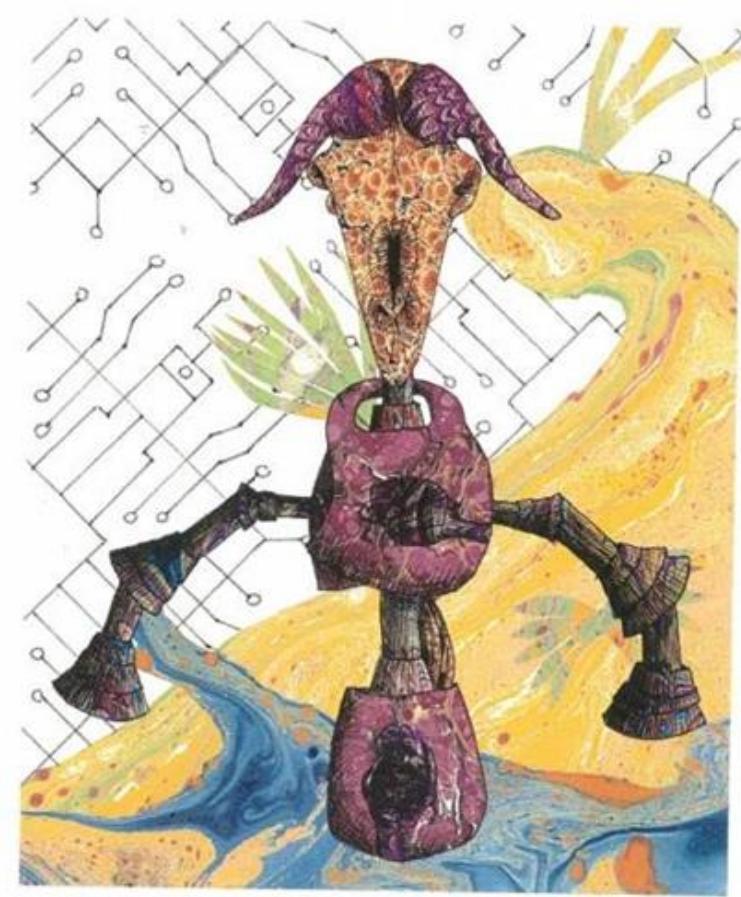
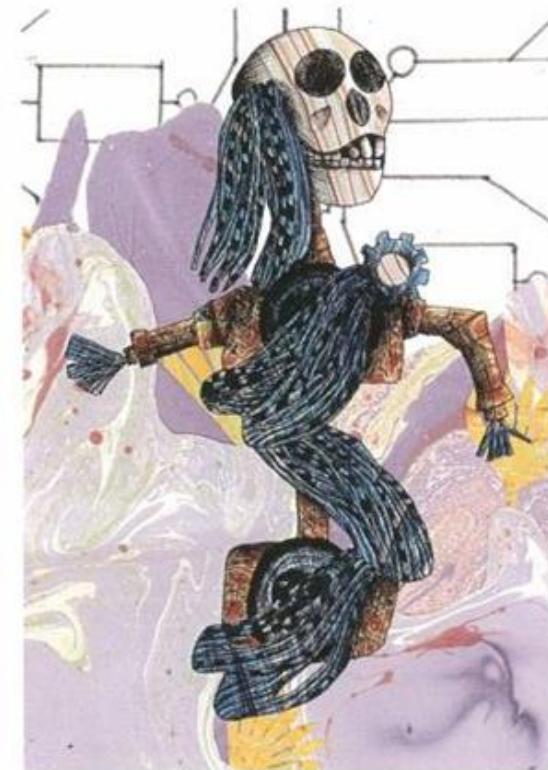
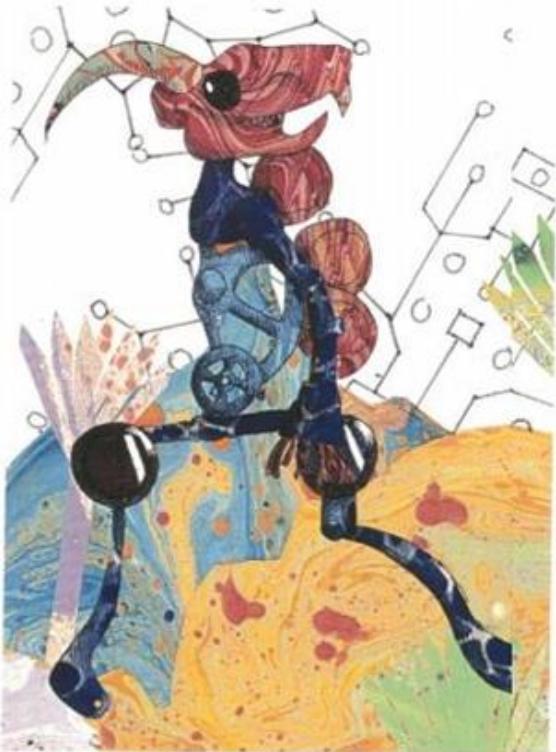
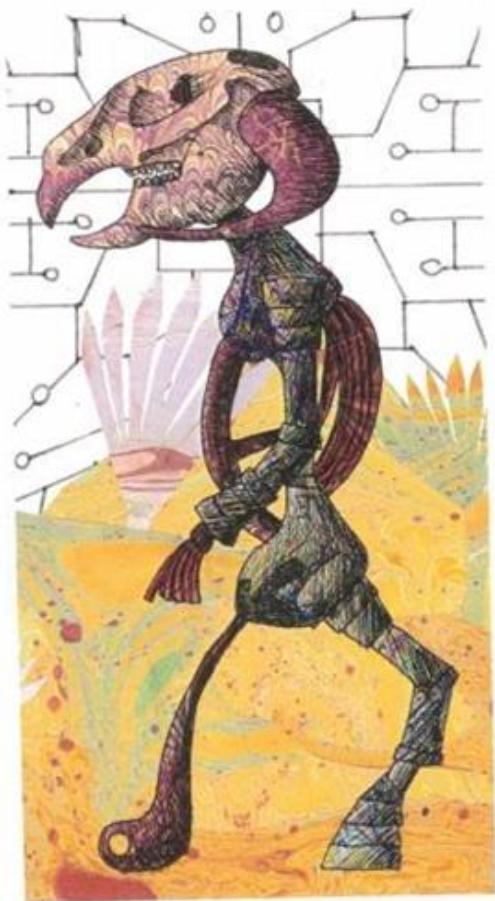


