

UNIVERSITY *of* CAMBRIDGE
International Examinations

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9704 Art & Design AS/A Level

Paper 4: Related Study

Standards and Exemplar Work June 2010

EXEMPLAR 92

Personal Qualities	(i), (ii) Development of personal feeling and sensitivity. Articulation of personal views. Independence, initiative and determination to sustain the study from conception to realisation.	25	23
Manipulative, Artistic & Analytical Skills	(iii), (iv) Ability to research, select and record. Use of media, processes and techniques appropriate to the study.	25	23
Aesthetic Qualities	(v) Presentation, organisation and coherence. Use of visual and written elements to communicate ideas and intentions. Perception of "visual art" through chosen theme.	25	23
Knowledge and Critical Understanding	(vi), (vii) Evaluation and interpretation of information to inform personal views and articulate judgements. Visual and aesthetic judgement. Understanding of cultural context.	25	23
TOTAL MARK		100	92



Abstract Portraiture in Modern Times

The desire of various contemporary artists to reproduce an completely fresh interpretation of visible reality has, through the years, acted as a trigger, introducing the value of the word 'abstract' to the world of art. The liberties of such kind of artwork encompassed the fundamental changes taking place in technology, science and philosophy while undermining the social and intellectual preoccupations in all areas of Western culture by the end of the 19th century. To me, this evolutionary predisposition was more fascinating in portraiture. Through the portrayal of faces, the artists indicated the departure from reality in depiction of imagery in art. Karel Appel, Willem De Kooning, Georg Baselitz and Frank Auerbach were artists that contributed to the establishment of abstract portraiture, as part of their own personal journey. Each one of them mirrored this departure from the accurate representation of the face, with the use of a unique language of form, colour, gesture and line. They all invented ambitious, yet highly personal techniques for describing faces which ended up as revolutionary artistic discoveries and accomplishments. Whether their departure from reality was partial or whether it was complete, these four artists can be definitely identified with a signature style of art making.



Throughout the last forty years, the works of Frank Auerbach and the very specific world they evoke have been an inescapable presence in British figurative painting. He has been a singular and uncompromising artistic force. His activity has taken place through a largely skeptical half century and more, as the idea of art as real image has moved away from material realization through oil on canvas.

Auerbach achieved to integrate himself into the history of European painting despite the complex Expressionist twentieth-century tradition existing at the time. His paintings need to be read as a particular culmination and transformation of the European Expressionist tradition. Auerbach's way of layering into each painting a sense of perpetual movement, a sense of dissatisfaction and alienation, gives his works that very particular personal touch that allows us to empathize with the complex psyche of a highly cultured human being.

What is evident in his paintings is that Auerbach can be considered both a modern and part of a classical tradition of portraiture. In spite of his wildness and the

thickness of his paint (or in the case of thinner canvases paint that has been rubbed off where it has previously covered the surface), there is a sense of rightness.

We consistently see in all of his paintings an intimate glimpse of a world full of atmospheric reality: his patient models. To Auerbach his models are depicted with a near to desperate intensity that creates a deliberate awkwardness between analysis and expression, which is always striving for the balance of objective depiction and emotional realism through paint. Sometimes, there is a sense of breakdown or inadequacy that is part of the fragile, painterly poetry that lies at the heart of his depictions, whether drawn or painted.



In conveying a kind of existential fear, Auerbach's paintings act as a therapeutic release. His paintings are expressions of love and attachment to their subjects, and yet there is always something slightly threatening about the atmosphere they convey. This sense is created through the use of wild colours which somehow dissolve into black vortexes, forever changing and thus endlessly interesting as well as the darkness that overwhelms his paintings. Auerbach seems to have cultivated an expressive and melancholic realism. In his paintings and drawings there is a sense of movement, as if there is an echo of movement past or a promise.

The profound respect for human emotions as shown by the masters is the bedrock of Auerbach's art. As Auerbach paints only friends who have dedicated a considerable portion of their lives to his art, their faces become familiar to the viewer with studied looking. His aim is to celebrate life through the energy specific to all individual through their changing moods and to fuse those energies with his own furious energy during the painting's execution. Auerbach qualifies this by saying, 'the energy of the execution may first strike the viewer, but it is energy in pursuit of a geometry of an exact expression.'

From the early 1970s, while still making space with colour, Auerbach has used an armature of thick black lines to pin down his sitters at the last moment. These may delineate the outer edges of the person, but are frequently used for the eyes, nose and mouth, the direction of the arms, or the tilt of the chin. As shown in the paintings below he applied wet on wet, black brush marks sink into the already marbled viscosity of the paint beneath, dragging colours into them or displacing pigment to either side. These actions give the work an authority of finality and trap

almost all, the dust of the charcoal or graphite has sunk in too far to be eliminated, softening the light from white to silver, while the faint criss-crossing of unwanted lines brings a vibrant energy to the heads. More visibly than in the paintings, the final image is the summation of the many rejected attempts that made it possible. It is as if the crisis has to be provoked daily to move the art forward so that a new and previously unexpressed meaning can be force from the subject. He has stood firm, holding up paintings as the primary means of adding to the sum of useful art in the world.

