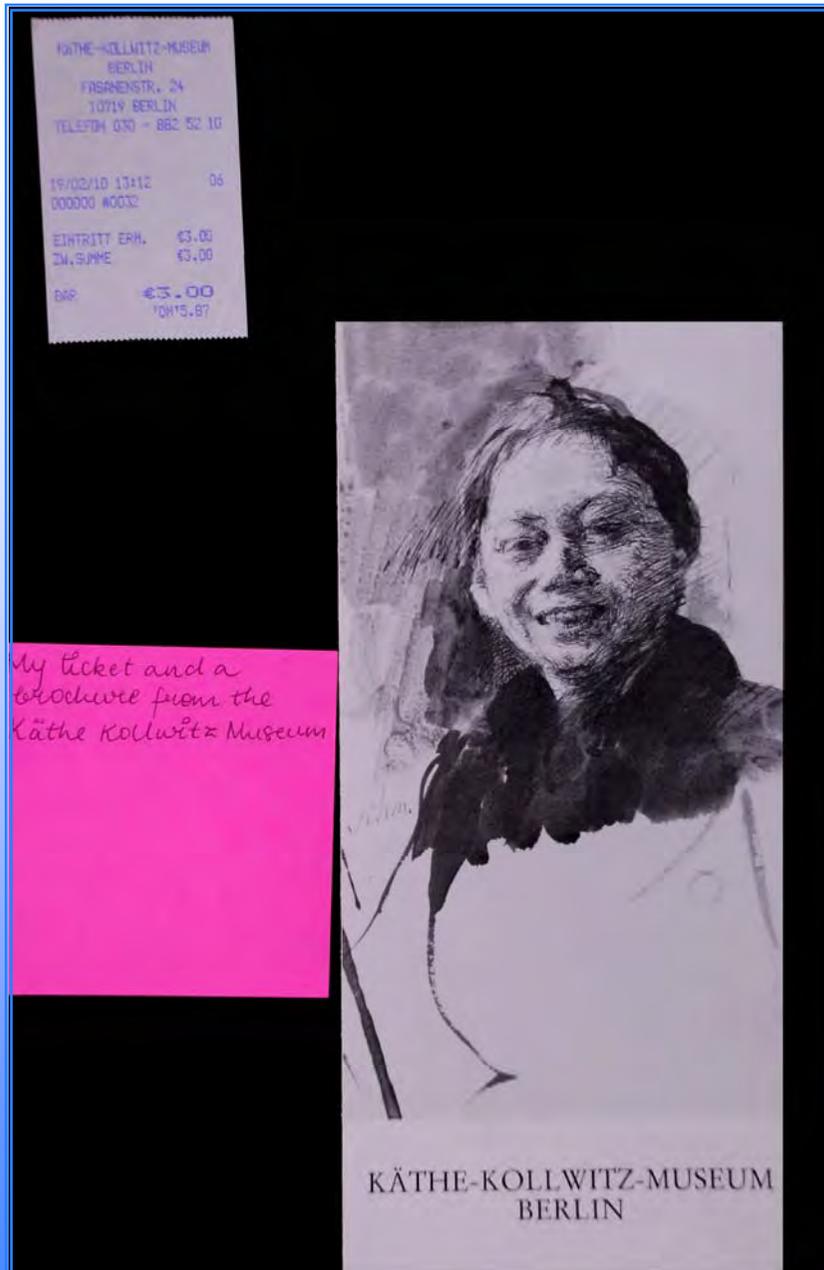


Introduction

In my essay I will look at some of the effects that the Nazi party's brutally enforced ideals had upon art, both in the build up to and during the National Socialists period in power. I will investigate the lives of two German artists who were particularly affected by the Nazi regime. I am going to focus on the works of George Grosz and Käthe Kollwitz because they both lived in Berlin in the build up to the Second World War and I feel that their work was especially shaped by the oppression that they suffered. Living in Berlin, I was able to view many works by these artists and see where they grew up. The reason I chose these artists from the wealth of artists affected by the Nazis was because I feel that both Grosz and Kollwitz's works clearly illustrate the effects of this oppression.

This is a photograph of George Grosse I scratched on plastic and printed using a printing press and I also photocopied the plastic in Käthe Kollwitz style





Conclusion

After my research I believe the lives of George Grosz and Käthe Kollwitz were ripped apart by the oppressive nature of the Nationalist Socialist regime. I think their work was coloured by their struggle against this oppression. Some of Grosz's finest pieces were a direct response to this oppression and the effect on Kollwitz's work shows on the ravaged face that looks out at you from her self-portraits. The Nazis reign destroyed generations of artists and injured the production of art for many years after they had ceased to exist.

STANDARD 75

AO1	GATHERING, RECORDING, RESEARCH AND INVESTIGATION (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	15
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TOTAL MARKS		100	75

JOAQUIN SOROLLA



Self-portrait

1900

Oil on canvas

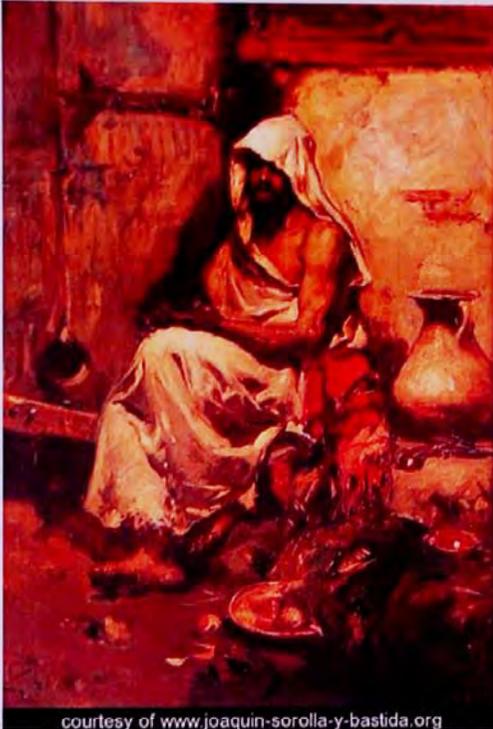
INTRODUCTION

___ I became interested in Sorolla as soon as I saw the paintings of the Hispanic Society, their huge dimensions and the colour. Also, it seems like in all the Hispanic Society paintings there is always someone looking at you. As well, I wanted to do this project on him because he is an artist from my town who is praised internationally.

Joaquin Sorolla was born into a humble family on the 27th of February 1863. His father, Joaquin, was a tradesman from Teruel and his mother, Maria Concepcion was from Valencia. But Sorolla and his sister were taken to an orphanage, as in August 1865 their parents died due to the spread of cholera that entered the city of Valencia. So Joaquin and his sister were adopted by their aunt, Isabel Bastida, and her husband, Jose Piqueres. They adopted them because the couple could not have children.

Around 1874, he entered in the "Escuela normal Superior de Valencia", where the headmaster noticed the child's passion and talent for drawing. So, while he was still young, he received lessons from Jose Estruch, a Valencian artist. Then, he started working illuminating photographs for Antonio Garcia. There he met Clotilde, whom he would marry on 8th September 1888.

A few years before the wedding, Sorolla had taken part in the "X Exposición Nacional de Bellas Artes", trying with 3 seascapes, but they were completely unnoticed. I've researched and people have different opinions: the quality was low, the genre wasn't appropriate (as historical, death and war paintings prevailed), etc.



An Arab examining a pistol

1881

Oil on canvas

courtesy of www.joaquin-sorolla-y-bastida.org

Personally, this is one of my favourites, painted when he was only 18. We can see that it has influences from the orientalist trend which became popular in the 19th century. I've learned how he uses the colors to give a sense of dirtiness, especially in the Arab's costume.

ROME

Following the "Exposición nacional", Sorolla had another chance to paint a historical scene. On the 11th of June of the same year, the Diputación Provincial de Valencia organized a public competition, where the prize was a scholarship in Rome. Sorolla won with the painting "El Grito de Palleter". So he went to Italy.



El grito de Palleter

1884

Oil on canvas

In my opinion this painting looks, in a sense, like a photograph. I can tell this because of all the detail Sorolla has put on it. You can see all the people, with different expressions, raising their hands in the air, looking at the man of the centre. Another thing that impresses me is the shadows of some people, which look that they are exactly in the same position they would be as if the painting was a video which has just been paused. As well, I was impressed by the idea of the daylight, as the wall in the right corner is bright and the left corner is dark, because it doesn't receive any sunlight.

In the 3 months that Sorolla stayed in Rome, he became more and more disappointed, since the painting done there was completely unmotivating. This was because of the contrast between Rome paintings (detailed and took time) and Sorolla's style (wide brushstrokes and clarity of color). There he met Pedro Gil, another artist with a scholarship, from France. He spent his days there drawing and painting nudes. I've researched and discovered that this has to be the 1st stage of a scholarship holder in a new city.

courtesy of www.joaquin-sorolla-y-bastida.org



Bacante

1886

Oil on canvas

I can see how the body bends to fit into the display of the family of hot colors, all in wide brushstrokes. I have learned that this was typical of Sorolla's style.

PARIS

Sorolla travelled to Paris with Gil, where he stayed for 6 months, working a lot. He saw, for the 1st time, a new modern painting movement. He worked in his studio making sketches of everything that drew his attention on the street. This is how he came to master the paintbrush and pencil. Although at that time the artistic atmosphere of Paris was richer than in Italy, in autumn 1885 Sorolla was obliged to go to Rome and continue his scholarship.

ASSISI

Sorolla worked intensely there, as the village was a peaceful place where he could paint. He met Emilio Sala, as he was a good friend of Pinazo, the artist that introduced Sorolla. At the end of 1887 he finished "El Padre Jofre protegiendo a un loco", as the last and most important of his scholarship work. It is a canvas that clearly shows the influence of Emilio Sala in the range of colors used.



El padre Jofre protegiendo a un loco

1887

Oil on canvas

From my research, I've discovered that the painting describes the true story of father Jofre preventing a crowd from stoning a mentally disabled man. I like the folding of the cloth of Father Jofre and the gesture of his face, which can be clearly noticed even though the face is not in much detail.

MADRID

Living in Madrid, he spent his summer in his hometown. In the summer of 1894, Sorolla painted 3 well-known because of their personal nature: "Aun dicen que el pescado es caro", "La vuelta de la pesca" and "La bendicion de la barca".



Aun dicen que el pescado es caro

1894

Oil on canvas

I was interested to read that this title criticises the society. The dying fisherman lying in a poor surrounding emphasises its message. Also I discovered that, because of its quality, this painting won many awards.

Amongst the great beach scenes, we can highlight: "Cosiendo la vela" and "Comiendo en la barca", which was highly praised in Munich and Vienna. They are very original compositions, full of light and atmosphere.



Cosiendo la vela

1896

Oil on canvas

I was impressed when I looked at the light effects using strong whites, and the detail of the sail's cloth.

INTERNATIONAL TRAVELLING

During the spring of 1905, the year in which "Sol de la tarde" was admired in the Salon de Paris, Sorolla travelled to France and England, and then transferred his summer studio to Javea. In the period between 1894 and 1916, Sorolla spent more than 12 summers painting on the valencian beach



Sol de la tarde

1903

Oil on canvas

I like the dark orange used for the bulls. Also, how the water bends into the legs of the fishermen and the bulls is fascinating. I learnt that to reflect the afternoon light a yellow must be used.

Between 1906 and 1911, I've discovered that Sorolla's works travelled to a total of 10 cities, in this order: Paris, Berlin, Düsseldorf, Cologne, New York, Buffalo, Boston (Chicago) and St. Louis. Here are two of them:



Niños en la playa

1910

Oil on canvas

I looked at how Sorolla manages to bend the bodies with the flow of the waves. As well, I like the shadows and the energetic brushstrokes of the painting.



La hora del baño

1909

Oil on canvas

I was interested to read that the simpleness of the figures is used to emphasise the chromatism in which the pink and yellow dresses, along with the white parasol, stand out.

HISPANIC SOCIETY

On the 26th of November 1911, Sorolla signed an agreement in which he would carry out a series of oil paintings for the Hispanic Society, painting themes of Spanish regions and Portugal. As part of the agreement, Sorolla had to hand in all the preparatory sketches, and not being able to show the final decoration anywhere else first. But from my research I discovered that the first person who saw these paintings was his wife

From the beginning, Sorolla tried to portray an original view of Spain, basing himself on local people, their customs and traditional clothes. All of these pieces, which contain more than 200m² of canvas, are called "Visions of Spain". He decided to paint each of the canvases in the region depicted. I've discovered that all of the panels, except the one of the patio in Seville, are painted outdoors. The Catalan coast with its pine trees, the orange trees of Valencia, the Andalusian tureland, the Galician estuary with its chestnut trees, a village of Extremadura, the mountains of Aragon, the Basque country, the Castilian countryside, churches of Navarre, streets in Seville, the palm trees of Elche, tuna fishing in Huelva and the bullring are all part of the collection, which give the work a great diversity:



Las grupas

1916

In this one we can see a typical valencian festivity, which describes the colourful and baroque customs with orchards in the background. I like the way in which the palm trees are painted, with the leaves bended. Another aspect of Sorolla's style is the clothes, in luminous whites, to make them stand out, or when I looked at the vivid orange tone of the oranges. Generally, this painting gives an impact of colours, which vary from black on the horse to the whites on the girl's dress.