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coursework

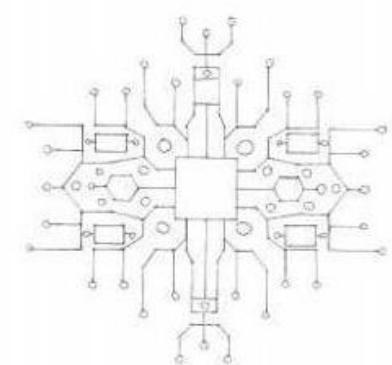
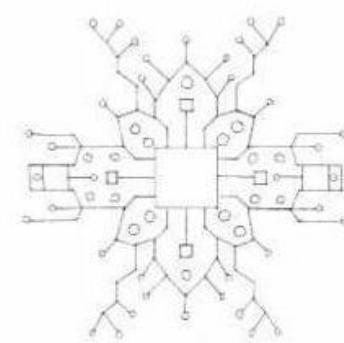
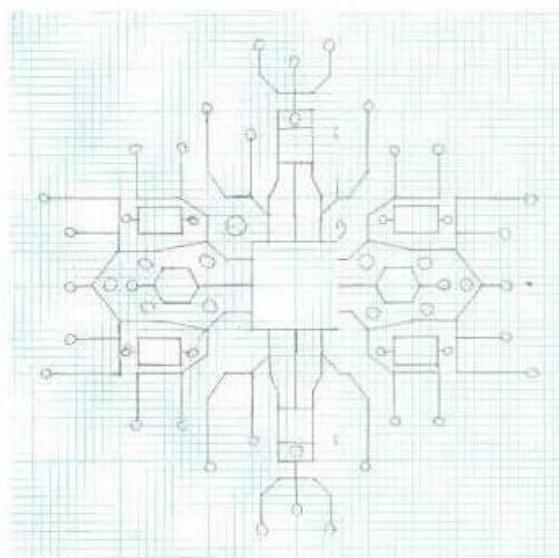
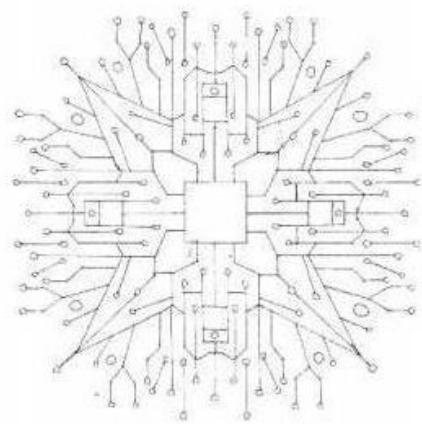
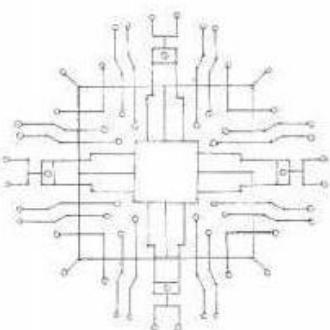
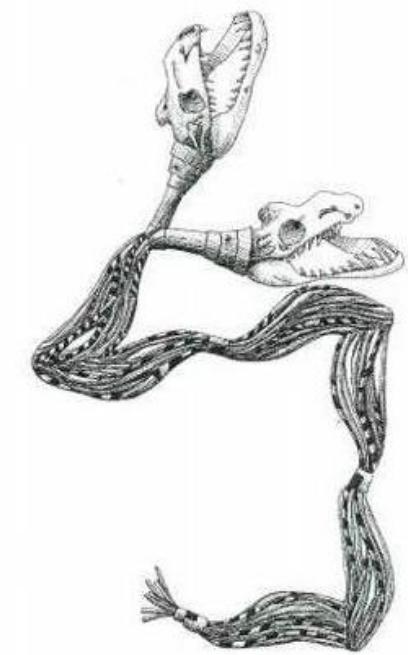
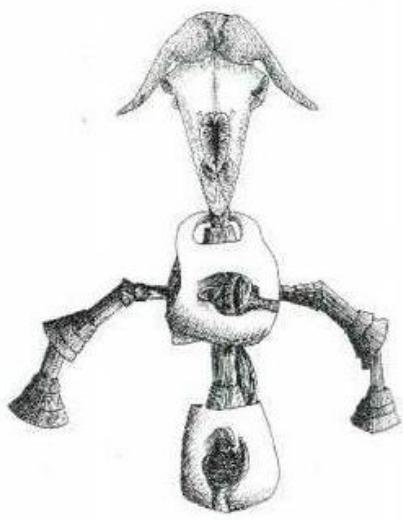
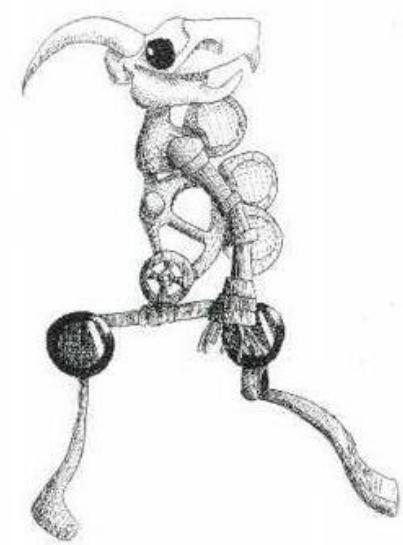
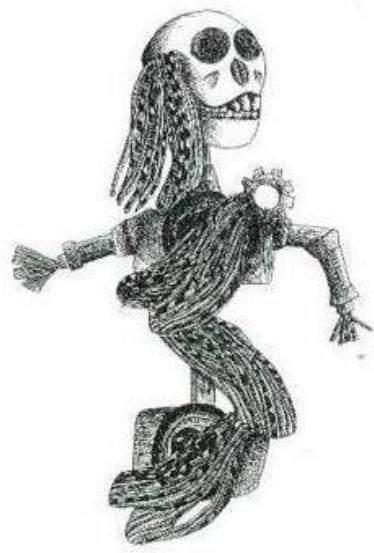
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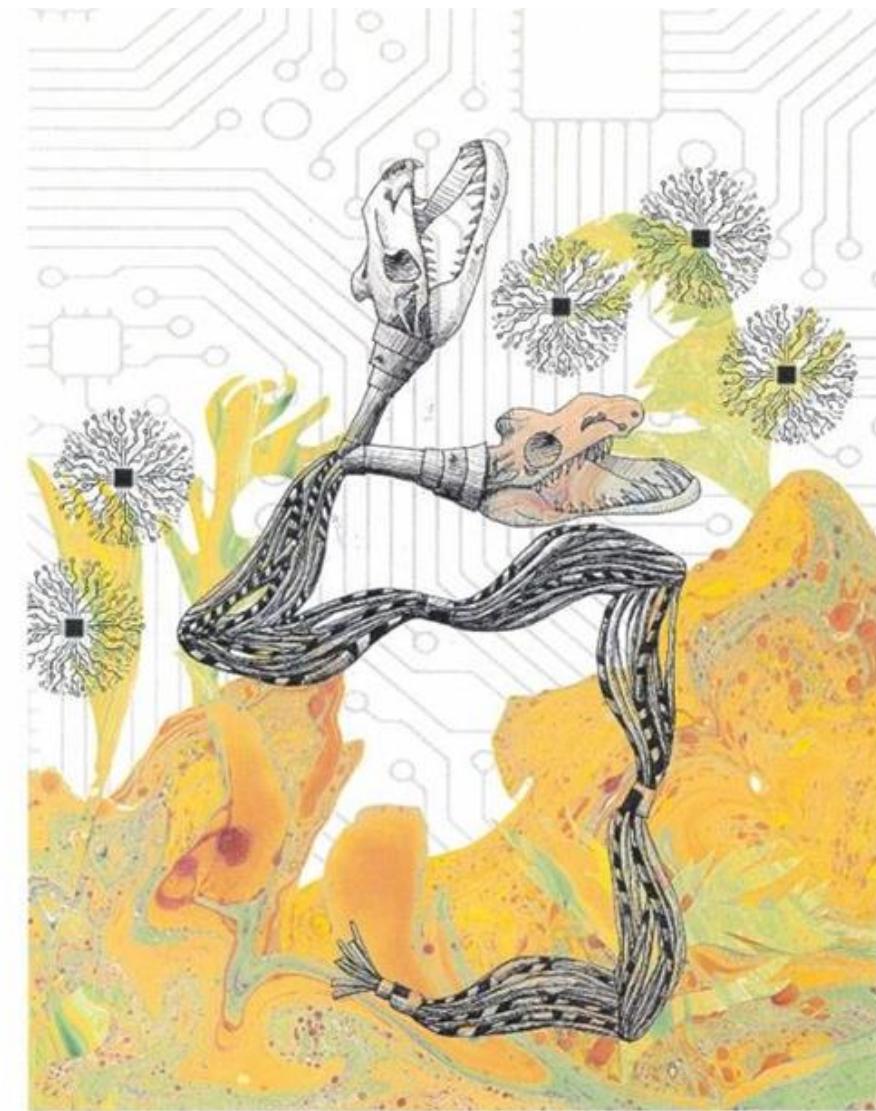




The ideas behind my final piece include the contrast between Animal and Machine remains and the contrast between the Chinese and Western Zodiacs. With this in mind I created six anthropomorphised characters by combining characters from each Zodiac together. While there isn't anything too complex behind my piece, the difference between cultures in the West and in China itself become apparent with these characters. For example, the Western Zodiac is strongly based around Roman culture (some symbols are inanimate objects, some are animals and exactly one is water while another is a woman), allowing for these mechanical re-imaginings to become more interesting in how they look after creation.

The combination of animal and mechanical remains acts as a statement towards what we consider dead and what we consider broken. The animal remains communicate death whereas we consider mechanical remains 'broken', despite the word 'broken' suggesting that the so-called 'broken' object is, in fact, repairable. By using mechanical parts to create these "living" creatures, my final piece categorises mechanical parts as organs, using them to create the vitals of these six characters.





As the artist behind the 2007 sculpture: *Ghost of the White Rose* and the 2013 sculpture: *In Naked Deathless Splendour*, AJ Fosik has always incorporated ideas of empathy and synthesis into his works, including references to folk art, taxidermy practices and cultural rituals.

These wooden models he creates characterise anthropomorphised figures that communicate the basic human condition: demonstrating his fascination with Totems (as shown in Figure 1), fetishes and, in his own words, the "random, chaotic and arbitrary nature of existence". While some stand free and some remain wall mounted (referring to common practices in taxidermy, see Figure 2), all of his work represents a vast plethora of icons from various differing theologies, therefore amounting to a beautifully crafted, vividly coloured cast of greatly subversive, anti-religious (albeit fictional) gods.