On the other hand, the explosive nature of de Kooning's work tells us that it is an art of struggle, that its source is both painful and personal, obviously based on feeling over intellect. and very probably stemming from some "primal event" (as Freud might term it) in his early life, or series of events, so traumatizing that the artist was forced to thrust them into his unconscious, and has spent a lifetime trying to keep a lid on them, only to have the unconscious contents violently erupt countless times in his paintings.

A word that defines his type of portraiture is erasure. The erasure which negates his drawings is a twofold sense. 'a self-contradictory gesture of identification and rejection.' His engagement with abstract portraiture occurred at the time of the struggle between Paris and New York for priority in contemporary art. As Serge Guilbaut once put it, a 'war of pictures' began to rage between the two countries. Increasingly the postwar world, with the foundation of NATO and the passing of the World Trade Agreement, was perceived as a global playing field for art as well.

What played out on the canvasses of Absrtact Expressionists like De Kooning as the cold war cast its shadow over the world was not only a battle for preeminence on the art scene. It was also a struggle to project a world picture that was capable of coming to terms with the devastating blow to civilization that was World War 2. For De Kooning, the only possible reply was to look at things close up. The painting that caused a scandal and established his reputation,



Woman 1, virtually presses the viewer's nose into the paint. The 'flesh' of the painting embodied in expressive gestures. 'Flesh', de kooning declared in 1950, 'was the reason oil painting was invented'. Many pencil and pastel drawings were made. On canvas he started working on Woman I in 1950 and kept changing the image till he was ultimately satisfied in

In all directions De Kooning's personal style became more explicit. Among the artist that contributed to De Kooning's stylistic development are Arshile Gorky for the abstracts and Pablo Picasso for the portraits. It's interesting to see that De Kooning would change styles more often during his career and reach the same high level in each direction.

Appel

On graduating in 1943 Appel started off his career as a surrealist. Like all the surrealists, he created aggressive, disturbing forms apparently dredged from the depths of the unconscious, as in the ironically titled Hip Hip Hooray of 1949



However, it was the quality of the oil on canvas - vivid, viscous and roughly textured - that made Appel so distinctive. Often he squirted the pigment at his figures without touching a brush - "my tube is like a rocket, which describes its own space" - or laid it on thickly with a palette knife: Reclining Nude of 1966 is less concerned with the female body than with the "tangible sensuous experience" of painting.

Appel explored various kinds of media, ranging from textiles, ceramic and stained glass to aluminium and polyester, which he used in his sculpture. He was an accomplished printmaker, juxtaposing coloured etchings and wooden carvings in his cycle Appel Circus (1976-78).

circus suit no.18, no.19, Karel Appel, Appel Circus, 1978, assemblage



added weight and solidity to his equation, creating increasingly larger and densely pigmented canvases. The effect is as strange as it is eccentrically beautiful.

Glyn Hughes

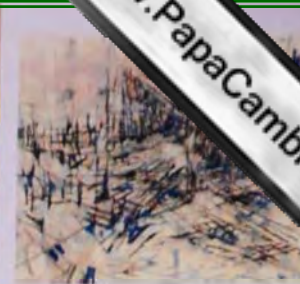
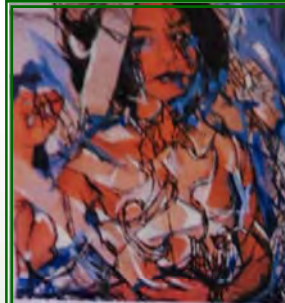
Glyn Hughes' practice is diverse but above all immensely creative. He has not been bounded by strict adherence to medium or style, but let himself be influenced by fellow artists of the time and also by the light of his adopted Cyprus. His work has been sensitively shaped by circumstances, of which the most obvious being the political events in Cyprus during the 1970's. Yet his work is not overtly political but instead comments on the events around him. His portraits therefore, often portray victims of the war. Through his abstraction he highlights the overwhelming pain, the anger and the insecurity.

Hughe's personal identity within his portraits is defined by the use of earth colours mixed with linseed oil. What I find very interesting is that most of his portraits were in browns, often with the addition of sand and well endured enamel. (to the influence of Gillian Ayre's work.)



While wondering around his studio, I noticed his collections of stones, roots, dried pods. His rather intimate relationship with nature, excuses the extensive use of sand and soil into his portraits. He states that he does not draw these objects as he prefers them as objects in their own right, though unconsciously they find their way in his portraits either through shape or colour. To me his art is capable of arousing strong emotions and awaking consciousness. The way he reaches into space of an empty canvas and conquers it with his asymmetric yet simple ponds of colour and simplified faces induce some sort of childish innocence within every face.