Tipos de Lagartera

1912

Oil on canvas

In this group Sorolla applies his principle of light and colour. I looked at the contrast between the old man on the right: old, with wrinkles, and the other two young girls. I can also see a contrast on their clothing: the man wears black, dull clothes whereas the women wear colourful, outstanding dresses.



Tipos del Roncal

1912

Oil on canvas



Tipos de Salamanca

1912

Oil on canvas

Sorolla started to work on a series of studies of people in regional costumes from different areas of the country. These people from Salamanca were painted in the village of La Alberca during the first fortnight of June 1912. I can see big differences between the three faces. The man looks like he has some wrinkles, the middle girl looks young and attractive, and the girl on the left has a gesture of worry.



Tipos de Lagartera

1912

Oil on canvas

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Tipos del Roncal

1912

Oil on canvas

Here the 3 protagonists form a circle, the man with his back to us, the women facing us and the girl slightly turned towards the spectator. The girl on the left looks at us like in a curious, but shy, manner. In this way, Sorolla introduces a human detail. That makes me think that the characters are not just figures; they are people.

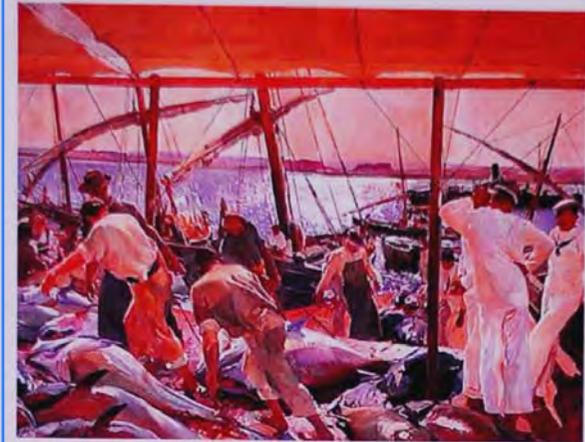


El Pescado

1915

Oil on canvas

This panel is the most "Sorollist". According to the artist, it was the one that pleased him most. From my research, I've discovered that he wrote to his wife: "I think that, in spite of its size, this one will be easier to paint than others". This is because the characters portrayed are Mediterranean, like those of Valencia.



La pesca del atun

1919

Oil on canvas

This was the last painted by Sorolla. Once again, I can see the light as a protagonist. Personally, I like from this drawing the effect the light has on the sea and the blues used in the tuna.

CONCLUSION

In conclusion, I say that I like the fact that a very famous and talented artist was born in my hometown. What I most like from Sorolla is the use of whites for light effects. He knew like nobody else how to capture the intense sunlight of his Mediterranean homeland. But the disadvantage is that being an artist and living from it is difficult, as in the moment of his lifetime Sorolla didn't earn as much as he deserved. It is now when a lot of money is earned because of his works.

Standard 74

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AO5	PERSONAL VISION AND PRESENTATION (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	14
TOTAL MARKS		100	74

A STUDY OF THE TECHNIQUE OF RABAB NEMR'S AND A COMPARISON WITH NEO-IMPRESSIONIST POINTILLISM



INTRODUCTION:

Pointillism is the technique of mixing colors on the canvas or paper using dots or streaks which from a distance give the impression that they blend together and fuse in the viewer's eye into appropriate tones. It is also incredibly time consuming, and needs a lot of patience for a successful outcome. The method was developed in the 1880s by the famous neo-impressionist Georges Seurat. He used small dabs of pure color laid side by side that when viewed from a distance, blend together to make other colors, forms, and outlines, and give the impression of shimmering light. The term pointillism was coined by the French critic Felix Feneon in 1886, although both Seurat and Signac preferred the word "divisionism".

For this project I have decided to focus my work on the area of pointillism because I think it's a very interesting subject and it caught my attention when I came to study impressionism. Pointillism is said to be brighter a painting because when two colors are next to each other your eyes mix them and that is called optical mixing, and using optical mixing rather than physical mixing can create a brighter picture. You can also use different materials for this technique and not just limit yourself to oil paint. I also edited a photograph that I took of a canal using picnik.com into a dotted photo and you can see that it makes the picture look brighter from a distance and the colors appear to blend together.

For more depth, I have decided to take up an Egyptian Local artist's work called RABAB NEMR as an example for my project. Rabab Nemr is a remarkable artist, who ranks high in Egypt's contemporary artists. As stated in 'The Daily Star Egypt', "She rightfully attained this status thanks to the accumulation of her successive productions". When you look at her work, you can see the amount of time, energy and effort sacrificed into it. Most of her work highlights her life in Alexandria where she grew up and more specifically the Babing community. "I really like the life of fishermen and fish. Maybe it's because I lived in Alexandria all my life!" She told the Daily Star Egypt.

Her work is easily identified, with her use of bold and strong china ink colors and of course the use of technique very similar to pointillism. Most of her work includes elements such as the fishermen with their big hands and confused faces. "Fisherman's lives are not easy. There is a lot of drama depicted in their faces" she adds. Whether they're pushing the boats or playing cards, they look exhausted and their eyes are not still but filled with confusion and show the suffering of their lives. "I empathize with the characters in my drawings, I can sense the characters," Nemr explained. "You're going to laugh, but I talk to them." Nemr spends her time observing the fishermen, and the surroundings in Alexandria. She doesn't sketch or take any notes of what she sees. She simply stores the image in her mind, and once she's in her studio, she recreates those characters but in her own version. As stated in the article referred to earlier: "Her ink drawings are a composition of mostly shapes: Arches, rectangles and trapezoid mold together to create an object or the features of a character."

I am going to concentrate on her use of technique as well as that of the neo-impressionists' use of colors when I create my own work.



Rabab Nembr is a remarkable Egyptian Artist. She graduated from the faculty of Fine Arts in Alexandria in 1963 and later earned a Doctorate in Art from the San Fernando Academy, University of Madrid in 1977. She participated and represented Egypt in many private exhibitions nationally and internationally. Nembr also received many prestigious prizes such as:

- The merit prize in Drawing from the Sharjah Biennale in 1994
- The Jury prize in the 8th Cairo International Biennale in 1997
- The 1st Prize in the Alexandria International Biennale in 2007
- The Merit Prize in Drawing from the General National Exhibition

She also had many collections in Egyptian and International museums such as: Museum of Modern Art - Cairo, the Opera House-Cairo, Museum of the Faculty of Arts, Alexandria, Museum of the Arab Institute-Paris, Museum of Titograd - Yugoslavia, Museum of Islamic Modern Art, Amman and many others. Nembr participated in many private and collective exhibitions in Egypt and outside Egypt over the period of 1984 to 2009 such as:

- Akhenaton Gallery in the Center of Fine Arts in Zamalek, Cairo in 1984, 1986 & 1988
- Ragab Art Gallery, Cairo in 1984 and 1986
- The annual salon of Small Art Works in 2000
- "Humority", Zamalek Art Gallery, Cairo
- Municipal Gallery, Espolito, Italy in 1992
- Al Dhanla Art Gallery, Kuwait in 2000



A Visit to the Gallery

Firstly, I decided it would be best if I start with looking at the original work, so I can base my work on that, since I'm concentrating on technique. I contacted the 'Zamalek Art Gallery' in Cairo, and they informed me that they have a couple of her drawings stored and they set me a date so they can get them out for me. So I went to the gallery to see the work, and when I first saw the drawings up-close, first thing that I noticed, was that she doesn't actually use perfectly shaped dots, but more like streaks. When you look at them from a distance though, you can't see the streaks, they all blend in together. When I looked at her work too, I liked how she mixes colors with each other and with black to show shaded as well as dark areas and to show form too. I was also really captured by how she shows the feelings of confusion and hardness of life on the faces of the people and fishermen she draws that you even sympathize with them and even though the drawings are very colorful, the eyes hold so much pain and agony which gives a sense of contrast with the rest of the drawing. I also talked to the gallery owner and asked him how I can contact Mrs. Nembr to set a date for an interview, but he unfortunately informed me that it's not possible since she lives in Alexandria and barely comes to Cairo and she doesn't have an e-mail or a stable phone number to contact her. So I decided to ask the owner himself, about any information that might help me with my work. After a lengthy interview, I have summarized some of the main points I found out:



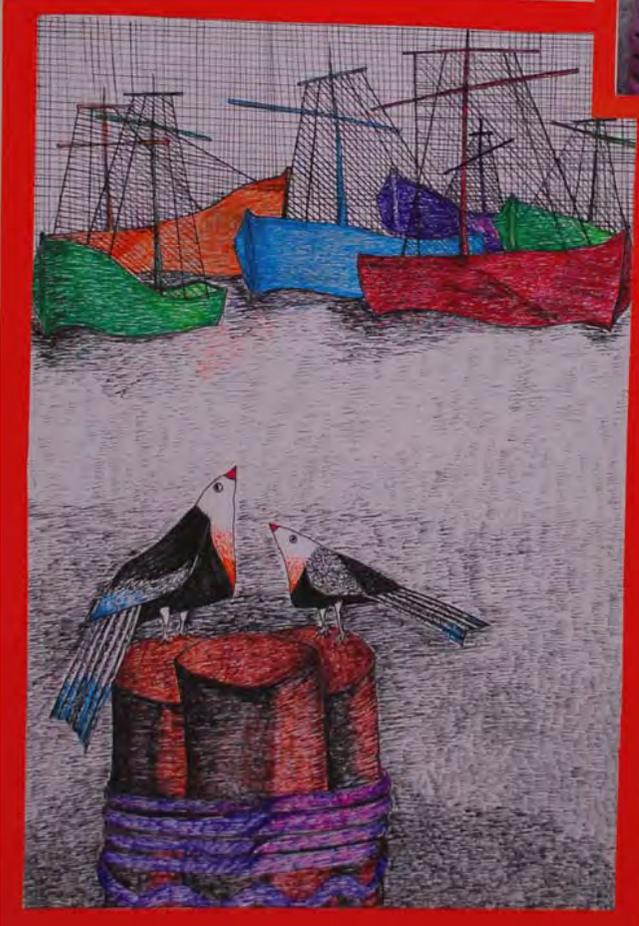
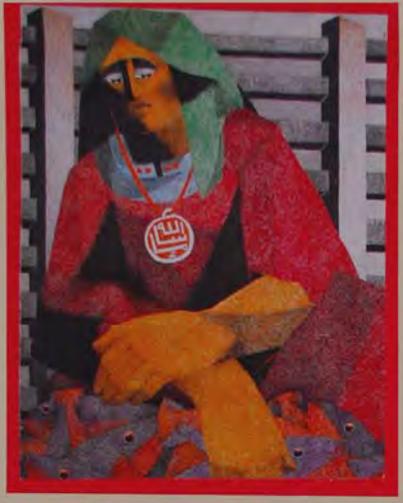
- She uses a wide range of high quality drawing pens that she buys from abroad
- Every piece takes her about two to three months.
- She works almost every single day to accomplish as much work as possible in a short time.
- She really focuses on small and close detail when she is working and she even had two operations done on her eye because of her work.
- She was born in Alexandria and has lived there her whole life and all her work is based on that and the scenery and surroundings in Alexandria.



I selected one of her drawings to make a study from. I went with this one because it shows different colors and the use of pointillism on different scales (e.g.: the water and the birds) which makes it a good drawing to start experimenting with and trying out her technique. Of course, the drawing pens I used are not the same as the ones she uses, which of course affected the study but I still worked with what was available for me and the results were reasonable. It was definitely time consuming but I worked as fast and efficiently as possible.