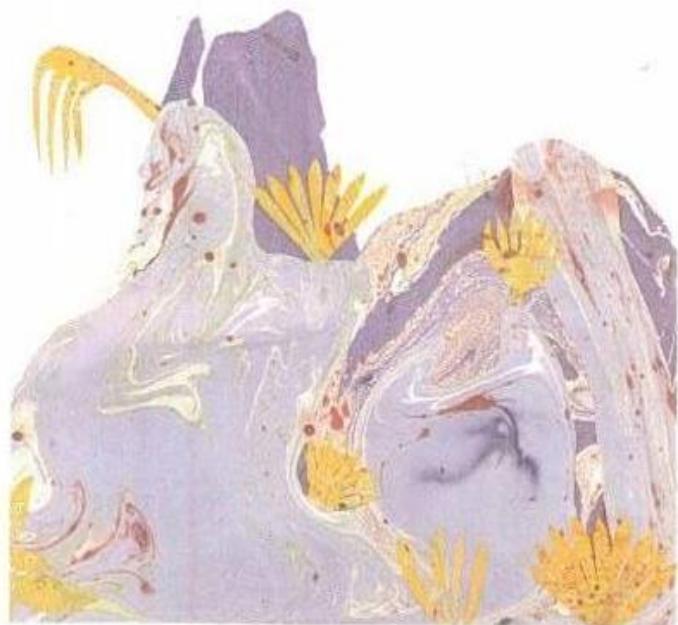
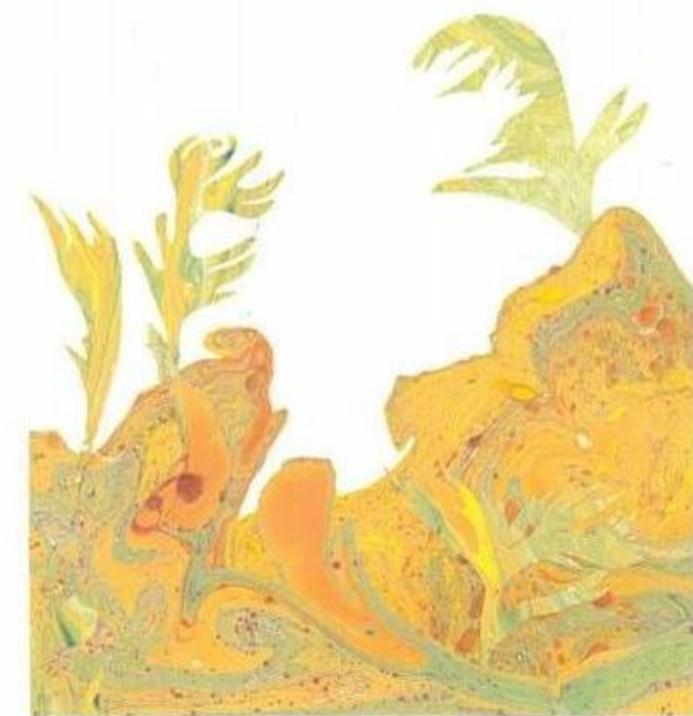
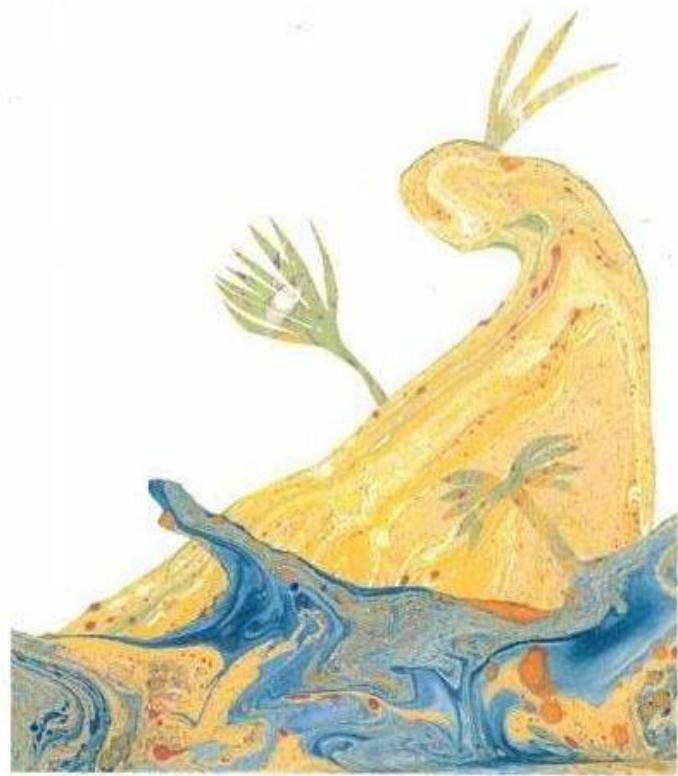


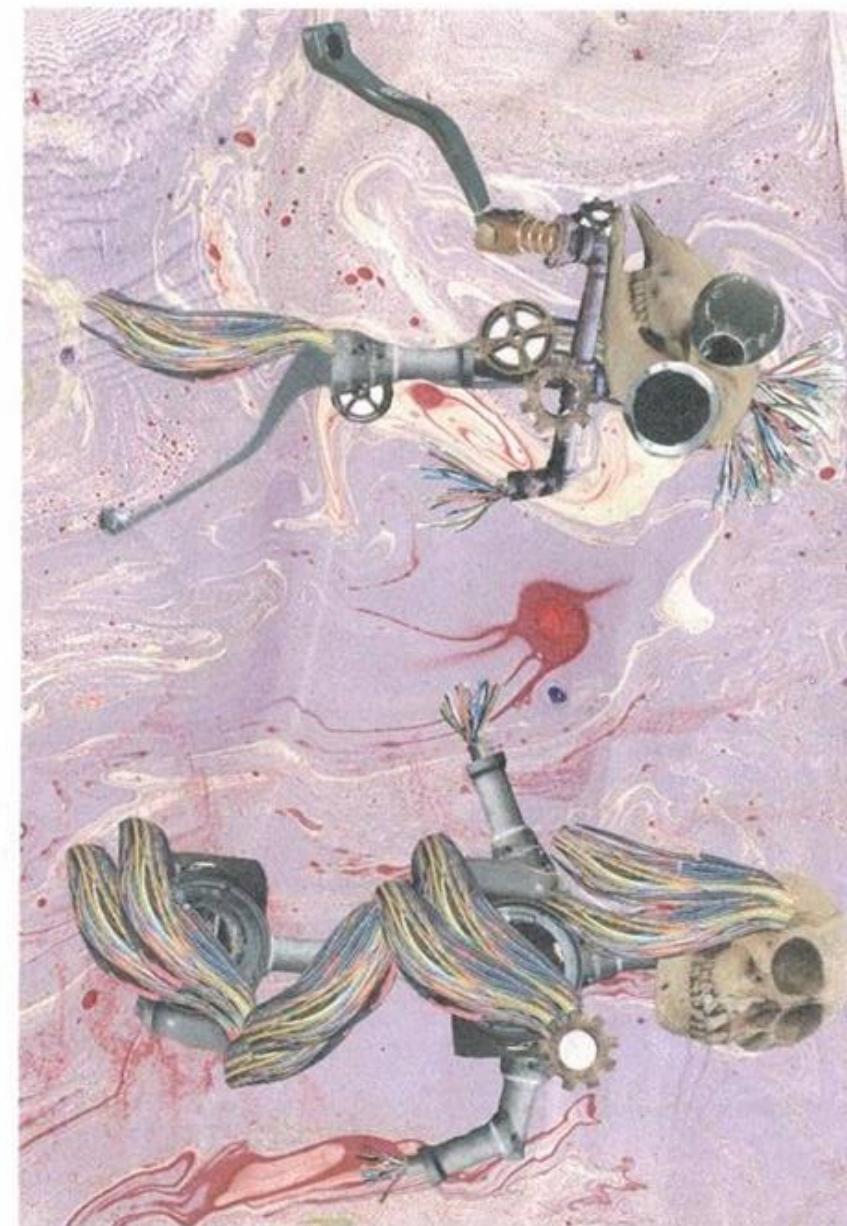
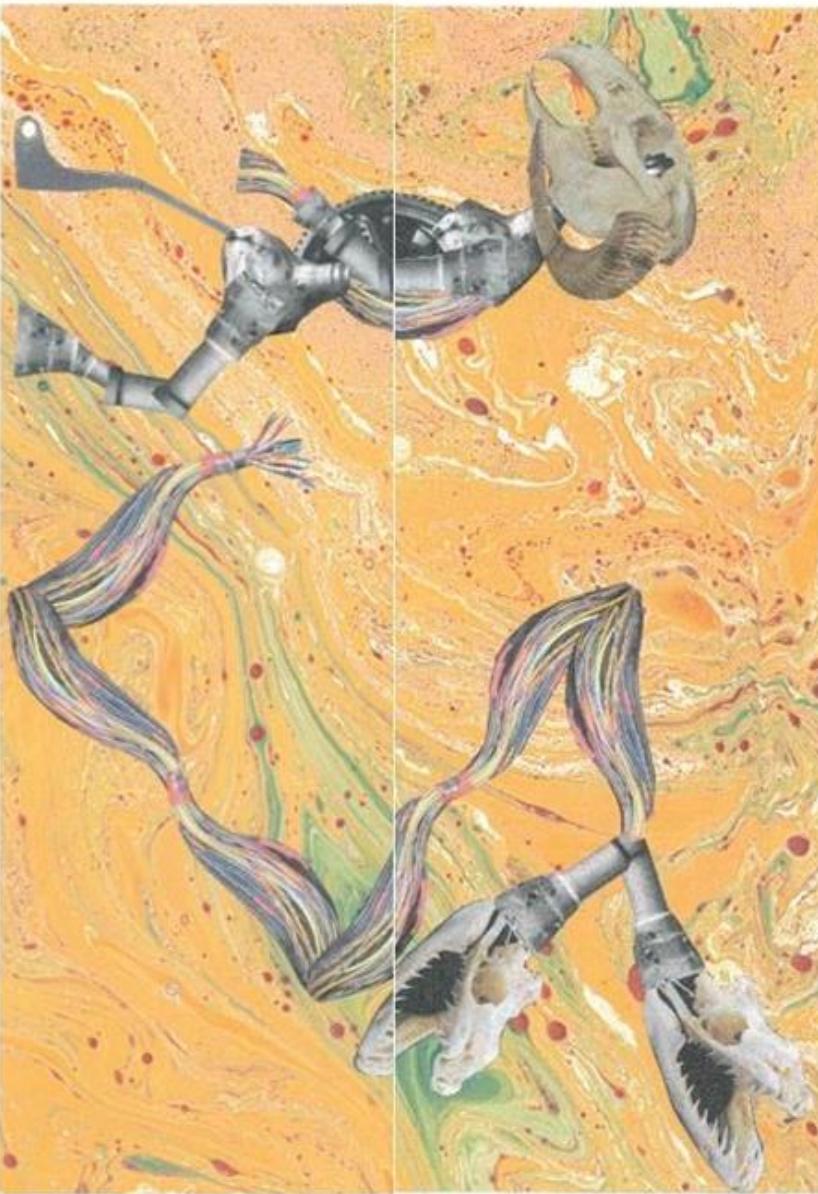
Figure 1: *Ghost of the White Rose* (2007)