Additionally, the indomitable force of Hughes creativity as well as his technical mastery and original interpretations of reality helped him to produce a series of unique abstract portraits that inspired and still inspire younger artists.



I wanted to interact with her journey into the unfamiliar world of pictorial space. To combine the dense and complex compositions and produce a painting of my own which will have the effect of the fine woven complex currents of restless lines. After a few studies where I forced her dynamic patterns into my portraiture, I decided to reverse the effect, letting the portrait to dissolve and disappear within the lines and perspectives of Da Silva in order to create the scarcely distinguishable figures moving within the passages which exert a feeling of release. I wanted to force the faces in, to be discovered by themselves with the use of energetic lines of ink. As if the faces appear by themselves without my intervention; as if my job is to allow them access the paper and appear through the paths set by Da Silva. The relationship of my portraits with Da Silva was all about overcoming the space establishment by linear perspective.

Da silvas paintings never lose sight of empirical reality. I wanted to combine her use of reality with my desire to reveal faces through her complex pictorial spaces. To create figures of faces reduced to nothing but dark lines and serene pattern. Ambivalence, contradiction, a net of emotions, all in one painting. A restlessness heightened by the energetic lines and distracted sequences. The merging of my style and Da Silvas created an expressive net combining faces lost in perspective.

My final piece:

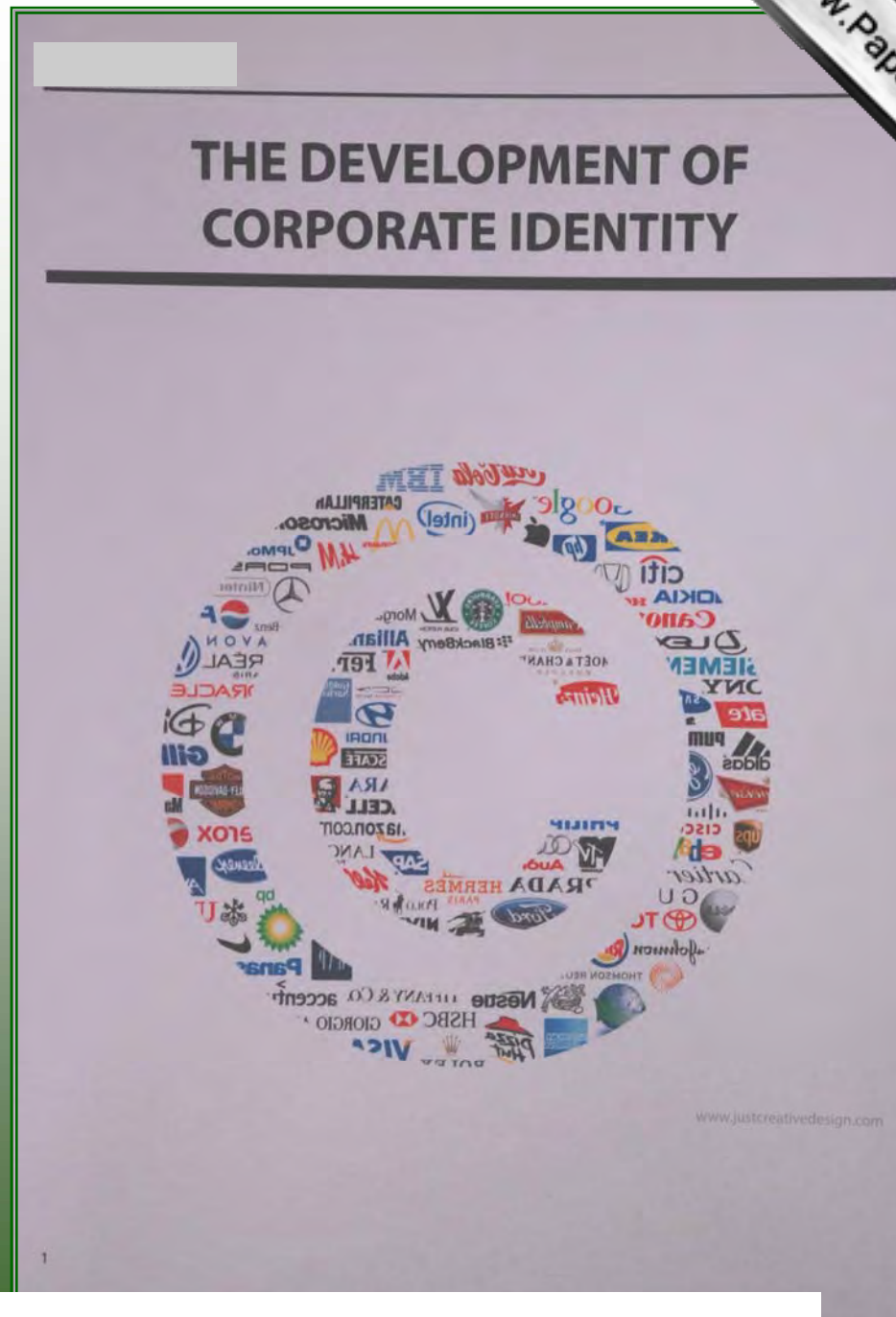


In conclusion, fascinated by the wonderful world that was introduced to me through this component, I have realised that abstract portraiture is an endless journey of discoveries evolution, a game between illusions, reality, the unintentional portrayal of a feeling, an idea. Abstraction can give to the face life, movement, meaning that, since through abstraction the artist can keep and release anything that represents the model through is face. Additionally I have realised that by altering a technique and artistic strategy one can alter the total effect of abstraction. To me, his abstractive qualities is what expresses his identity, since it art revealing extensively personal attitude and idiosyncrasy. I believe that what I achieved through this is not neutrality or a form of abstraction, but a strange mix of emotion and pictorial calculation. The important part however was my journey towards my final piece, which enriched me with knowledge and alerted my thoughts around the subject.



EXEMPLAR 88

Personal Qualities	(i), (ii) Development of personal feeling and sensitivity. Articulation of personal views. Independence, initiative and determination to sustain the study from conception to realisation.	25	23
Manipulative, Artistic & Analytical Skills	(iii), (iv) Ability to research, select and record. Use of media, processes and techniques appropriate to the study.	25	21
Aesthetic Qualities	(v) Presentation, organisation and coherence. Use of visual and written elements to communicate ideas and intentions. Perception of "visual art" through chosen theme.	25	20
Knowledge and Critical Understanding	(vi), (vii) Evaluation and interpretation of information to inform personal views and articulate judgements. Visual and aesthetic judgement. Understanding of cultural context.	25	24
TOTAL MARK		100	88



CHANGE OF SWISSCOM'S CORPORATE IDENTITY

My coursework was to change the corporate design of the local/national telecom company Swisscom. I contacted Swisscom and got invited to a meeting in Zurich, with the Brand Manager and member of the design crew who developed the new corporate design, Daniel Severin. Mr. Severin briefed me on how, what and why they changed the former identity. The project overview was simple; Swisscom, the telecom market leader and one of the most trusted brands in Switzerland still had to stay on top. The Swisscom re-brand was part of a process that has seen the company bring their various sub-brands under one Swisscom brand. Swisscom is moving into both new and existing areas such as media and entertainment.

The Design Process

How do you go through when changing a corporate identity? What is the process? The first you need is the design brief.

Swisscom's brief was to create an identity that expressed the vision of the company, which was an increased customer orientation and expansion from telecoms and IT to media and entertainment sectors. The identity had to speak directly to every type of customer: private, small/medium business and corporate. For a Swiss market leader (with more than 60% market share), it also had to feel distinctly Swiss.

"We need an identity that builds strong and lasting relationships with all customers" - Daniel Severin.

Aim: To be Switzerland's favorite brand

Key principles

- Oneness. Always think about Swisscom as a single company.
- Closeness. Getting close to the customers.
- Simplicity. In a world of technological complexity, Swisscom wants to offer their customers simplicity.
- Openness. Trust is the most important relationship with customers.

The key principal's function is for the designer to always keep them in mind when designing the corporate design. The logo has to touch all aspects; oneness, closeness, simplicity and openness.

Slogans

"Swisscom your life" & "We are here for you"

Mr. Severin about the slogans: *"It's a life-affirming statement which speaks directly to every one of our customers. It reminds us of the bigger picture - that we are here to make our customers lives better."*