When I looked at my finished study, I compared with Mr. Nemo's work and realized there were some things I could have done differently to achieve a closer likeness to her style. The main things I would alter are:

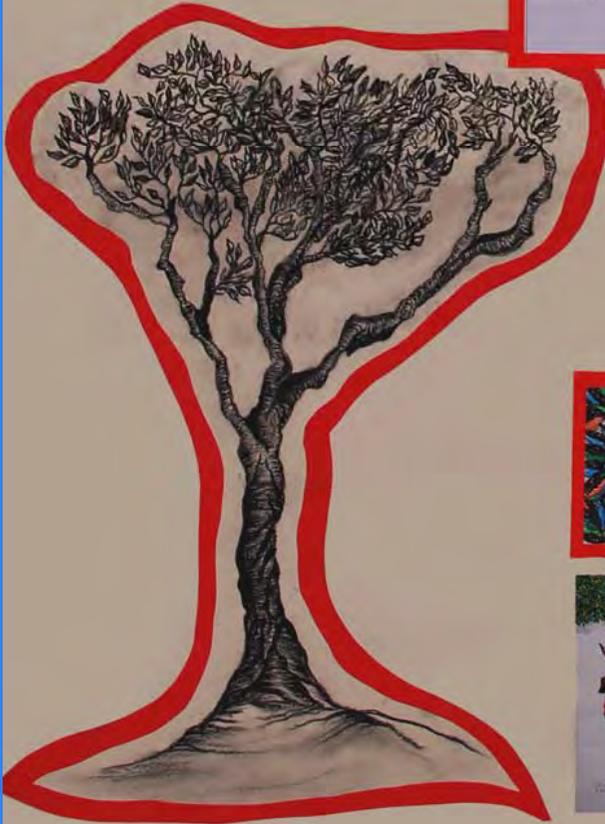
smaller streaks/dots
 colors with black and different colors to show shaded and dark areas as well as shape
 I shouldn't have used a ruler for the lines in the background of the boats, and they could have been drawn closer together



Following this, I decided to do another study of her work, and seeing most of her work is of people, and the first study I did, didn't include any, I selected one with a person in. In this study, I tried to avoid all the mistakes I did in the previous one, so I mixed colors using smaller streaks/dots, and made them closer together when I want to darken a specific part. I felt that I still didn't get the hang of it, and didn't really feel the conclusion in the face of the character. So I decided to do a close-up study of just the face, but I first tried out the different colors separately, to get a better view on how to mix them together, and if they give the effect I'm looking for. I then applied the colors and technique of mixing to the drawing of the face. I liked the outcome and I then took a picture of the face from a distance to show the desired effect. I cropped out the original drawing on the computer to fit the size and put them next to each other to compare them and see if I was able to achieve the level of use of technique. As you can see, they are very similar and I was pleased with the outcome. The only shade when it should have been lighter. I went maybe with a more orange shade. The eyes should have been lighter. The pupils also shouldn't be so dark and I may be added too much black for the dark areas on the right and left.



To produce my own version in her style of work, I decided to take my own pictures of urban life in Cairo. This picture really shows life in Cairo, seeing the carriage or "hantoor" is a symbolic feature or attraction in Cairo. I sketched out the drawing in pencil first then started with 'blurring' and coloring the horse and the carriage. I didn't face any problems with the horse but since the carriage is mostly all black, I had to take care not to color the whole thing in the same way which wouldn't show the shape. I did the streaks in different angles and sizes and also showed the effect of light on it by drawing more closely packed together dots in dark areas and the opposite in light areas. When I finished with working on both, I felt that the composition was still a bit empty, and I couldn't do the same background as the one in my photographs and sketches. It would darken the drawing, I then found a similar piece of her work to mine, so I decided to draw a tree in the background like the one in her drawing. I started by making a simple drawing of the tree in charcoal and then filled out the leaves in the same style she uses, sketched out the tree on the drawing and applied the same tree and the leaves using the pen technique.



In this test study, I tried to mix both impressionist and Remo's style in one painting, all I used paint (gouache) on canvas but the composition itself was in the same style of Remo's work. I took the photo myself of a fruits and vegetables seller on the street in Cairo. This was the starting point for my composition. The resolution of the photograph isn't very good, but as I didn't need to show details anyway, I didn't like the outcome at all, so I think the painting looks very immature and too unclear. This might be because the strokes are too big and the colors blended together too much so it didn't show them clearly enough.





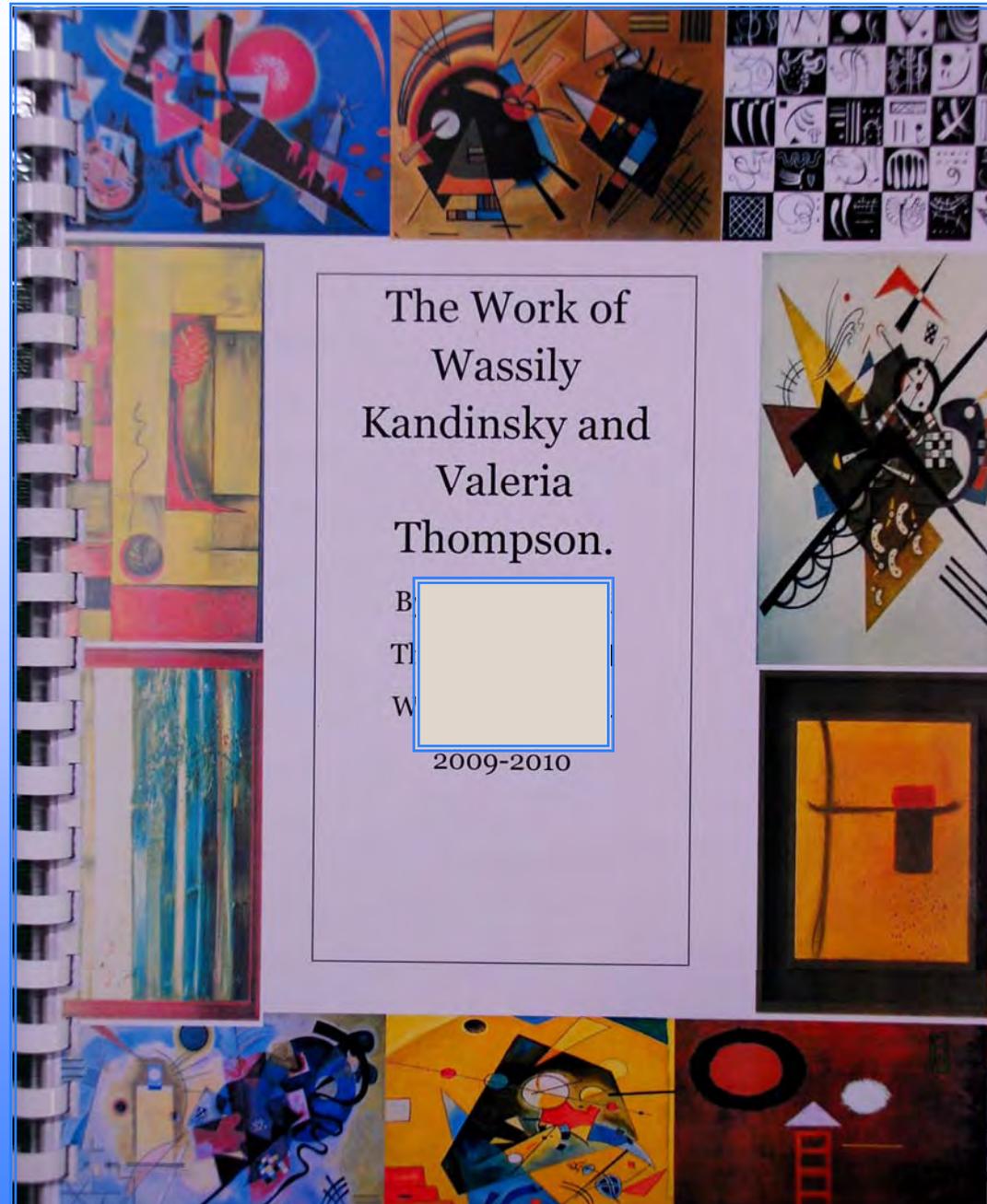
Conclusion:

Finally, I compared the technique of pointillism from the impressionists' and Nemr's points of view. Nemr of course, uses only ink in her work but on the other hand Seurat and Signac used oil paint which really makes a huge difference since one dab of paint can fill more space than a dot of ink, so using ink is more time consuming. Another difference that since with ink the colors don't blend like paint does but it still gives a clearer and more specific image on the other hand, paint gives a more natural and more blended feeling to the painting and you can mix colors to get any color you want and you will not limit yourself to the colors of ink pen you have. I've learnt that that pointillism might be time consuming and might seem hard but it is worth the effort, as it shows how very small details like streaks or dots can create shapes and show form. The way you look at a painting really does make a difference in seeing it. When I first started this project, I thought it was an easy job, but I realized it takes a lot of effort, time and concentration to create such a piece as you can tell when you look at one of her pieces. The choice of colors and how well you blend them can really affect the work too. This project also opened my eyes to other painting techniques out there and that there is a lot to try out, and experiment with in the future.

I would like to thank the Zamalek gallery for their assistance and for taking the time to show me Rabab Nemr's work that has inspired me.

Standard 73

AO1	GATHERING, RECORDING, RESEARCH AND INVESTIGATION (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	15
AO2	EXPLORATION AND DEVELOPMENT OF IDEAS (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	14
AO3	ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	15
AO4	SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	15
AO5	PERSONAL VISION AND PRESENTATION (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	14
TOTAL MARKS		100	73





Wassily Kandinsky
Black and violet
1923 produced with acrylic

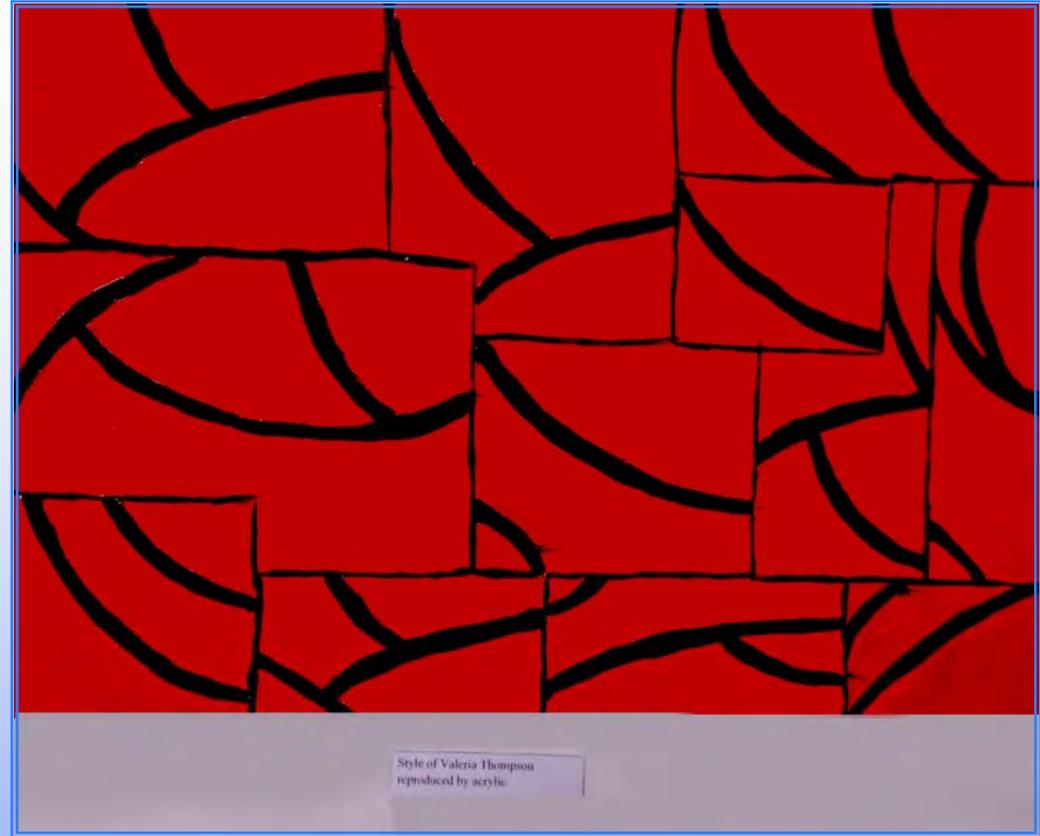
Introduction

This essay will look at the work of Wassily Kandinsky and Valeria Thompson. Although Thompson and Kandinsky both paint abstract there are noticeable differences. Firstly, most of Kandinsky's artwork has shapes overlapping each other whereas in Thompson's artwork it's considered to be more "neat". In some paintings Valeria Thompson used repeated shapes that formed a clear pattern whereas Kandinsky has no particular pattern in his paintings. Also Thompson prefers to stay in not more than 3 different colors per painting and she uses hot colors but Kandinsky has paintings with many colors.

In chapter 1 I am going to give a brief summary on Wassily Kandinsky's life and an analysis of two of his artworks. In Chapter 2 I will write a short bibliography on Valeria Thompson and write an analysis of two of her artworks. In chapter 3 I will explain why I chose each artwork to reproduce and what I like about it. I will also write the things I learn from my critical studies and what I can do better next time.



Valeria Thompson
Goodbye sadness
Oil on hardboard
66cm W*127.5cm L, produced with oil pastels



Style of Valeria Thompson
reproduced by acrylic

Conclusion:

I studied Wassily Kandinsky and Valeria Thompson's work because I liked their abstract style and I wanted to experience their unique style of painting. Through my research I discovered many things. Firstly, art comes in different forms and just because a painting isn't realistic doesn't mean it doesn't have a meaning. Analyzing the artist's paintings taught me how to look deeper within a painting. I also learned through analyzing that paintings conjure up a different image or feeling for each person. The process of creating my reproductions developed my accuracy and painting skills. Also creating my reproductions allowed me to experience different types of medium like oil pastels, chalk and paint. Studying Kandinsky's work allowed me to learn a lot about composition and how different objects can be arranged around a page. While doing my critical studies I have not only learned about art but also I learned how to manage my time and meet deadlines.

Introduction

For my critical analysis, I am going to illustrate and explain the different processes, from the beginning till the end, of the etching technique. It is a special and long process of engraving. It consists in transferring an image from a copper or zinc plate, to a thick piece of paper.