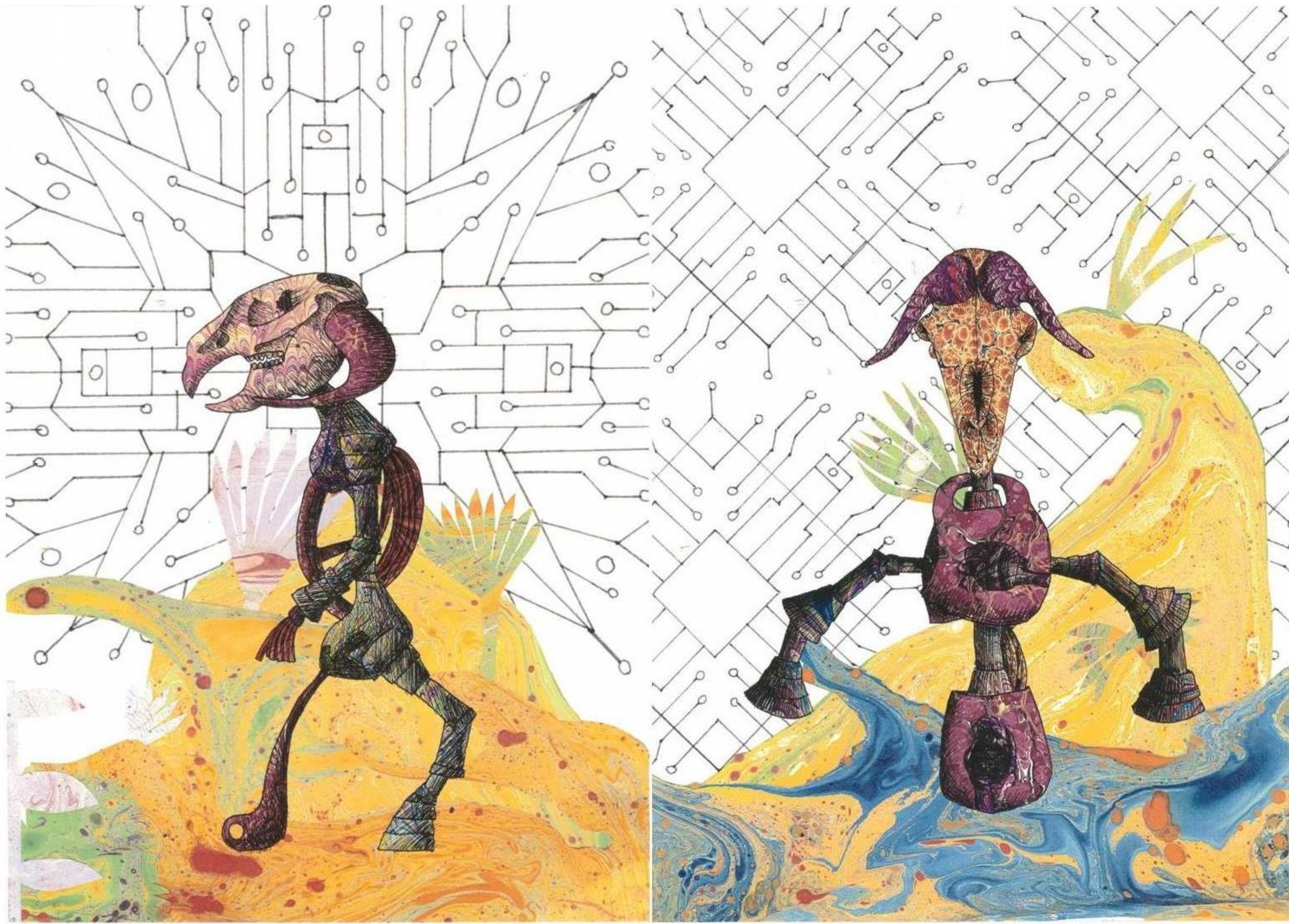
My final piece fluidly links into Fosik's works because of my use of intricate detail (much like his sculptures) and my use of synthesis to personify the Zodiacs. In order to improve from my other work, I learnt that I needed to push my artistic boundaries when it came to my drawing skills. I created these fusions in order to create my final images, using as much vivid colour as I possibly can to have the work itself catch the eye of the viewer.



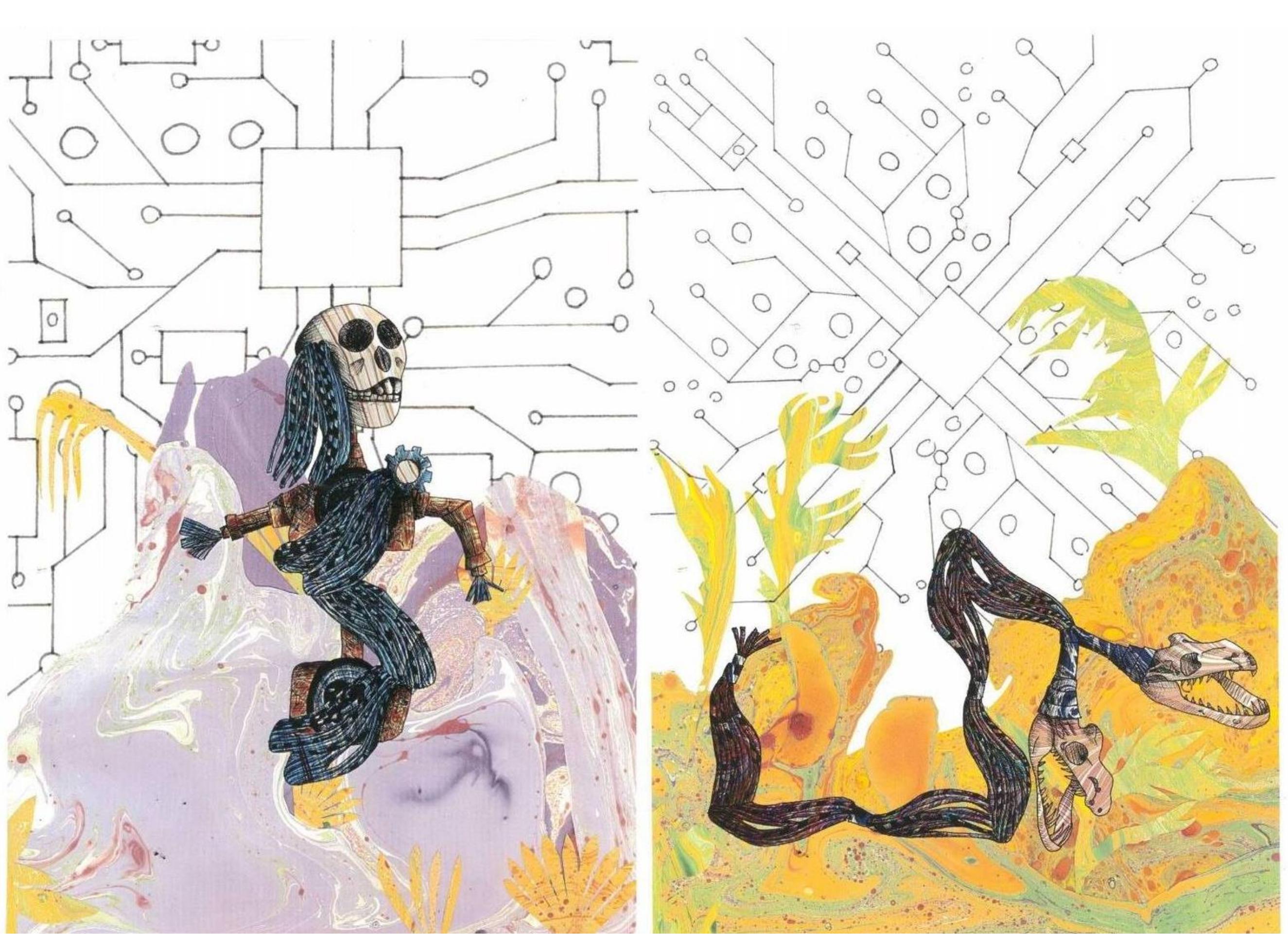
Figure 2: *In Naked Deathless Splendour* (2013)











G.C.S.E

coursework

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Maya Hayuk

Maya Hayuk's work contains symmetrical compositions, intricate patterns, and vibrant colours. Hayuk's paintings and large scaled murals are inspired by many different sources. The bright compositions radiate with life as Hayuk mixes graphic design, graffiti and illustration to make these contemporary mandalas of colour. Hayuk is brave, with her vibrant graphics and uses a wide range of materials such as acrylic, ink, glitter, spray paint, watercolors, tape, ballpoint pens, making her work visible for both public and private spaces.