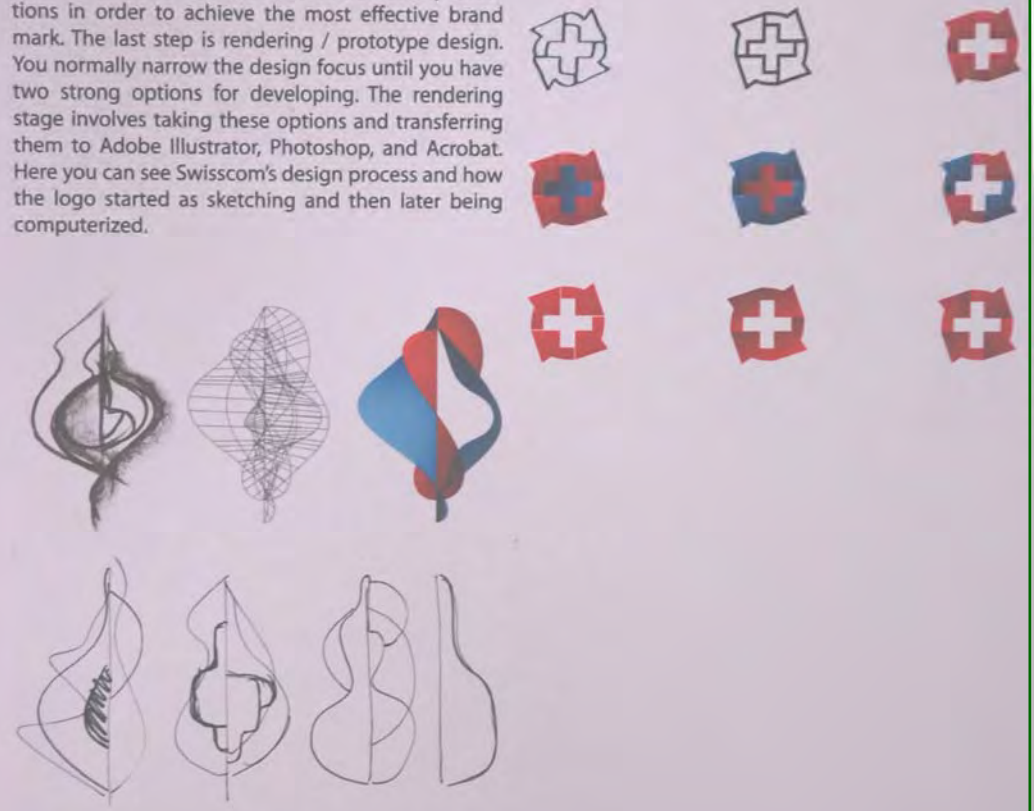
Using a slogan is a very good way of adding to the message that a logo tries to give out. The current trend seems to be that they are included or closely integrated into the logo design itself. Here is an example below:



CHANGE OF SWISSCOM'S CORPORATE IDENTITY

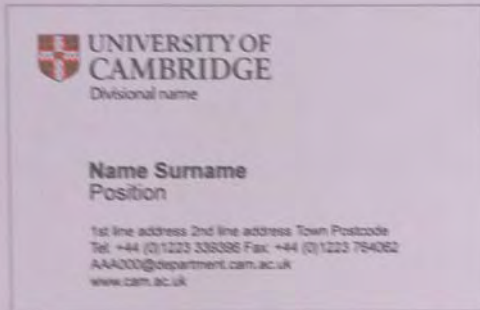
Now you can start sketching. Sketching ideas helps generate a large number of possible directions. Most of them will eventually be made redundant, but the point is to think laterally and not rule out any directions in order to achieve the most effective brand mark. The last step is rendering / prototype design. You normally narrow the design focus until you have two strong options for developing. The rendering stage involves taking these options and transferring them to Adobe Illustrator, Photoshop, and Acrobat. Here you can see Swisscom's design process and how the logo started as sketching and then later being computerized.

In the example under you can see one of my logo options as how it evolved from sketching to being computerized.

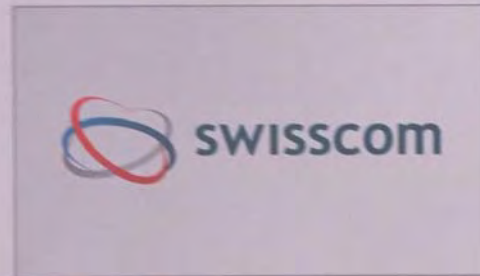


CORPORATE IDENTITY MANUALS

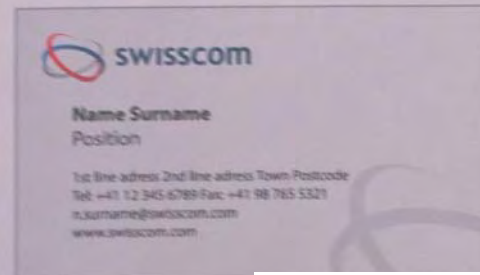
Here is also an example of a business card template in the brand manual. This template for the Swisscom business card must always be used. In order to keep the identity memorable and specific, this must not be changed.



Example from Cambridge's manual



Examples from my own manual for Swisscom



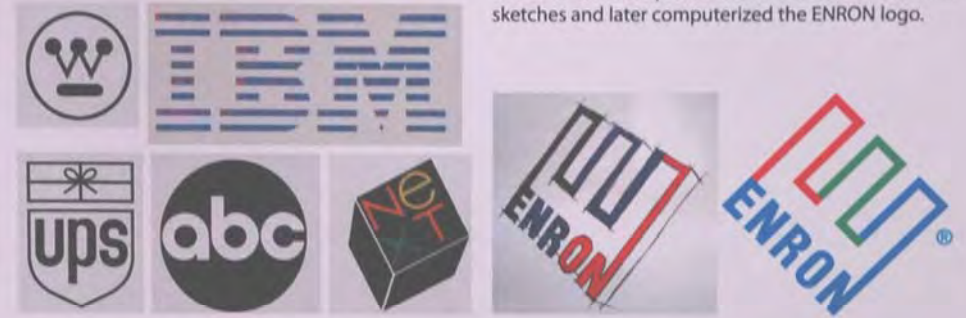
VISUAL IDENTITY DESIGNERS

I have investigated two designers who are considered the pioneers of logo and corporate identity design, Paul Rand and Saul Bass.