Since I was a small boy, I loved my grandfather's works. I was fascinated by them and I always wanted to help him. I would stay at his house a whole afternoon, just watching how he worked, trying to memorise all of the different steps. I also love the effect that the finished etching pieces create once they are hanged on the wall. Etching is one of my favourite art techniques. I love it because there is an enormous amount of work behind a small print. Perhaps the real art is the entire process behind it, which I will explain in detail. The possibility of adding light, shadows and depth in an engraving piece is phenomenal. I admire the fact that artists have to work hard to add all of these details. This is easy using a painting technique, such as oil paintings or acrylics. More over the fact that the drawings are printed on thick paper, gives importance to it. Once it is printed onto the paper, it squashed leaving a depression in the paper. When it is hanged on the wall it immediately catches the eye's attention, giving all of the importance to the drawing. All of these factors together create many different feelings when looking at an etching piece. They give more importance to it and draw all the attention to it.

As my main materials I have used my grandfather, *Giannino Muraro*, being himself an artist specialised in this particular technique. He became interested in this technique as his art professor introduced it to him. I have followed in first person and worked closely with him, for two days. I have jotted down notes on the different processes and took many photos. My essay will be divided into different steps, all with a small explanation and a photo. I hope you will enjoy reading this essay and to better understand the incredible skill needed to create an etching piece.

Creating of an Etching Piece

Step 1: Cleaning the Plate

After deciding what type of metal plate to use, copper or zinc, the process of cleaning can start. It is important that this process is carried out successfully because it is impossible to engrave on a dirty plate. To clean it completely use some thin sand paper. It is important to clean uniformly without leaving any sign nor marks.



Step 2: Putting the Anti-Acid Paint

After removing the dust left by the sand paper, the plate is ready to be painted with anti-acid paint. This is so that when the plate will be put inside the acid, only the parts required by the artist will be corroded.



Step 3: Burning the Plate

Immediately after putting the anti-acid painting on the plate, it has to be burned. To do this, the plate has to be hung, face down, from ceiling. With an alcohol burner, the artist can then burn the painting to the plate.



Step 4: Drawing onto the Plate

After that the plate has cooled down, the artist can start to draw on it. This process is the most difficult and the longest. With a special pointed etching needle the artist can draw on the plate. He has to engrave the solid painting leaving the metal underneath. The drawing has to be done in negative. This process, depending on the drawing, may last some days. In addition if the artist makes a mistake, he has to start back again because it is impossible to cancel the marks.



Step 5: Preparing the Plate for the Corrosion

To protect the rest of the plate, it is important to cover it with a special paint. This is to avoid the non-protected part getting corroded in the acid.



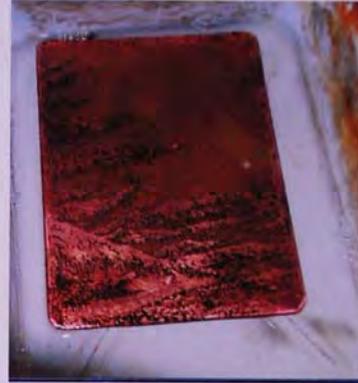
Step 6: The Corrosion Sessions

All of the artist's experience is used in this step. To corrode the engravings of the picture, the plate has to be put in a special acid. This depends on the type of metal used: for a zinc plate: nitric acid; for a copper plate: ferric chloride (*Iron(III) chloride*). The plate has to be put inside an anti-acid basin. As soon as the plate goes inside it, the artist has to start to count the minutes. The acid corrodes the plate, which needs to be carried out with the maximum precision. For a particular etching piece there could be more than one of these processes. They are used to give depth to the image. For the objects in the background a slight corrosion is needed. In the middle a more incisive and in the foreground a much heavier corrosion. To do this the artist has to count the minutes of every part. After a certain amount of time he has to take away the plate from the acid, cover with the red anti-acid paint the parts in the background and put the plate back in the acids. This process may last for several hours, depending on the number of corruptions needed. With this particular plate there were three different corruptions and it took more than three hours.



Step 7: Removing the Acid

Once that all of the corrosions are done, the plate has to be cleaned. Normally artists use white petroleum. The plate is put inside a basin containing the petroleum. If it doesn't clean completely the artist may have to rub the plate with a cloth and some alcohol. Once the plate is completely cleaned it is ready to be covered with ink.



Step 8: The Aquatint

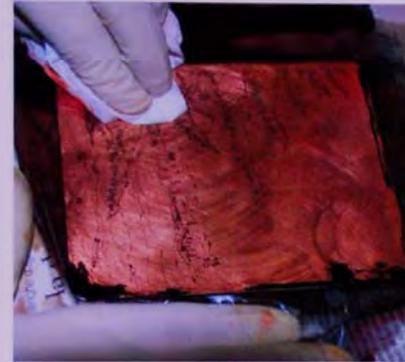
To give to the final piece realistic characteristics, the artist has to decorate the plate with the process of *Aquatint*. This process will make the sky as if at night. Also the shadows in the rocks will be created with this process. The artist covers the parts he wants to be in light, with the red anti-acid painting. He then covers the entire plate with little crystals of talc. To attach the talc onto the plate he has to heat it. Once the talc is all attached, the plate has to be put again inside the acid. This time only for a small amount of time.



IGCSE Art Critical Analysis

Step 9: Putting the Ink

All is ready for the ink to be put onto the plate. Typographical ink is used and it can be of any color, but generally artists use black ink. For a successful print, all of the excess ink as to be taken away, leaving just the ink inside the engravings. A tarlatan, a small piece of cloth, is used to do this.



Step 10: Printing

All is ready for the printing. This process requires a big mechanical press. The paper used for etching has to be very thick. It has also be left inside a basin of water for twelve hours. This is because the ink will transfer easier onto wet paper than onto dry paper.



Final Piece

After many days of work the artist can print the final piece. The title of this is "*Inverno*", "Winter"



Conclusion

I have finished to illustrate and explain the etching technique. It has been great fun for me to explain this particular process. Etching is such a fascinating and beautiful art, but in the same time it is extreme long and complicated. The final piece, which medium sized, took two entire days of hard and precise work. All of the processes needed to be done extremely carefully because if a mistake was made, everything had to be redone. This is the actual beauty of etching: the fact that it is one chance only. In most of the other art techniques a mistake can easily be corrected: pencil can be rubbed away, paint can be painted over. However a mistake is made while engraving the plate, it cannot be erased nor changed.

Having had the possibility of writing about this technique has made me feel proud. My grandfather has taught me how to create an etching piece, from the very beginning till the very end. I have then transformed his teachings into a critical analysis. I have enjoyed working and discovering all of the secrets behind an etching piece. I hope that you will appreciate more this incredible and fantastic technique which is etching.

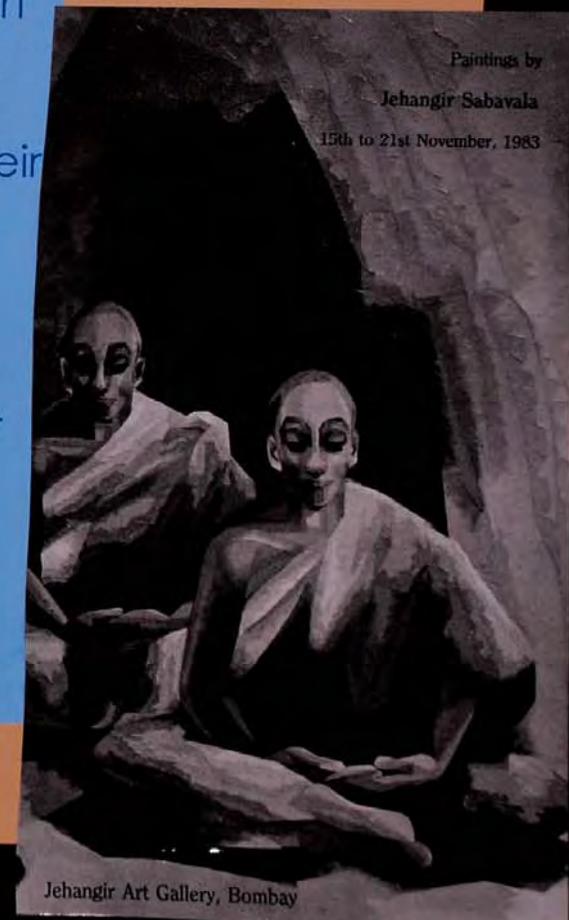
Exemplar 60

AO1	GATHERING, RECORDING, RESEARCH AND INVESTIGATION (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	12
AO2	EXPLORATION AND DEVELOPMENT OF IDEAS (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	12
AO3	ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	12
AO4	SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	12
AO5	PERSONAL VISION AND PRESENTATION (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	12
TOTAL MARKS		100	60



INTRODUCTION

Many children have grown up visiting space museums or theme parks, but because my mother was in the art business, I grew up with artists coming over and painting in my house. I would sit with them, watch them, how they held their brush and took paint off their pallet, mixed the colours and gracefully covered the empty block, some call a canvas, in front of them. Every stroke infatuated me. I saw how they created something more than an image, but also a feel. They wouldn't start with the main object straight away, but the background and then work their way towards it. Hence I have used this assignment to compare the backgrounds of the paintings, of Jehangir Sabavala and Auguste Pierre Renoir.





What I have learnt from this

- I had started painting clouds freely as I saw them, as well as with pointillism but with no specific technique or brushstroke, however after studying Renoir's brushstrokes and Sabavala's style, I have a mix of both styles which I would not completely call my own.
- I have learnt the task of overlapping, how one image must be dimmer to be further away from the viewer's eyes.
- I have learnt that it helps tremendously to make several small sketches and paintings until I reach my final sketch. Like Sabavala said, the sketches are your 'map' to navigate or create your painting, just like a sailor sailing the seas.
- I have learnt how to paint in an impressionist style, I haven't mastered it, but I have made several paintings on them.
- I have learnt about cubism and how to take a mass or body and make it a form, divide them into geometrics.
- I have learnt how to mix colours to get the correct light shades.

In the end, for the last painting, I decided to take the techniques I have learnt from Sabavala and Renoir and transmit that onto my own painting I did based on a photo I took of the sky. For the clouds I used Sabavala's techniques and for the landforms I used Renoir's. However, I have mixed their techniques with mine as well. However, I feel that I have not done a great job with the landform and have realised it needs to be much lighter and thinner.

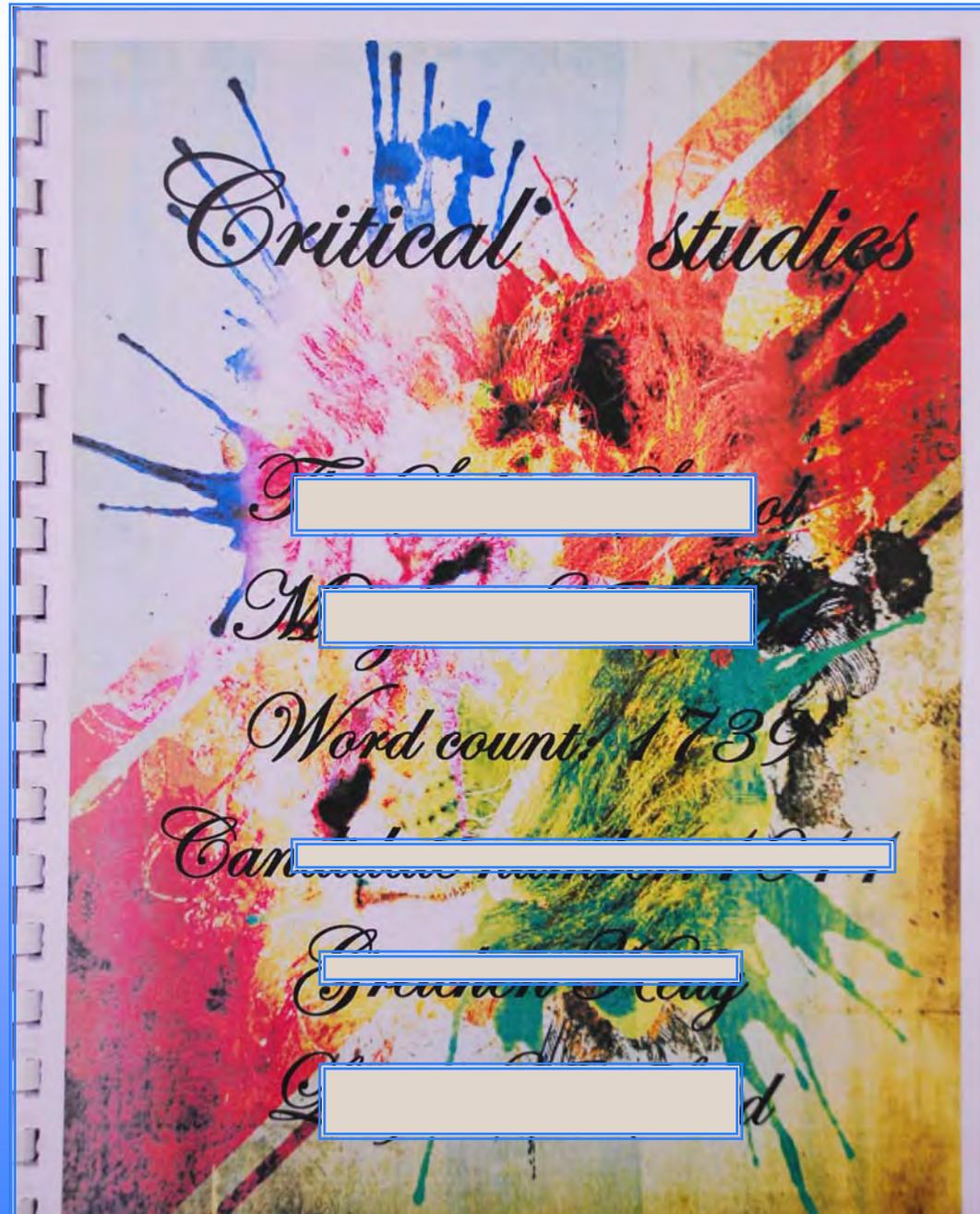


My
Sketches



Exemplar 59

AO1	GATHERING, RECORDING, RESEARCH AND INVESTIGATION (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	12
AO2	EXPLORATION AND DEVELOPMENT OF IDEAS (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	11
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AO5	PERSONAL VISION AND PRESENTATION (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	11
TOTAL MARKS		100	59