In this work by Hayuk we see her experiment

with many different colours and shapes using a wide range of neon and dark colours almost creating an optical illusion to make the design appear to move on the canvas. Maya has created many different pieces throughout her lifetime but all are very similar in the sense of her using pattern and bright colours. We can see in her work that she uses many different techniques with paint throughout her artwork as she has sharp edges maybe created using tape to show a clean and tidy piece of work but in contrast creates a dripping effect and smudges to create a more messy untidy look. She also creates different shapes and patterns and layers them or weaves through each other creating a chaotic



We can see strong links in Hayuk's work, to early abstract works such as this piece by Wassily Kandinsky titled *Cossacks*, and painted in 1910. In this image, we see Kandinsky play with shape and colour creating an energy as the lines move across the canvas. The image creates a landscape of buildings, lampposts, and railings and in the top right of the picture a large dove swoops down across it all. We see Hayuk borrow these curved rainbows that punctuate her work and the feather formations that arch over the top of her composition

Myauks work also shows strong influence in Psychedelic art as well as op art. Op Art developed in the 1960s. It used shapes and pattern to create optical effects. The paintings

Kish Cyrille

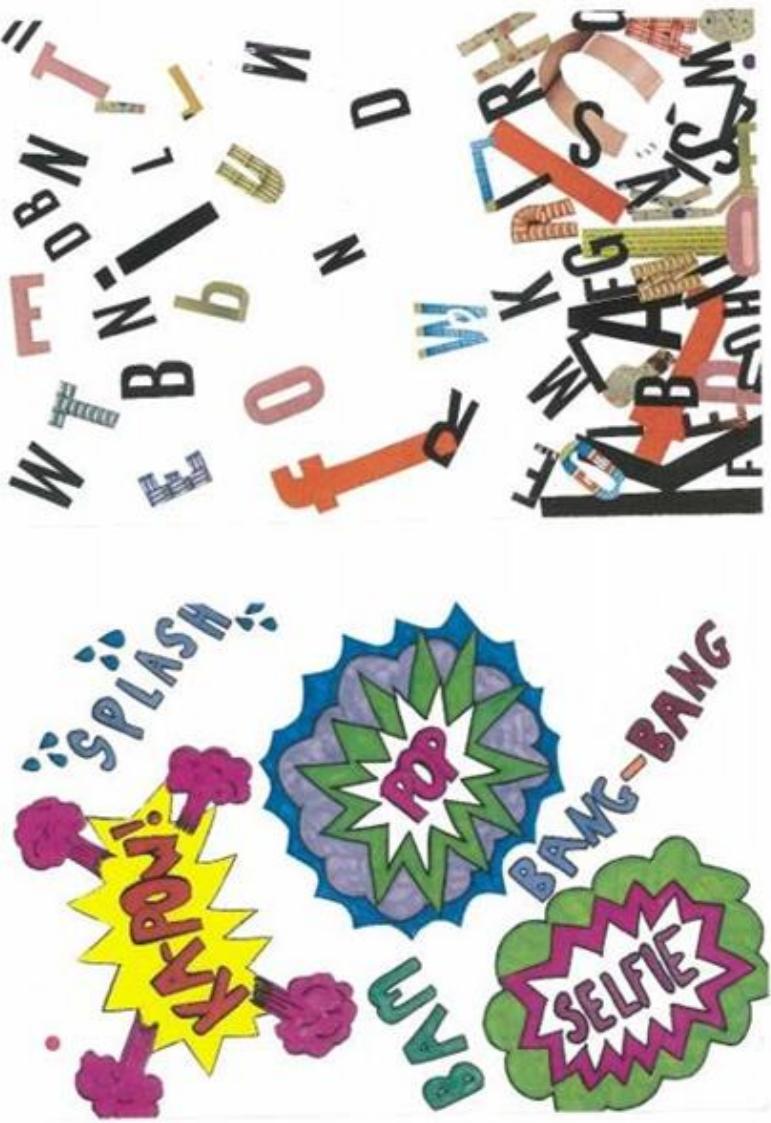
Maya Hayuk

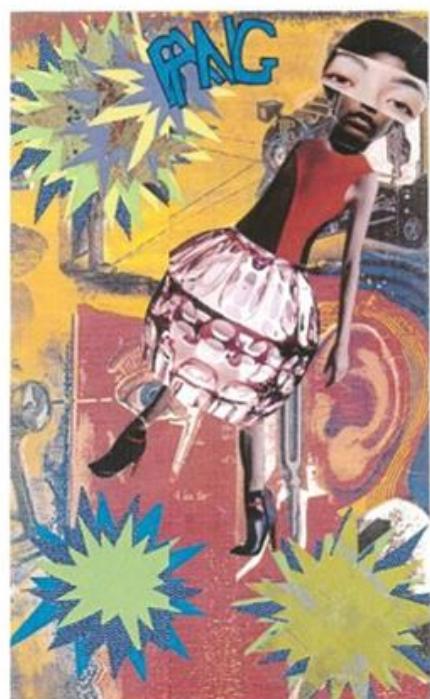
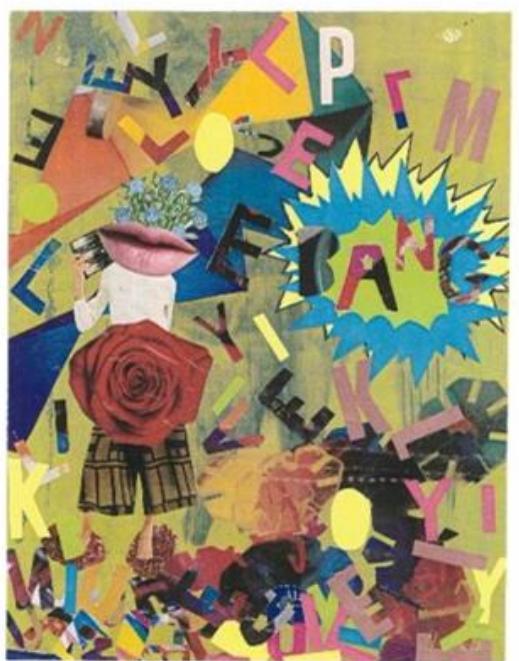
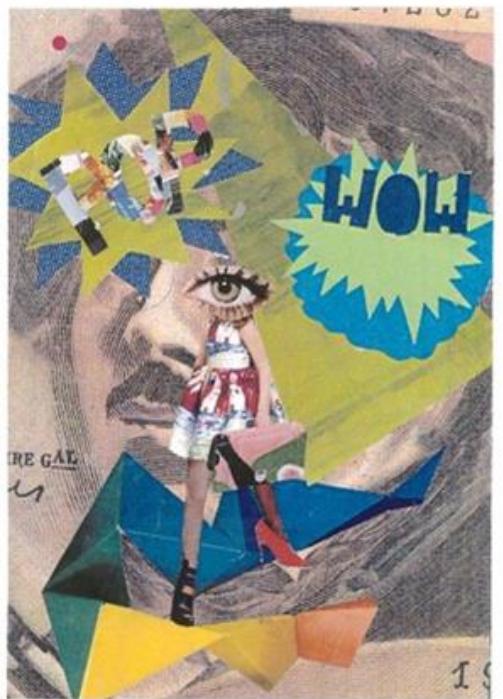


Hayuk's work does not copy these styles however she re appropriates them into a contemporary context. Hayuk weaves visual information from her immediate surroundings into her elaborate abstractions, creating an engaging mix of references from popular culture. The result is a psychedelic experience in visual form. We can see how she uses the architecture to inform her design in this mural below.