Studying Paul's work, I have gained a much wider view on graphic design. They way he has made people relate a black circle with "ABC" inside with television and blue striped letters of IBM with computers is quite remarkable. He has taught me that a logo's main function is to identify. Make it complex but still simple.

Paul Rand (1914-1996) was one of the originators of the Swiss Style of graphic design. He designed many posters and corporate identities, including the logos for IBM, UPS, and ABC.

Below is an example of how Paul started off with sketches and later computerized the ENRON logo.



"Should a logo be self-explanatory? It is only by association with a product, a service, a business, or a corporation that a logo takes on any real meaning. It derives its meaning and usefulness from the quality of that which it symbolizes. If a company is second rate, the logo will eventually be perceived as second rate. It is foolhardy to believe that a logo will do its job immediately, before an audience has been properly conditioned." – Paul Rand.

CONCLUSION

As a result of my study I have gained a much wider awareness of the risks and achieved an insight in how and why it is actually completed. After the meeting with Daniel Severin I learned that it is not only the design that matters, but also the way you present it. Walking out of his office made me realize how brilliant their corporate identity actually was. The way he presented the whole process and insight of why they did this, made me believe everything he said. He knew exactly what he was talking about.

Paul Rand also stresses the importance of presenting design work:

"Canned presentations have the ring of emptiness. The meaningful presentation is custom designed—for a particular purpose, for a particular person. How to present a new idea is, perhaps, one of the designer's most difficult tasks. This how is not only a design problem, it also pleads for something novel. Everything a designer does involves presentation of some kind - not only how to explain (present) a particular design to an interested listener (client, reader, spectator), but how the design may explain itself in the marketplace... A presentation is

the musical accompaniment of design. A presentation that lacks an idea cannot hide behind glamorous photos, pizzazz, or ballyhoo. If it is full of gibberish, it may fall on deaf ears; if too laid back, it may land a prospect in the arms of Morpheus."

Using my corporate identity manual has helped me present my work, as I brought this to my meeting with Brighton University for Graphic Design where I got accepted. This whole study has made me think more "outside the box", as it is not only the logo that matters. The whole corporate identity is what makes it so special. Therefore Daniel Severin has helped me a lot, as well as Cambridge and easyGroup. By looking at the different artists it has been of great inspiration and I have gained a much wider look at how good design is actually made.

Meeting, investigating and examining the design team in such a large company as Swisscom has given me a better understanding of the two main subject words of my title. Corporate and Identity.

EXEMPLAR 87

Personal Qualities	(i), (ii) Development of personal feeling and sensitivity. Articulation of personal views. Independence, initiative and determination to sustain the study from conception to realisation.	25	22
Manipulative, Artistic & Analytical Skills	(iii), (iv) Ability to research, select and record. Use of media, processes and techniques appropriate to the study.	25	22
Aesthetic Qualities	(v) Presentation, organisation and coherence. Use of visual and written elements to communicate ideas and intentions. Perception of "visual art" through chosen theme.	25	21
Knowledge and Critical Understanding	(vi), (vii) Evaluation and interpretation of information to inform personal views and articulate judgements. Visual and aesthetic judgement. Understanding of cultural context.	25	22
TOTAL MARK		100	87



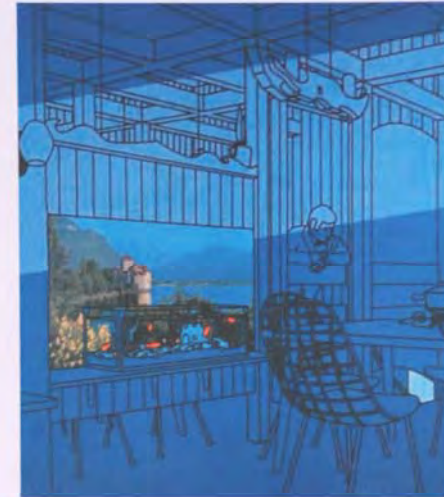
Introduction

My inspiration for this project was my own house that is of a modern design. It has been a big influence on me to even want to study Architecture. What particularly impresses me about the design is that it still feels contemporary even a decade later. It's use of space, light and structure are what particularly defines it.



This then lead me to consider other modern buildings and explore what it is about them that fascinates me. While researching and developing my project I came across an artist, Patrick Caulfield whose work, especially the piece "After Lunch, 1975", inspired me to develop my Coursework further and look at how Nature is needed in our modern world to create harmony and balance.