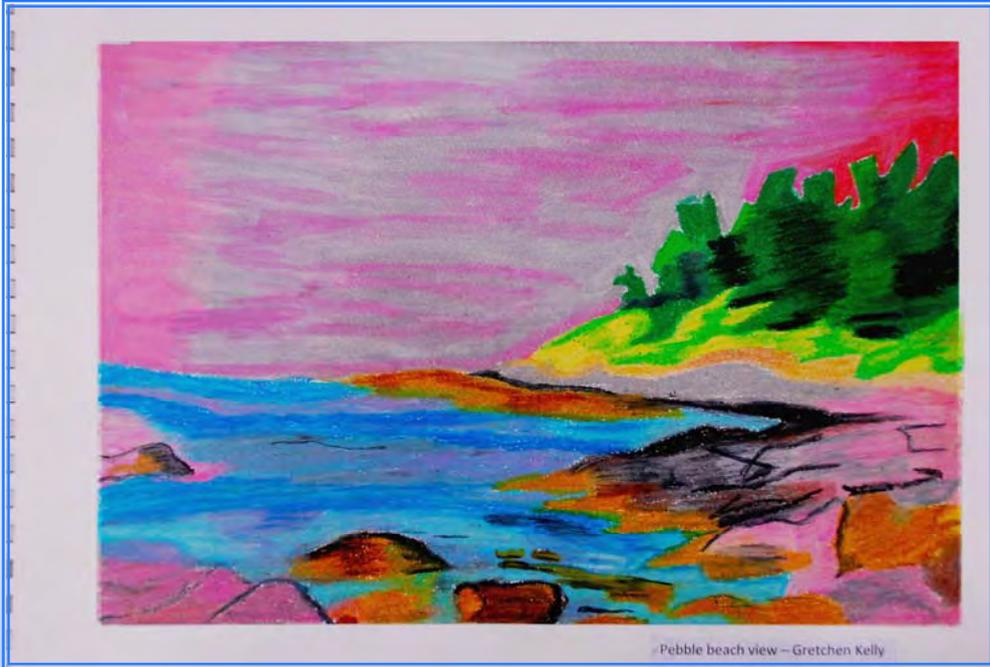




'When the rain came.' 2007. Oil on canvas. 50 x 25cm

I think that this painting, (*When the rain came*), is a small village surrounded with big mountains and the mountains in front she used dark colors but once it gets to the far end it has lighter tones. The village was raining because as you can see she used white paint to show the droplets of rain.

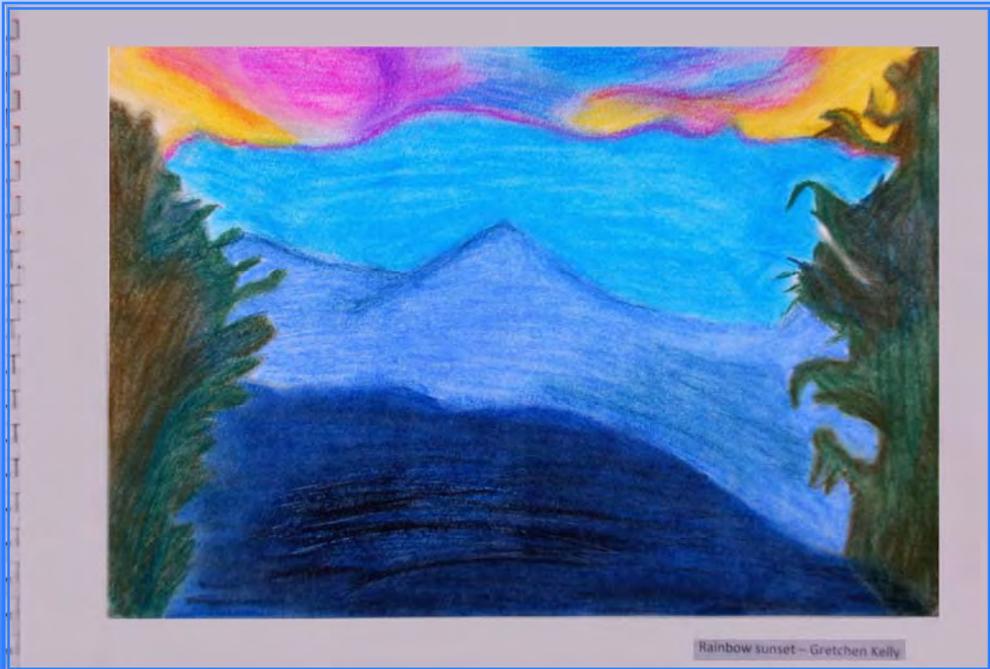
Overall, the work of Latifah Al Said is amazingly done with a wide variety of techniques and colors. She has a good sense of mixing colors and applying them on her paintings. She is a great artist.



Pebble beach view – Gretchen Kelly



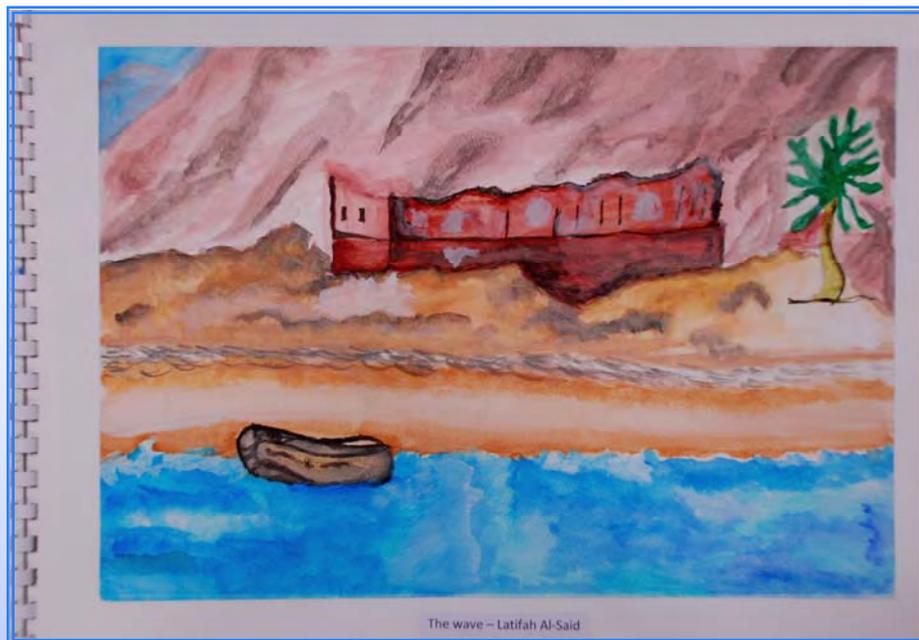
Lobster cove, Monhegan – Gretchen Kelly



Rainbow sunset – Gretchen Kelly



Red barn + windmill at sunset – Gretchen Kelly



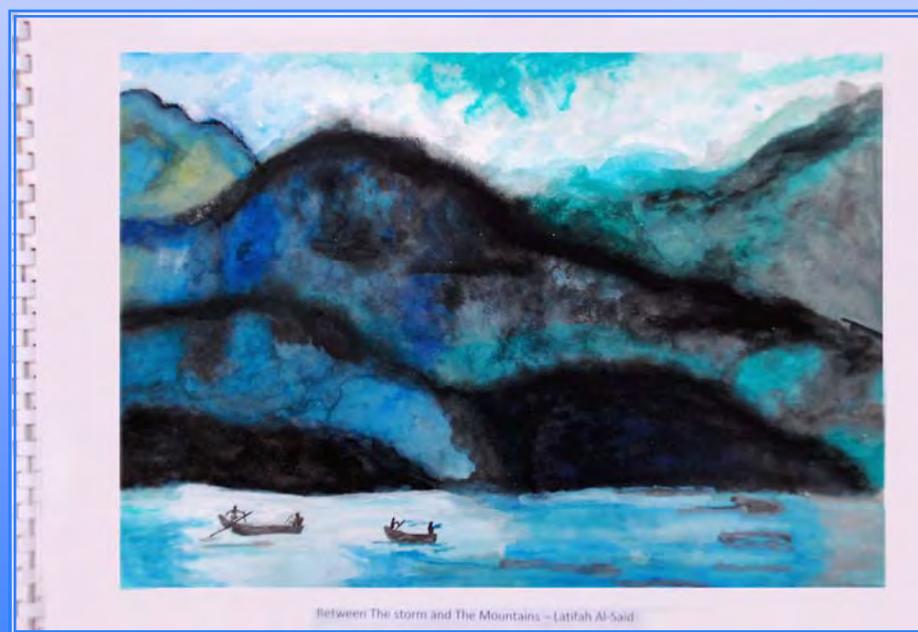
The wave - Latifah Al-Said



Tuscan landscape - latifah Al-said



The eternal sunset - Latifah Al-Said



Between The storm and The Mountains - Latifah Al-Said

Standard 57

AO1	GATHERING, RECORDING, RESEARCH AND INVESTIGATION (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	12
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TOTAL MARKS		100	57

Court room sketches



Courtroom sketches

Justice, laws and rules have been around for centuries if not millennia. Prosecutions have made history time and time again; from the Salem witchcraft trials in the 1600's to when Charles Manson was put on trial for cult murder in the 1960's. Though not all battles concerning justice have taken place in the courtrooms we are familiar with today there is one common trait amongst almost all of them and that is the visual representations made of them at the time. Since the time of the Ancient Egyptians people have documented bad deeds and the consequences and now in the present day these documentations have morphed into what is known as a courtroom sketch. Though different in the respect that courtroom sketches do not show the consequences of bad deeds, they serve a similar purpose. Talented artists are able to visually interpret the scene, showing the offender in the light in which he or she should be viewed as well as depicting the other members of the court in detail.

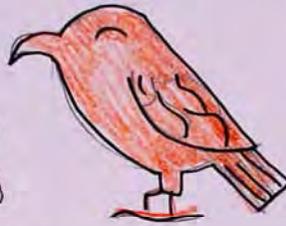
An ancient start

The beginning of court room sketches are somewhat grand yet still awfully unclear. It is known that Egypt started to believe strongly in the idea of law and justice in the 5th Dynasty which started in 2498BC. The Egyptians had adopted a Goddess that represented truth and justice known as Ma'at in the Primeval stages and through her the idea of an ultimate "judge" was developed. Like all the other Gods and Goddesses of her time, she too was engraved upon temple walls and what she represented was woven into Egyptian life, culture and religion. What was interesting though is that due to this Goddess the Pharaoh appointed Judges to take over the job of punishment instead of leaving it to the Gods of the afterlife. There have been depictions of Judges on tomb walls as well as in temples around Egypt. Not only were the Judges being represented in stone engravings accompanied by hieroglyphs but the punishment of the accused was too.

Another interesting depiction that has often been found on tomb and temple walls in Ancient Egypt is the "weighing of the feather of justice". This is possibly the earliest known "court" if you will, to have been visually recorded. The scene shows Egyptian deities that are associated with the afterlife weighing the heart of the deceased. If the heart weighed no more than the feather of justice it was believed that the deceased would have a more

pleasant afterlife though if the heart was weighed down with sin and wrong doing and weighed more than the feather of justice the deceased would encounter hardships in the afterlife. Though this is a mythical event the idea of visually recording the proceedings and events of justice had begun.

Through the ancient Egyptians the foundations for "court room sketches" were laid and although they have developed over time the idea remains the same; recording the proceedings when it comes to justice and in a sense shaming the wrong as well.