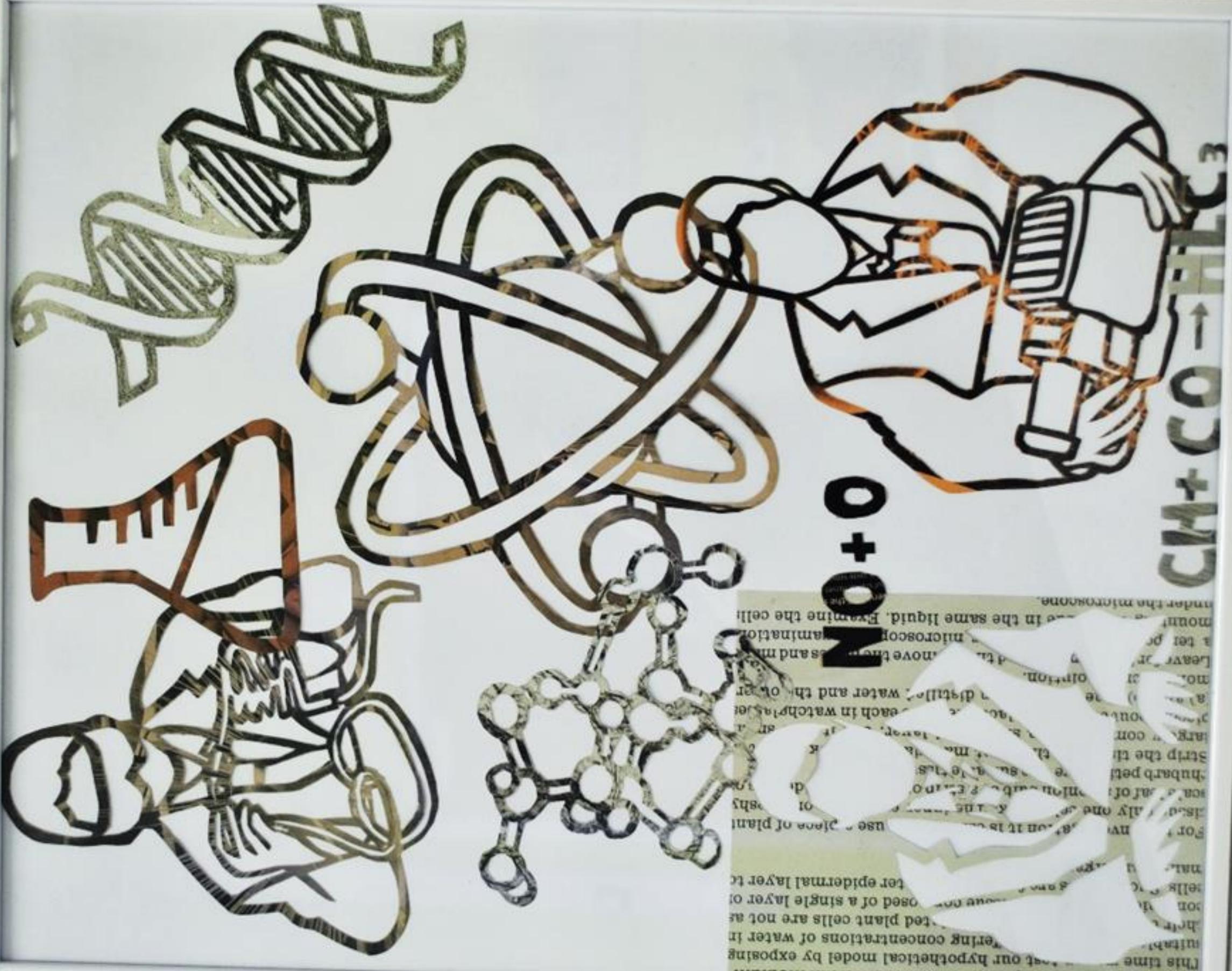


Hayuk's work changes the urban landscape and because of this is being used in a range of artistic mediums to form the backdrop for music videos and fashion shoots and becomes visual themes for interior and product design. Hayuk is quickly becoming highly popular within art, design, fashion and music, and I think this is down to the way she has taken past styles of art and made them feel contemporary. She has taken her artworks out of the gallery and has integrated them into popular culture.











G.C.S.E

coursework

Level 7

Tim Walker's photographs often have a strong narrative feel to them. He uses traditional fairy tales, and children's stories such as 'Alice in Wonderland', 'Red Riding Hood' and 'Snow White', to help tell a story that is in keeping with the clothes he is photographing. Walker is known as 'Peter Pan' in reference to his ability to bring to life his daydreams and a 'fantasy'.



In this photograph we see him use a direct reference to Hans Christian Andersen's fairy tale 'the princess and the pea'. In this story a young prince is in search for a princess only to eventually give up and retreat from his search. However, a young girl amongst a terrible storm to seek shelter. Drenched in water the young girl declares that she is a princess, but the queen does not believe that it is true. However, she lets the young girl stay for the night. The queen was still positive that the young girl couldn't be a princess. So, she places a small pea on top of one mattress, then she further places twenty more on top of that one pea. The young girl is asked to sleep upon the mattresses, which she does. The princess proved that it was hard for her to sleep comfortably through that night, and said that she felt something digging into her back. Because of the young princess finding it uncomfortable to sleep on the mattress it proves that she is a true princess. In the image there is a young girl that lays across a mattress that has been piled up, she lays on top of twenty mattresses. The light that shines through the window accentuates both the mattress and the model. In the story the princess visits a queen, but in this image the scene has been located in an empty, dusty and worn down room. It depicts the idea that there are special, wonderful and happy people everywhere and riches and royalty don't make the image stand out. In addition, the green colours blend in with the green background. The model in the image is hanging onto a ladder which is keeping her from falling. The picture is almost an action picture as it looks as if she has been moving a fidgeting.

His photographs use very specific colour palettes some with vibrant colours, some with more chalky pastel colours that create a dream like scene. Walker has worked with the majority of the high end fashion labels during his time working at vogue and Love magazines. He has a real passion not just for photography, but the clothes in which he is trying to bring to life. Walker states "I love clothes; I love them historically and currently". This understanding of the historical lineage of clothes means that he can play with time in the images he constructs,

fairy tales, he makes important attributes of the story and enlarges it so it becomes obvious of what tale it is.

Walker is able to play with the original nature of Fairy tales and traditional children's tales that in their original format were often very dark, with a strong moral message. Fairy tales were written in this way to make children behave and conform. Grimm's tales in particular were very sinister. Walker manages to get this same mix of magic and excitement as well as darkness in his images. He makes his work look both sinister and beautiful at the same time. Walker's role is to sell clothes so by creating a fantasy he is able to sell this whole concept to his audience. His consumers buy into his fantasy.

Walker is known for his surprising and prop-adorned shoots, but has also captured some of the biggest names in fashion and films to take portraits. The portrait has a long history throughout the lineage of art, and was a great privilege as they would be commissioned by royalty and the upper classes. Walker plays with this tradition, dressing his subjects and trying to convey their personality through the objects they are adorned with. He says that "A photograph is as much of a mirror of the photographer as it is the subject".



In these celebrity portraits we see Tilda Swinton, Vivian Westwood and Scarlett Johansson. They have been dressed up as to people who inspire them.

Throughout his works Walker creates 'surreal worlds' that evoke wonder and capture dreams. Walker plays on childhood memories to appeal to his audience, this link to memory makes his audience feel safe and nostalgic and reminds them of the people who make them feel happy and loved.



In this image we see that Walker places contemporary clothing that has a vintage style to it in a context that references the era that these clothes are influenced by. We see in this image that an aeroplane that has crashed into a house with a young woman applying make-up. The artist uses a smoke effect to show the destruction of the crash, and also shows the beams of light that project through the windows. It creates a hazy effect to the image creating a movement in the air as if it is still flowing around the picture. Maybe the artist has lost a loved one to war, and wanted to present the idea of losing loved ones to destruction, like the plane crashing down upon houses... In addition, I create a romantic feeling as if a partner would do anything to see his beloved wife or love, to the point that they would risk their life for a chance to see them.