In Figure 1, "After Lunch" he inserts highly detailed sections in a photorealistic style creating definitions of reality in relation to the rest of the work, which is usually flat in appearance. The flat blue background that represents the interior space is described and outlined in black. What is striking to me is how he is expressing Nature, through this



[Figure 1, After Lunch]

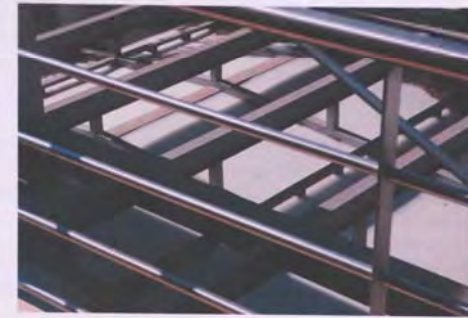
photorealistic style, which demonstrates his level of craftsmanship, depicting what seems to be every fine detail. The primary blue that he uses in the interior space is painted in two tones. The lighter tone seems to be a continuation of the sky so carefully painted in his picture postcard window. And the darker blue seems to reflect the darkness of the Alpine mountains in the background. The picture is probably taken from a photo, most likely a postcard, as it is such an idyllic view. It is like an oasis amid the stark blue interior, offering us peace and harmony. The light blue colour brings the sunlight into the picture again emphasizing our need for Nature. The interior space is an abundance of wooden paneling, which indicates to me how humans manipulate Nature quite often in a harmful way. Our exploitation of the earth's natural resources is particularly poignant today. Also, Caulfield shows that in our artificial environment nature is needed.



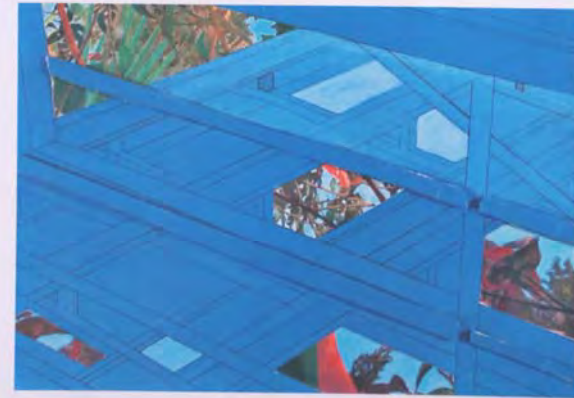
Caulfield's work inspired me to look at my own environment and examine how even in my house we embrace Nature. From a beautiful flower arrangement in the living room to a beautiful display of fruits piled high in a bowl in the kitchen. The plants positioned in prominent places around the house breaking the concrete and whitewashed sterility of modern living. The geometric perfection and proportions of the Architects pen are offset by the organic harmony of the garden.



Inspired by Patrick Caulfield I have used his technique using flat areas of simple colour surrounded by black outlines. The original picture that I used, (fig. 2.2) is a photo taken from my garage roof, which is grey in colour. Then I painted it blue to give it that Patrick Caulfield look. Some shadows of blue, as in "After Lunch" are used, stressing the role of sunlight. I created some windows to observe Nature thus breaking the flatness of the blue colour. A trick directly taken from Caulfield's work.



[Figure 2.2] Garage Roof





[Figure 4, Beverly Hills Housewife]

In figure 4, the house is certainly box-like in design and in its simplicity. The vast expanse of sliding glass doors seems to be a modern feature that brings this artificial urban existence closer to Nature by constructing a transparent barrier to the outside world. This allows both light and air to freely enter the house. The manicured lawns with the primed houseplants fit neatly into the perfectly controlled 60's house environment. Even though the painting is dominated by the house, the small touches of greenery bring life and harmony to an otherwise sterile environment, devoid of organic lines.

The zebra easy-chair that rests to the side of the house along with the animal head trophy proudly displayed on the wall, must surely indicate the owner is a hunter. Another statement of man's arrogance over Nature. This is very similar to what Patrick Caulfield is doing in his work where man asserts himself displaying his trophies as ornaments or decorations for the interior spaces that he inhabits.

The pattern of the zebra is echoed in the striped reflections in the glass thus breaking the geometry of the straight and angular architecture of the house further bringing in Nature's influence.

Inspired by David Hockney I concentrated on modern Architecture as he focused on California's suburbs in 60's. Typically, I emphasized the exterior of a house in contrast to David Hockney that focused on both the exterior and interior. My use of colour though is similar to that of David Hockney. I believe because Cyprus has similar weather conditions to L.A. I used warm colours for the houses contrasted against the bright blue colour of the sky. This can also be seen in the previous two paintings of Hockney where he includes intense blue skies. Especially in figure 5, *A Bigger Splash*, where the sky makes up the half of the image. In this way I wanted to accentuate the power of Nature.



Buildings With Nature

Interview with Peter Barron

Peter Barron is a local artist who comes from the U.K. He has lived in Cyprus for the last fifteen years. I feel quite fortunate that I was able to get some insight into how an artist develops his ideas and especially how he expresses Nature in combination with Buildings through his art.

1. How do you define "Nature"?

'Nature' for me represents the planet on which we live, encompassing all the flora and fauna found there.