Egypt

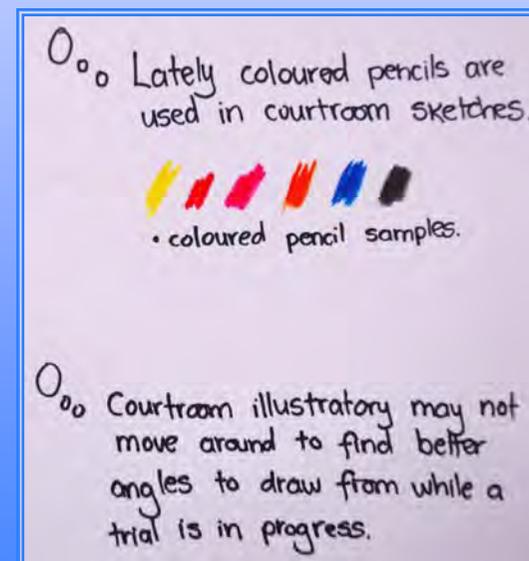
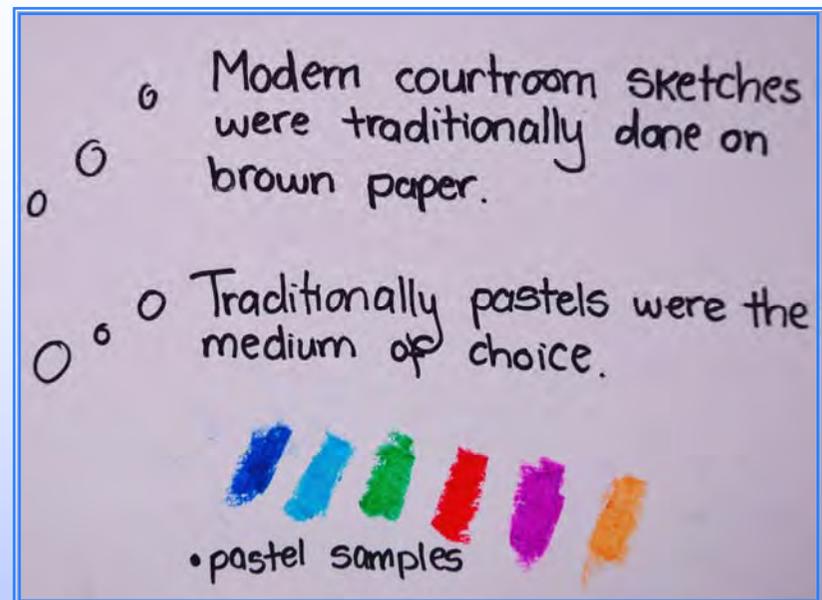
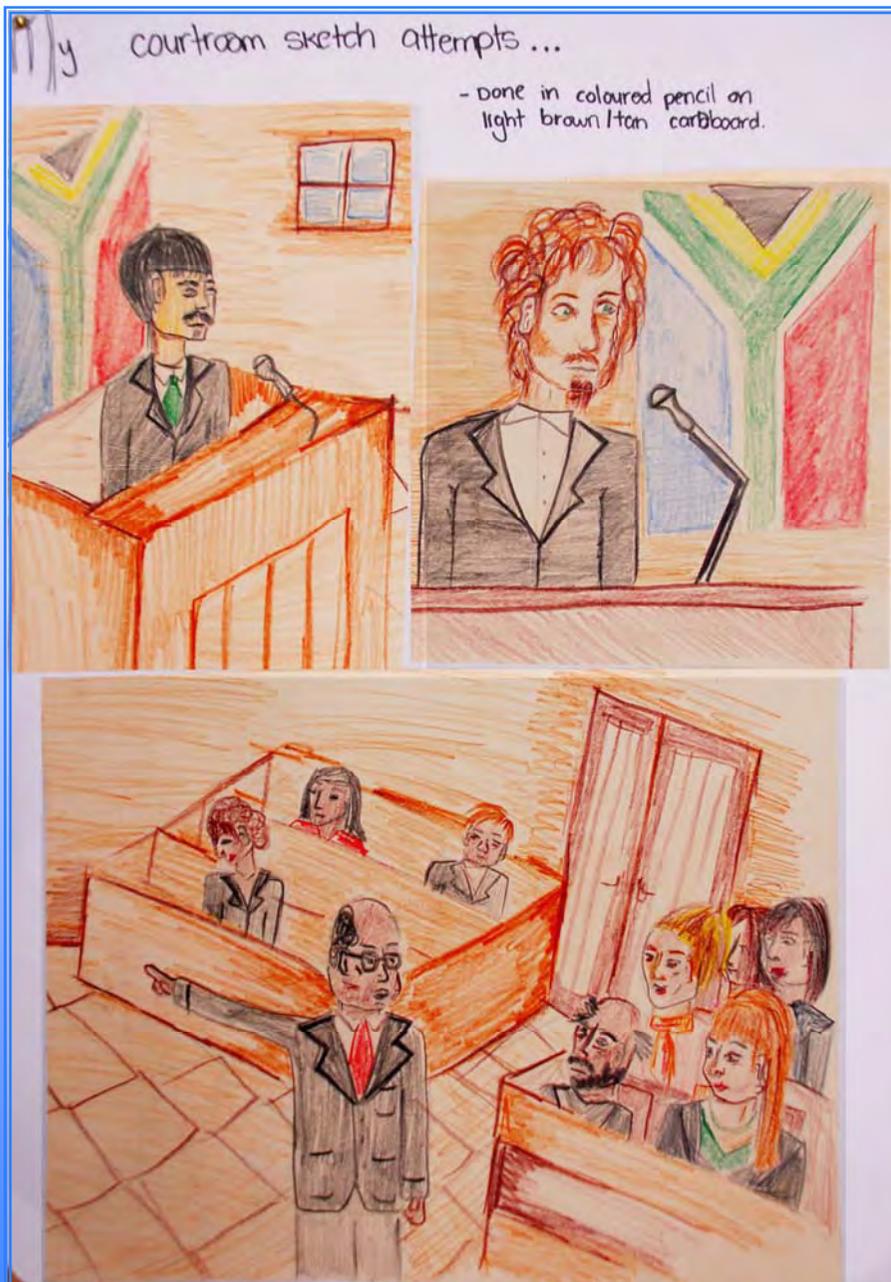
Doug and Norma Latta are from Tulsa in Oklahoma. They too are courtroom illustrators and below are a number of Doug's sketches from several different trials.



• sketches above by Doug Latta.

"COURTROOM SKETCHES ARE AN ARTIST'S IMPRESSION THAT CONVEY FINE DETAIL AS WELL AS MOOD AND REQUIRE MORE THAN JUST TIME, THEY REQUIRE TALENT"

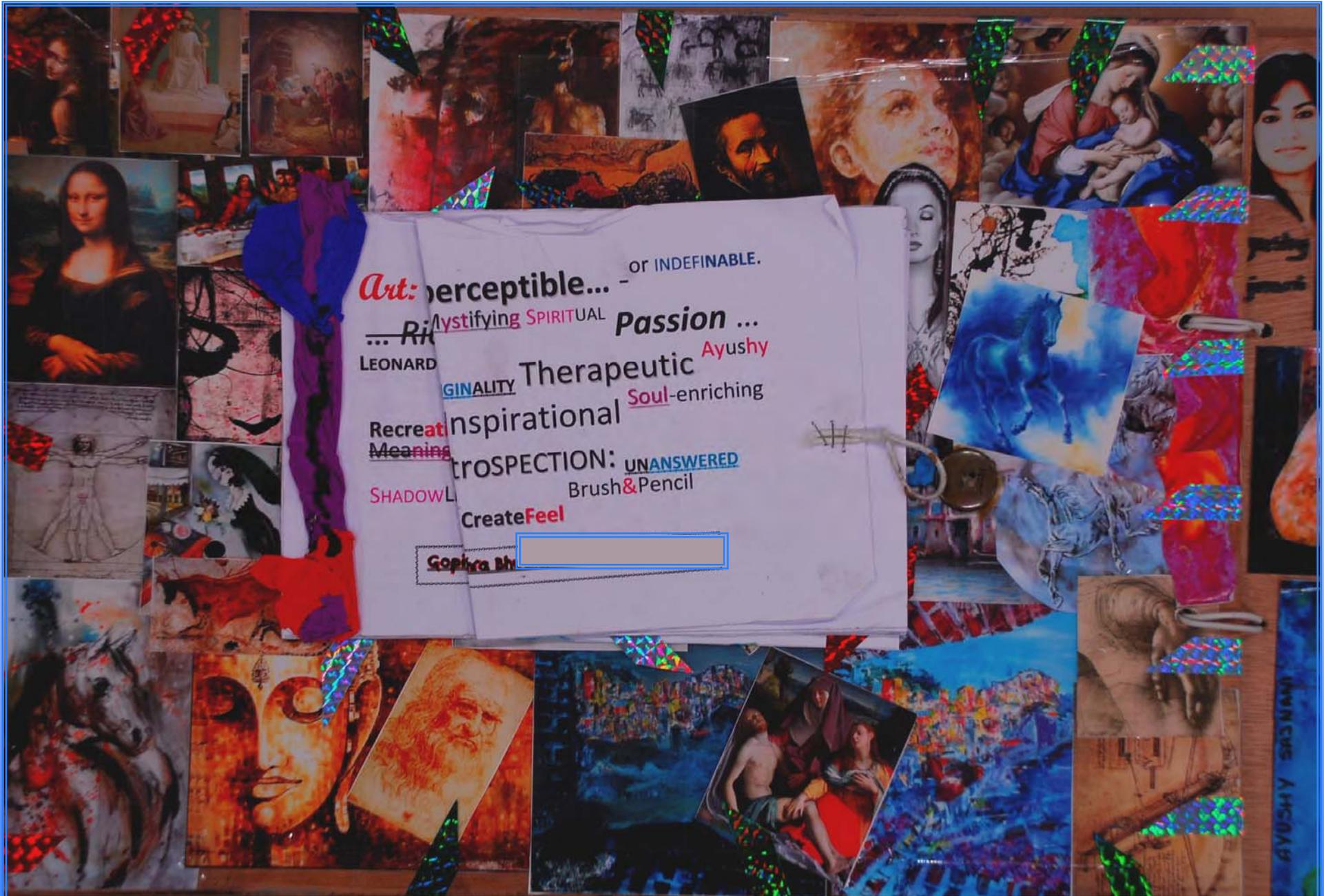
000 In most countries cameras are not allowed inside the courtroom.



Standard 55

AO1	GATHERING, RECORDING, RESEARCH AND INVESTIGATION (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	11
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AO5	PERSONAL VISION AND PRESENTATION (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	11
TOTAL MARKS		100	55







AYUSHY SAJANI

Shows a 'good is posed' horse entwined in the canvas - creating a village house. 3D effect has been created by using acrylics & mixed media. A confident horse has been painted - looking behind her shoulders by using the rough & transparent glazing technique.

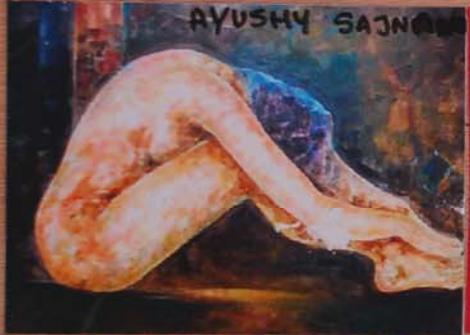
I feel that this canvas is filled with vitality, having a horse symbolizing:

- Power
- Grace
- Freedom
- Strength
- Beauty
- nobility



AYUSHY SAJANI

Shows the 'beauty' & its reflection - of the same landscapes were rendered in the first half of canvas. In the middle of the two - regarding to the use of green, it represents the green & renewable energy reflecting the growth & expansion. It's an inspiring study to depict the world developed country in a practical way, with such creativity involved. Adding and subtracting a 3D effect with the use of glaze - painting this style.



AYUSHY SAJANI

Shows a female 'tired of pretending to be someone else's not! The transparent glazing technique with soft tones creates a comfortable space. As the background is dark, it shows she hasn't yet revealed her true identity to the world - she's 'HIDDEN'!

The black represents the:

- Hidden ...
- Unknown or the unseen aspects of her life.



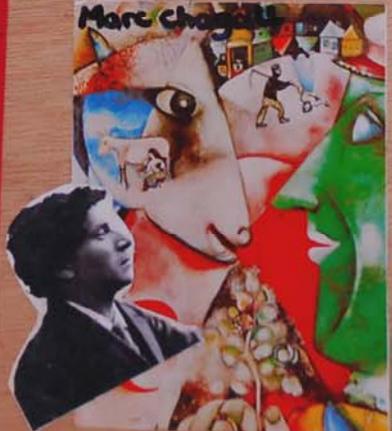
Jackson Pollock

Pollock's aim was to 'become' his painting, to meld & merge until there was no distinction between artist & product. His method of painting - 'action painting' - created unpredictable & massive canvases, formed by Pollock dripping auto car paints directly onto the horizontal canvas. The overall effect is controlled chaos, with a compression of movement & energy - unique in 20th century art! Literally a record of his actions, Pollock's canvases were and are controversial - raising questions over 'technical skill' & 'interpretation'. He was also a supreme colourist - his paintings reflect his life...