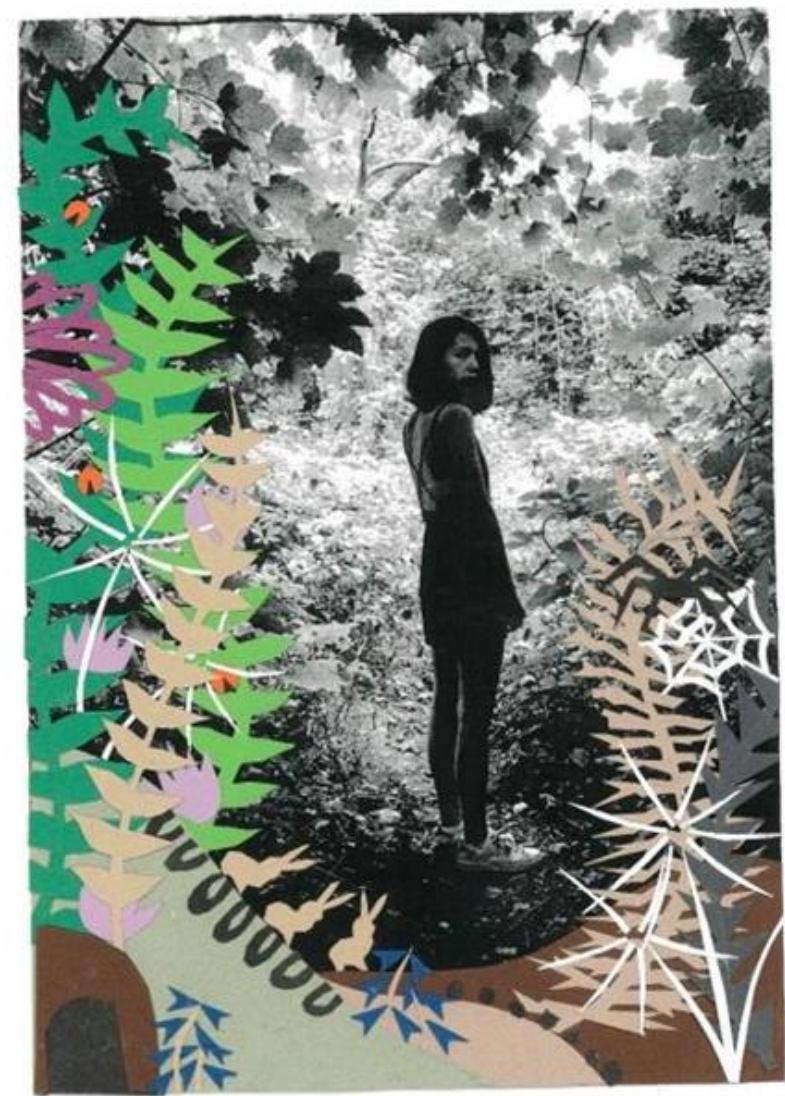
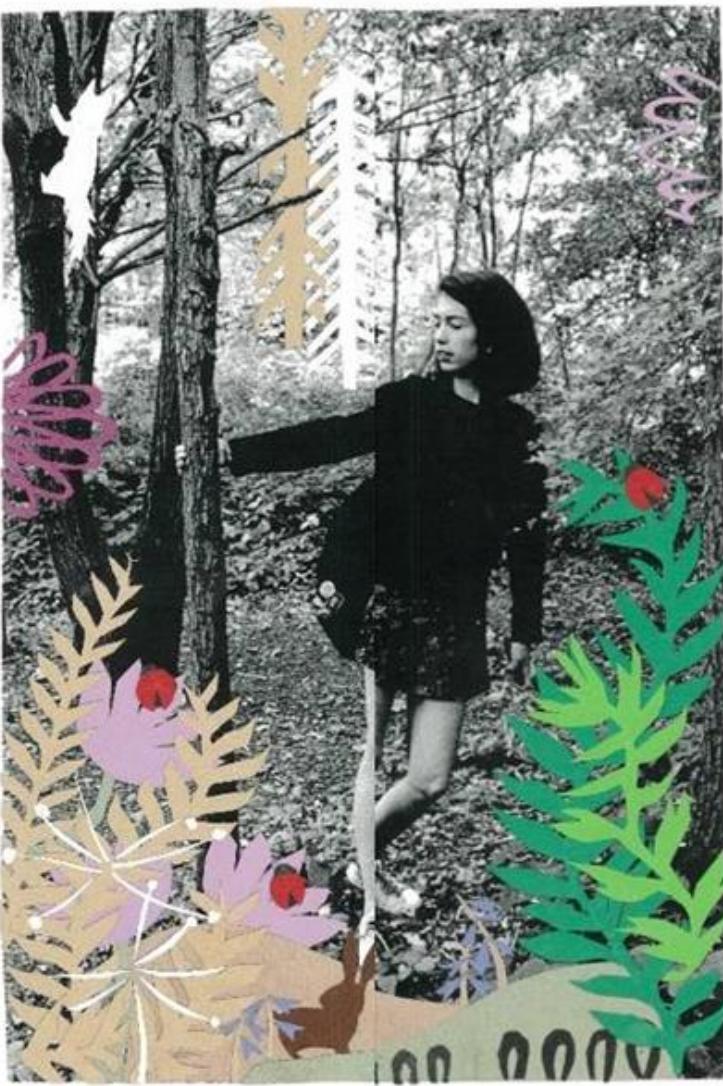
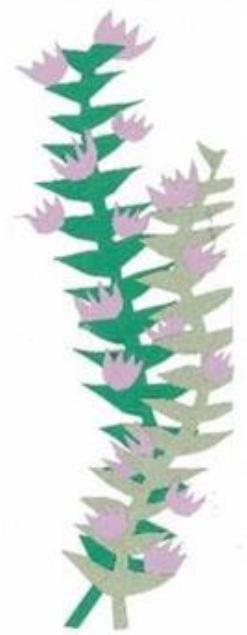
Walker understands the power of playing with scale and it is a device that he often uses. In his 'Alice in Wonderland' series Walker enlarges certain factors of the story to make them stand out. This is an idea that he may well have taken from Alice in Wonderland in the first place as Lewis Carroll plays with his characters scale throughout the story. Alice consuming liquids that make her too small and cakes that make her too large.



In these images we see Walker use oversized props to trigger the sense of realism as normal objects, like cards or cups become the main idea of the image not really the model in itself. With the objects being oversized it makes the picture more fascinating and catches the eye of many people as it is seen as odd and out of the ordinary. Walker takes images based on







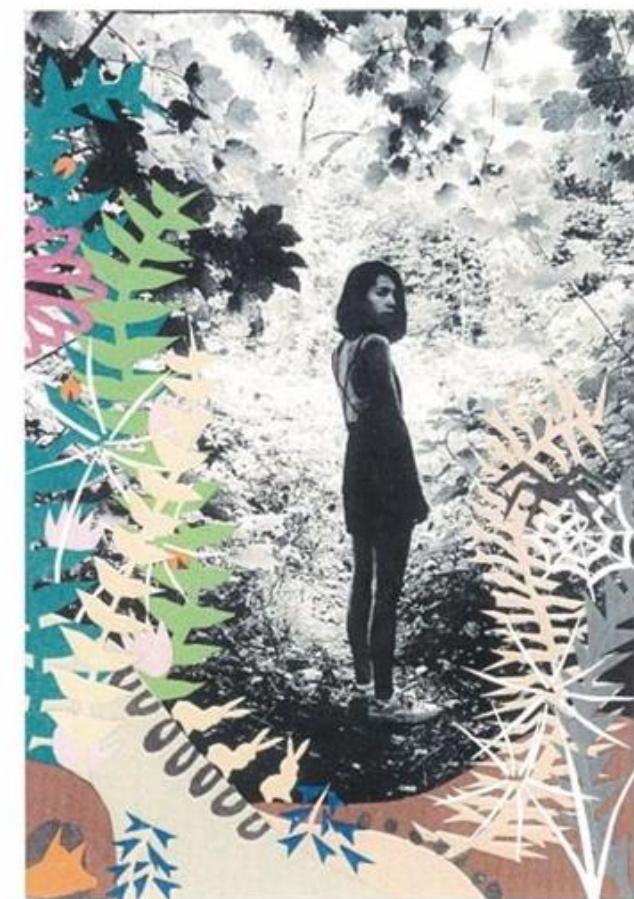
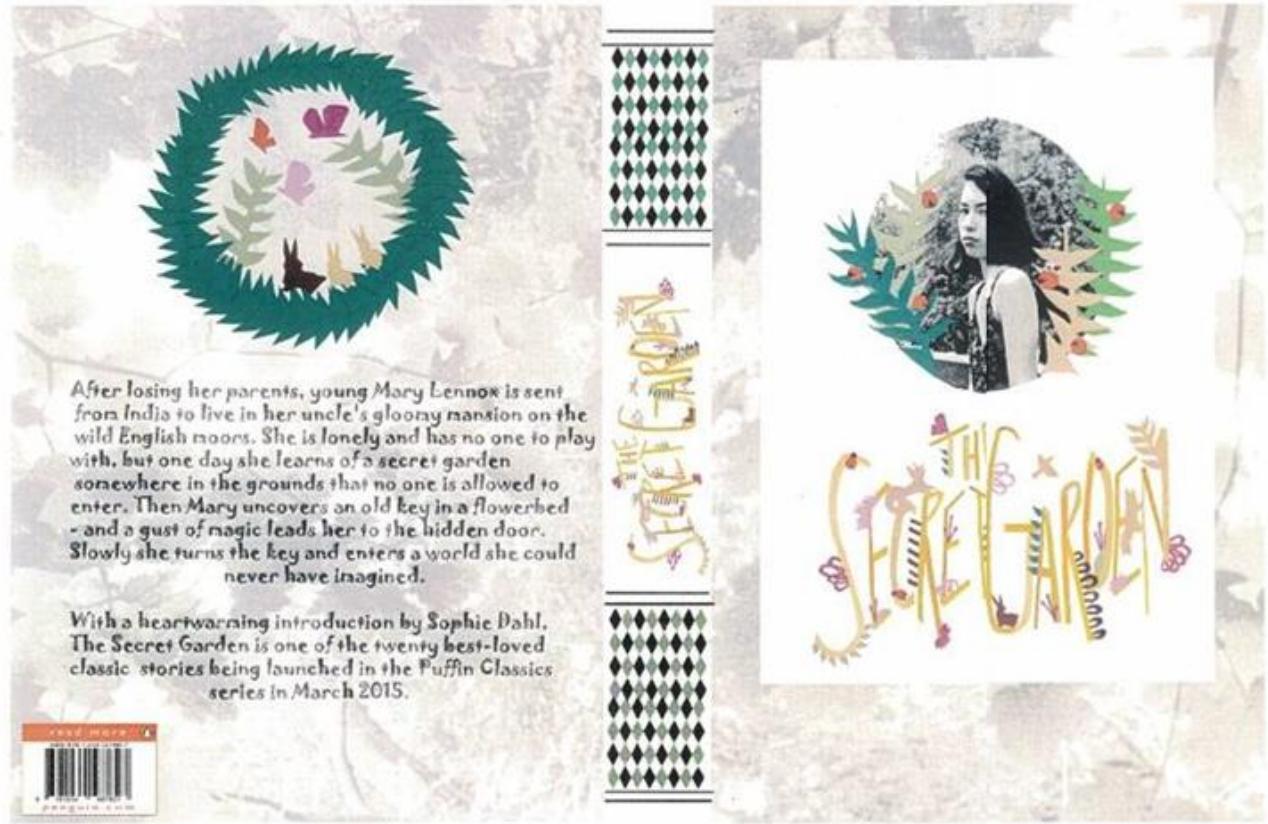
THE END