AYUSHY SAJANI

Shows Buddha meditating intensely & graciously. A 3D effect has been created providing some excitement on the left hand side - depicting a golden statue rendered in an unconventional palette. The colour, inspirational that is the colour of spirituality. On the canvas variations of dark blue represents solitude & it's the colour of truth & meditation. However, there are no natural colours for the subject. It can be seen as almost 'found' in reality. It's a relaxing vision by using warm & energetic colour. With eyes closed, peace & mind grows - it attracts all kinds to a better place.



Marc Chagall

Chagall's work, of which this is a famous example, can be described as lyrical realism. It combines quite abstract & stylised compositional elements (such as the goat's head) with simple, almost naively painted landscape fragments. Scale is manipulated & the whole painting has a dream-like quality which reminds me of Giorgio de Chirico's work.



Gopi Keshra Bhudia

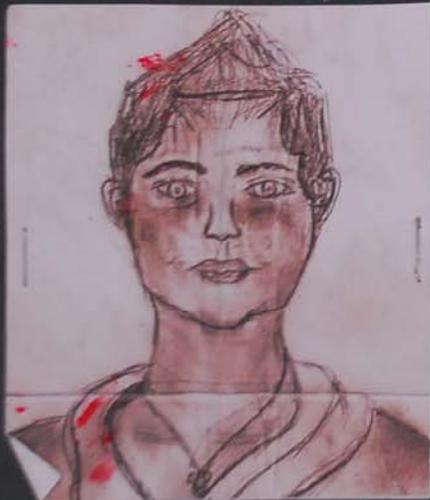
Sky + Nature + Terrorism



Gopi Keshra Bhudia



True Identity ...



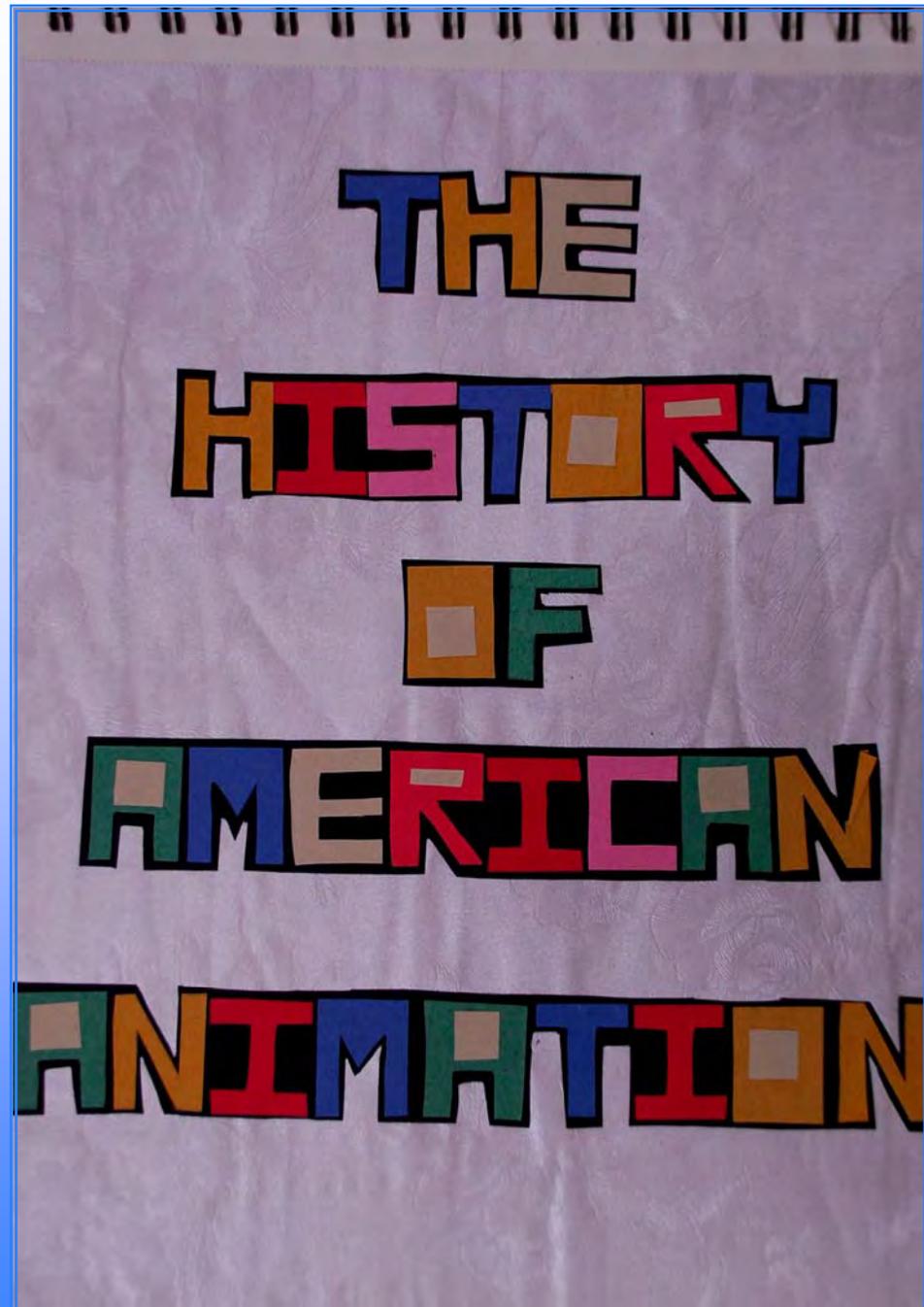
Two Faced Boy :



EMOTIVE NATURE

Standard 54

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TOTAL MARKS		100	54



As kids we loved, lived and got influenced by the world of animation through characters who in real life either don't exist or cannot express themselves in the language that we humans understand. Watching cartoons has become a part of a child's daily routine and animation is appreciated at a very young age but is acknowledged as 'my favourite cartoon'. However, animation aims at a wider range of audience and it is only the fascination towards this art form that develops during childhood.



In silhouette animation the characters are visible as black figures that are made of manipulated cardboard cut-outs that may be strengthened with metal sheets. The cut-outs are then tied together

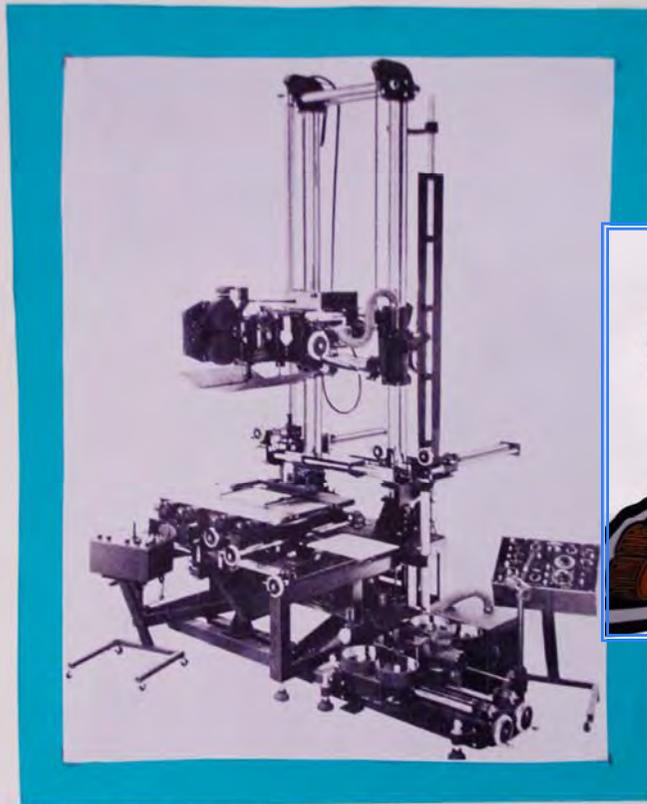
by threads at the joints allowing them to be moved in each frame. An effect of depth is created by making distant objects a paler shade of grey and the front most object black. The cardboard cut-outs are backlit and each frame is filmed with a 'rostrum camera.'



The adventures of Prince Achmed



by Lotte Reiniger (Germany)



The 'rostrum camera' is used to animate still pictures and was specially designed for film and television use. This camera has a movable lower platform on which the object that has to be animated is placed and the camera used is on the above column.



Many cartoon characters who today are most loved by kids were created in this era. A few of these characters are:

- Donald Duck
- Bugs Bunny
- Daffy Duck
- Porky Pig
- Popeye
- Betty Boop
- Woody Woodpecker
- Chilly Willy
- Mighty Mouse
- Heckle and Jeckel
- Tom and Jerry



Tex Avery, the creator of Droopy wasn't very known to the public but was a strong influence to his co-workers like Chuck Jones. Avery and Jones, both worked on Looney Tunes and Merrie Melodies together and that was when Chuck Jones got the knowledge and experience that made Daffy Duck famous through 'Duck Amuck' (1953).



Walt Disney and Technicolor worked together for 3 years to experiment the 3-strip process. The outcome of this association was the Disney short film '3 Little Pigs' (1933). Disney received a very favourable result for this smash hit as it was the first film to portray a range of characters like the 3 pigs each with a house made of different material and the big bad wolf who was determined on eating the pigs. Each one of these characters had an unique persona. The 3 little pigs is still thought of as the most successful short film made till date.



THE T.V. ERA was the period that first witnessed commercials and more half an hour long episode based television series. These cartoons were categorised under television animation that was thought of as a new medium.

The first series to be aired was Felix the cat though not very successful.

William Hanna and Joseph Barbera more renowned as Hanna-Barbera gained dominance in the industry. During this time, a few of their productions like The Flintstones, The Jetsons, Top Cat and Jonny Quest became very famous. However their greatest creation was 'Scooby-Doo, where are you?' and it ran continuously for 17 seasons.

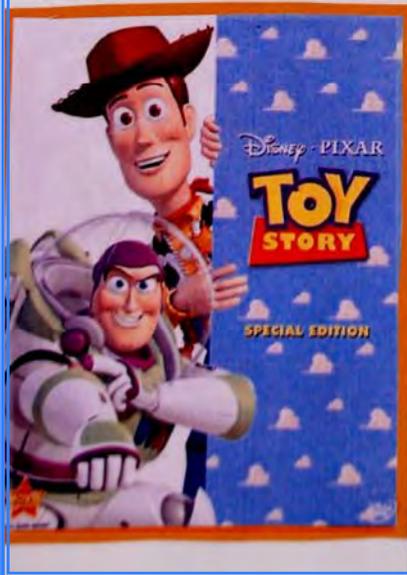


The Lion King came out 2 years after Aladin and received appreciation beyond the expectations of the Disney employees but unfortunately was followed by a few mediocre films.

A greater contribution to this era was made by Computer Generated Imagery (CGI) and resulted in the first 3D movie 'Toy Story' by Disney Pixar.

This Box Office hit was succeeded by:

- > A Bug's Life
- > Monsters Inc.
- > Ratatouille
- > Cars



Animation in the past changed itself according to the viewer's wants as it changed course from 2D to 3D. Today it is utilised in gaming and visual effects while also making itself useful in the medical, legal and architectural fields.

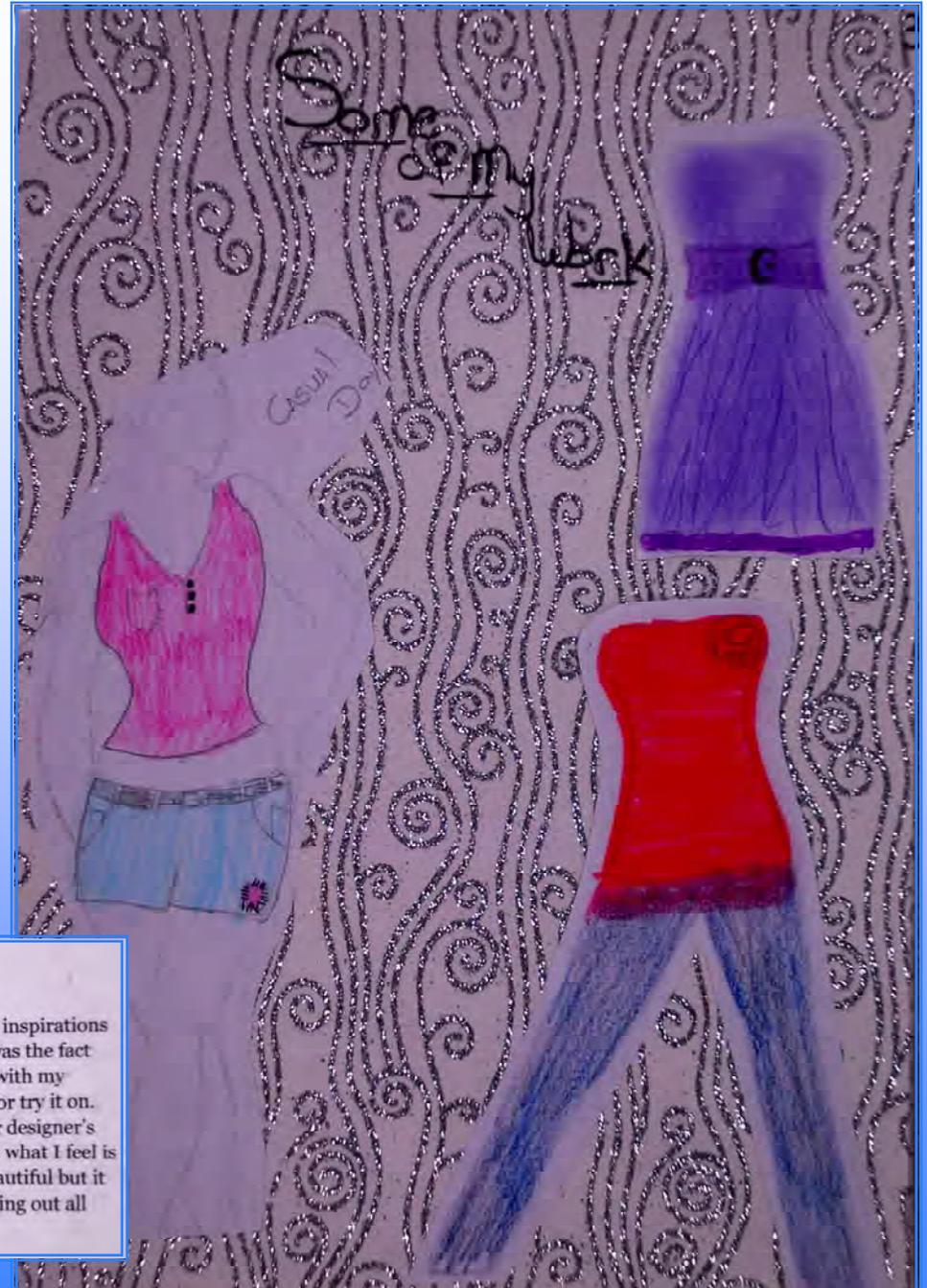
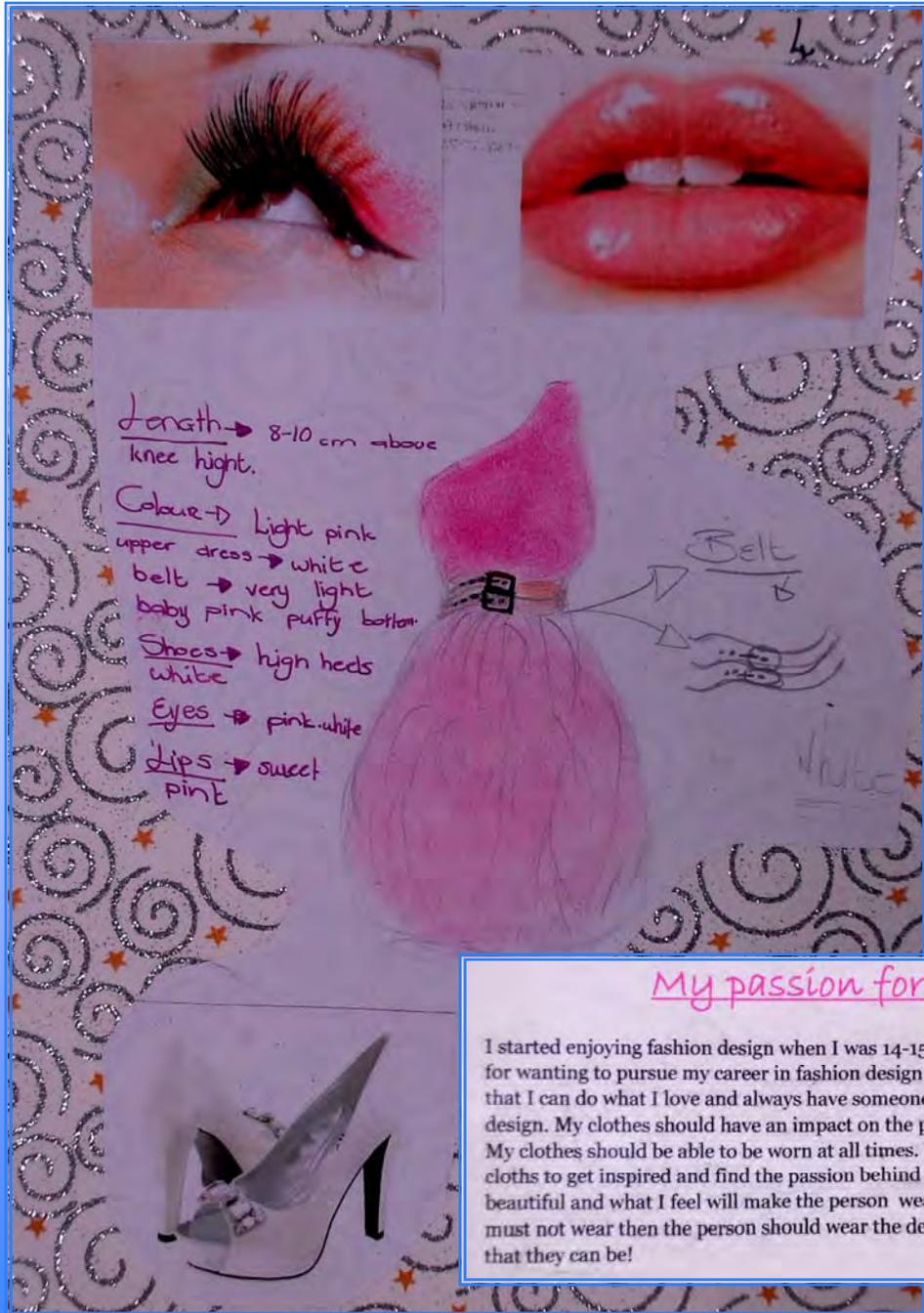
Yet, animation's greatest power is the fact that it can cross any boundary, may that be of colour or money.

—x—

Exemplar 47

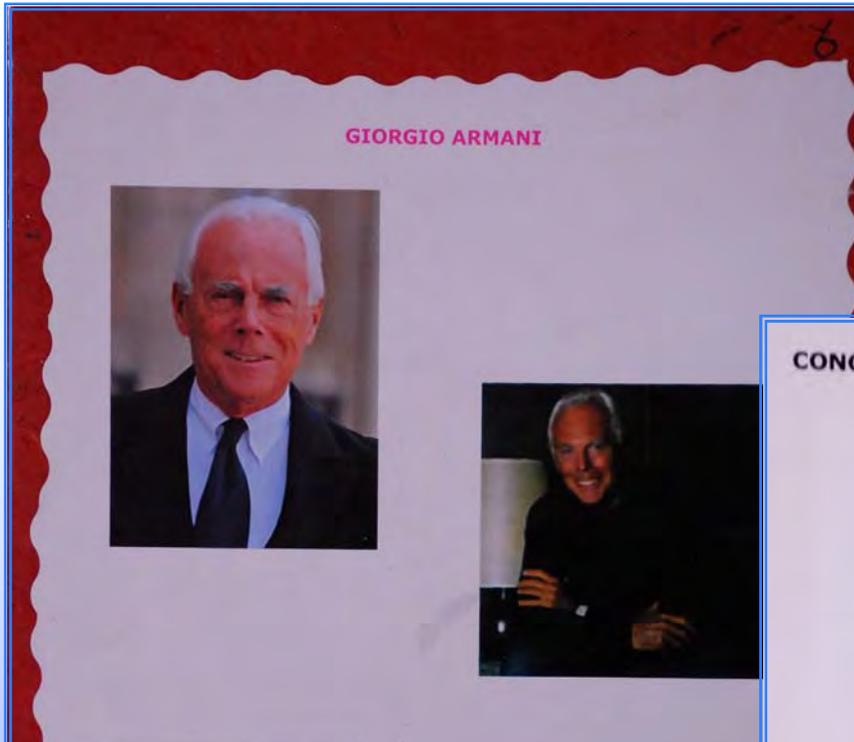
AO1	GATHERING, RECORDING, RESEARCH AND INVESTIGATION (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	9
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TOTAL MARKS		100	47





My passion for fashion

I started enjoying fashion design when I was 14-15 years old. One of my inspirations for wanting to pursue my career in fashion design and merchandising was the fact that I can do what I love and always have someone that will fall in love with my design. My clothes should have an impact on the person when they see or try it on. My clothes should be able to be worn at all times. I love looking at other designer's cloths to get inspired and find the passion behind them. I love to design what I feel is beautiful and what I feel will make the person wearing my cloths be beautiful but it must not wear then the person should wear the design and wear it to bring out all that they can be!



DESIGN ELEMENTS

The Seven Basic Fashion Elements



CONCLUSION

BEST FASHION DESIGN OF

JANUARY 2009

- Point
- Line
- Shape
- Value
- Texture
- Colour

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Exemplar 45

AO1	GATHERING, RECORDING, RESEARCH AND INVESTIGATION (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	10
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AO3	ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	7
AO4	SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	7
AO5	PERSONAL VISION AND PRESENTATION (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	11
TOTAL MARKS		100	45

PAPER - 3

Vincent van Gogh was a great Dutch painter during the Post-Impressionist era. He produced great paintings with vivid and impressive details. His influence in art is tremendous, his emotional impact on his paintings are evident. van Gogh was an unique artist whose skills and use of colour is greatly appreciated. He often expressed his love for nature. The 'Tournasols' series, is regarded as one of the most influential set of paintings, with the use of bright colours and distinctive skills, the painting were extraordinary. Van Gogh changed the perception of art to its audience. The 'Tournasols' or the Sunflower is regarded as one of the most important paintings by van Gogh, they were painted from 1886 till 1889 in Paris and then Arles. In Arles, he was decorating the 'yellow house' which he had shared with painter and close friend; Paul Gauguin. The Sunflower series has been synonymous with the painter and been one of the most successful



and anticipated work of his. The series reflect on his life, his alter-ego as he was seeking for something beautiful. The Series is divided into two; Paris Sunflowers and the Arles Sunflowers.

Parisian Sunflower.

Vincent van Gogh focused on cut-sunflower without a vase in Paris. Paris version were painted during 1886-1888. During this period, he began using bright colours. 4 major paintings in the Sunflower series came into being, out of these, the most significant one was the '4 cut sunflower'. These were van Gogh's first paintings with 'nothing but sunflower'. These were van Gogh's first paintings yet he had already included sunflower in other painting.



Methods and Research



Sketch of Sunflower 1889, Arles

Medium used:
Ink pen.



These Techniques were used to sketch the garden.



Two Sunflowers (1897)

Medium used:

Oil paint

If you look closely at the border of the sunflower you will see this colour.



◀ This is the darkest shade in the painting. I believe the colour makes it look as if the main object (sunflower) was alive.



This transition of shade in the background helps to enhance the bold look in the painting.



Roses and Sunflower
1886, Paris.

This painting embarks the interest of sunflower by van Gogh. The image is described as 'chaotic' and 'disturbing' by the interview but it ~~was~~ is a beautiful image to my eyes. The messy colours represent his struggles, the divided shades of colour highlight his skills.



Four cut sunflower
1887, Paris.

This is one of the most remarkable picture Vincent van Gogh painted in Paris. On several canvases he conveyed the powerful magnetism that drew him to South, but nowhere more explicitly than here. The flowers seem like the flickering flames of kindling that would later become a solid blaze of almost pure yellow and orange.



2 cut sunflowers.
1887, Paris.

To with a wide range of yellow - from pale citron to deeper ochre - van Gogh set the flower heads against a complimentary background of . The thick impasto he used to describe the radiant petals and twisted stem evoke the robust vigor of the flowers.



Repetition, 1889



← This is my favourite. It has a nostalgic feeling when exposed, the colour demonstrates the geniusness of van Gogh, as he is able to emerge both contrasting colours so well.



Vase with three sunflowers
August 1888, Arles

This mixture of colour is dark. Van Gogh has used darker shades of yellow, green and red/brown. There is a lot of black too. The demonstration below is of part of the background. I used acrylic but the result was similar. You have to constantly lift up the brush to show the strokes.



12 sunflowers in a vase.
1888, Arles.



← The background that I demonstrated fascinated me. The strokes used by the artist is obvious yet simple. The colour is plain yet lively.



← To show the conflict of strokes.

My Opinion

I believe that the 'Tournesols' series is the most extra-ordinary sets of painting, by van Gogh. Vincent van Gogh does not only create the sunflower in his painting but he is able to make them seem as if they were alive, by using bright and lively colours. I refer Vincent van Gogh a genius because of his precise lines and curves. It does not seem as accurate as it really is. van Gogh's twelve flowers shows that colour ~~can~~^{can} change the nature of a painting, as he executed this very well. The violent use of pale yellow has impressed, in this experiment, he achieved to be unique yet similar to the way of other impressionist artist. I believe that although the Arles flowers were colourful, the Paris sunflower were more detailed and precise. The dark shade of color makes it gloomy. Although they are beautiful, the Parisian sunflower did not ~~bring~~ give me the same pleasure as the Arlesian sunflower. In my opinion, the mood that van Gogh ~~had~~ possessed in Arles was extremely different from the mood he had in Paris, this is evident in the paintings.