THERE IS NO ONE
LEFT

WHERE YOU TEND
A ROSE MY LAP

THE
SECRET GARDEN

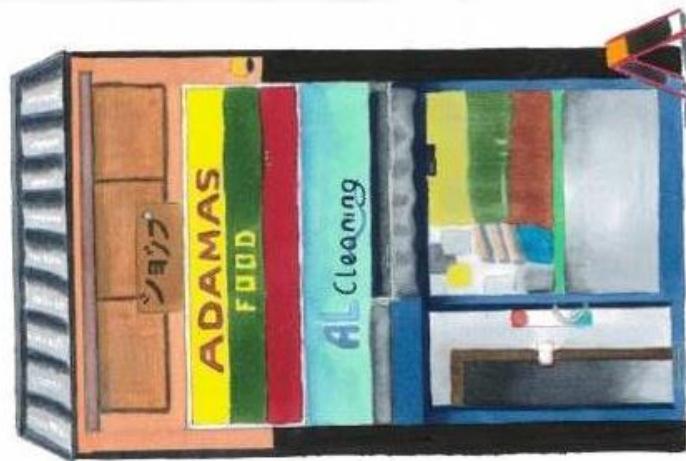
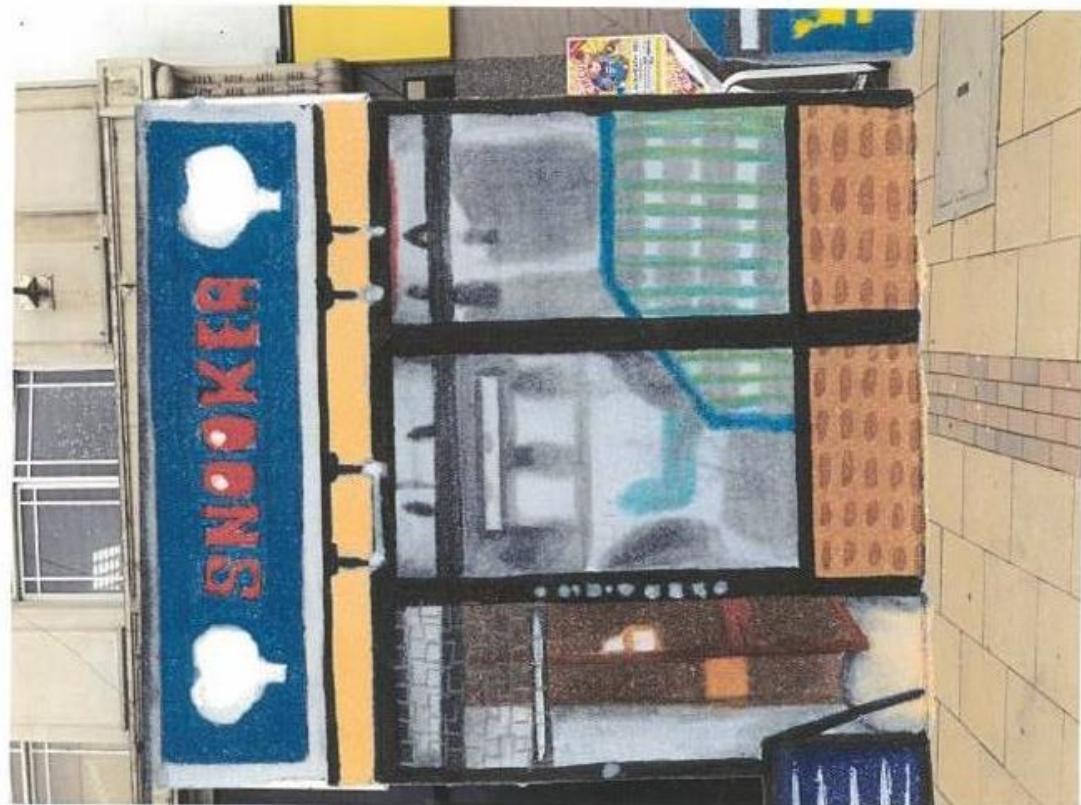
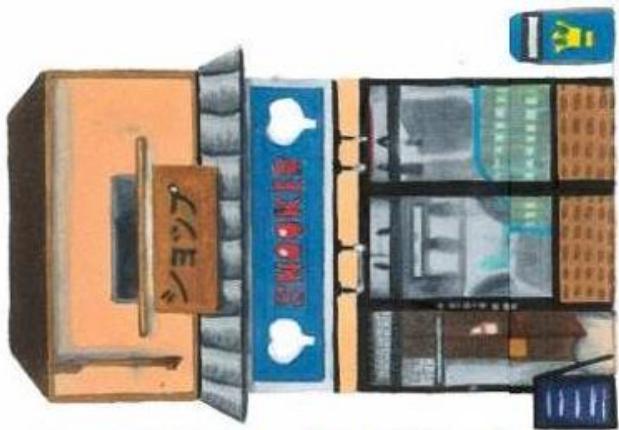
A THISTLE CANNOT
GROW

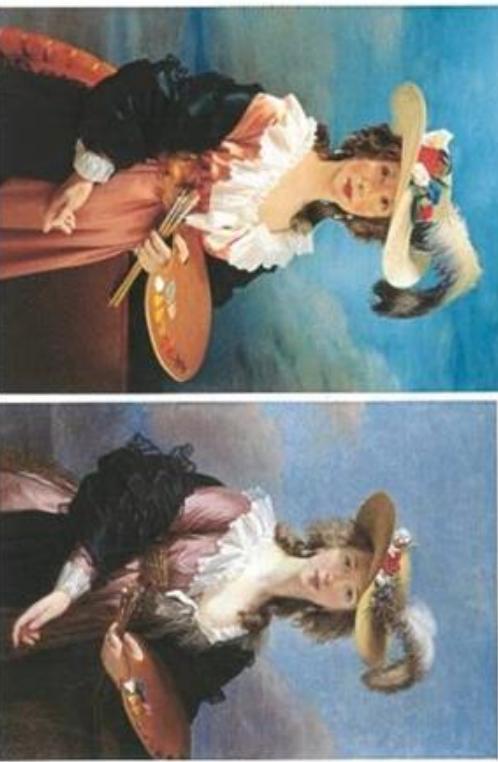
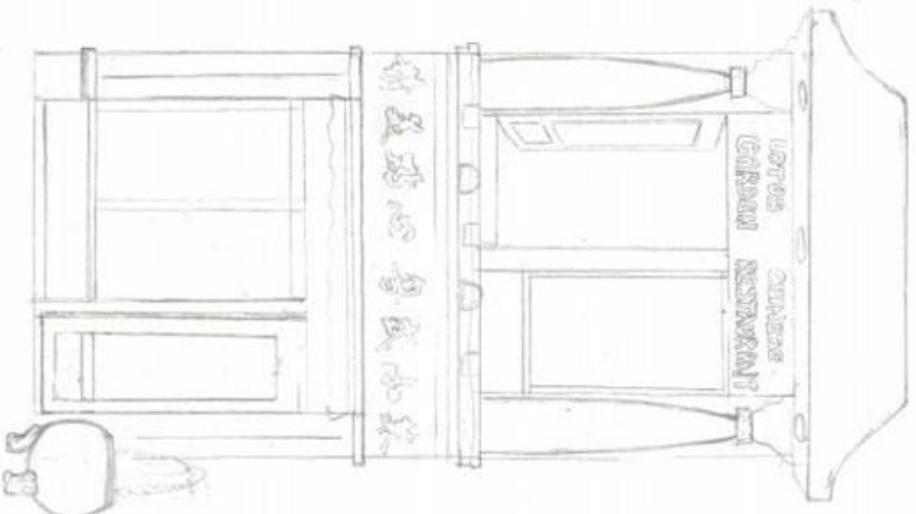


G.C.S.E

coursework

Level 7





Yasumasa Morimura

Yasumasa Morimura, born in 1951 is a Japanese appropriation artist; appropriation art is a type of art form that combines pre-existing objects/images with little or no transformation applied to them. Morimura tends to borrow images from historical artists, inserting his own face and body into them. Many of his works goes against racial, ethnic and gender boundaries given he is an Asian male and most of the artwork he appropriates have western female subjects. He changes the original western artworks by incorporating Japanese culture into them.

His piece 'Le Brun on the Witness Stand' is a prime example of how he combines Western and Eastern (Japanese) culture. The Asian woman in the traditionally western clothing shows a clear contrast between cultures.



Morimura tried to make sense of his own place with Western art history. How does a homosexual Japanese man interpret and analyse Western art history, dominated by white, seemingly heterosexual males? Morimura's answer was to literally place himself in the middle of some of these artworks. The point of my final composition is to incorporate Western architectural structures such as shops with Japanese shops. I drew inspiration from Morimura, mixing Eastern and Western cultures. In doing so, I drew pictures of the shops i'd taken in Catford and added in pieces of Japanese shops and houses in order to create a new building entirely with a balance of western and eastern culture. It reflects the merging of cultures in London.