2. To what extent is 'Nature' a source of inspiration in your work?

My work first and foremost is about the city with a particular interest in old buildings. Where I have included Nature in my urban landscapes I have used it to enhance the mood of the work if I am trying to create a powerful emotion. Or if the painting is a realistic view of a street, I usually compose the image to have all the elements harmonizing with each other.



Conclusion

My Final Piece was about looking at the interior and exterior of a building and how our need for Nature completes and harmonizes the environment we live in. As much as we need to assert ourselves on the Natural World we cannot however live harmoniously without it. Images of desolation such as deserts come to mind, which equally for us are psychologically hostile environments.

This project has been an extremely interesting and fascinating journey for me. I have had the opportunity to investigate a subject close to my heart, by researching the work of highly respected Artists. Their approach to Art, Architecture and Nature has highlighted for me the wonderful relationship we have with Nature. A relationship, granted, that is at times unhealthy for both Man and Nature. Essentially though, we do have a deep-seated respect for what Nature stands for, and what it would mean to us not to have Nature in our lives. Patrick Caulfield more than other Artists seems to address this idea, which adds a lot of meaning to his work.

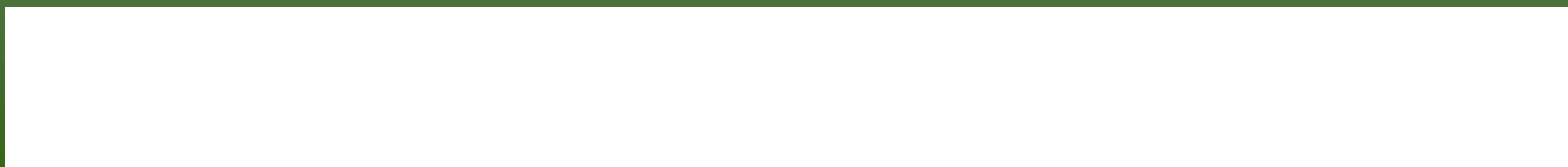
Patrick Caulfield was my first source of inspiration as I found his style of work very stimulating and individual. When looking at his work I am given the impression that our relationship with Nature is one-sided, as we depend completely on it. I liken this to a "Mother and Child" relationship where the child is completely reliant on its mother, often abusing that relationship for its own selfish needs. This I would say is particularly relevant today as we see how our over exploitation of Mother Earth's resources is actually endangering that delicate bond.

Although Caulfield and Hockney's work is different they do depict every day Modern Living. Both Artists used Nature as an integral part of the domestic environment. Their use of colour is also similar, using bright cheerful colour combinations. This can also be said of Hundertwasser although his approach is much more respectful of "Mother Earth". He celebrates Nature whereas in Patrick and Hockney's work Nature is controlled and embraced exploited.

Looking at the work of Peter Barron I am particularly struck by his manipulation of Nature within his work to create an emotion that enhances the mood of the painting.

STANDARD 82

Personal Qualities	(i), (ii) Development of personal feeling and sensitivity. Articulation of personal views. Independence, initiative and determination to sustain the study from conception to realisation.	25	21
Manipulative, Artistic & Analytical Skills	(iii), (iv) Ability to research, select and record. Use of media, processes and techniques appropriate to the study.	25	20
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Knowledge and Critical Understanding	(vi), (vii) Evaluation and interpretation of information to inform personal views and articulate judgements. Visual and aesthetic judgement. Understanding of cultural context.	25	21
TOTAL MARK		100	82





a heel, and that became the first shoe fleur. He began photographing the plants and leaves in a variety of different ways and decided to create shoes with different types of women in mind and gave them individual names.



Illustration 3: 'Shoe- Fleur' by Michel Tcherehoff.

In my own painting I decided to add a woman's face among the shoes and flowers to hint at the owner of the shoes and perhaps create a portrait of a lady. I wonder what you could tell from a painting where the high shoe as subject matter has been showered with flower motifs and a face.



Illustration 4& 4b: 'Put on my painting shoes', My coursework final painting.

There are many artists who chose also chose shoes as their subject matter. Andy Warhol who was best known for his prints of Campbell's soup and celebrities like Marilyn Monroe was also obsessed with creating images of shoes. Before he created those icons of Pop art, he worked as an illustrator for the I. Miller Shoe Company and there, he produced illustrations of playful, detailed, and beautiful images of shoes. Warhol prolifically painted Blue heels with buckles, pink shoes with bows, boots, etc. In fact, he even tried to exhibit the shoe art but was turned down. He later used the shoe as subject matter in his screen prints.

Artwork 2a



Illustration 6a: 'Shoes' by Jose Duarte Illustration 6b: The artist and his paintings.

The painting shows a pair of ladies high heel shoe placed on top of a green pedestal. The shoe fills the top half of the painting. The background space its simple and the artist has created three dimension by painting dark and light areas. The artist is clever in the way he has arranged the composition. He has drawn the dark part below the show, leaving the light one on the top, so the shoe is highlighted.

The painter has created a realistic pair of shoes, but has exaggerated his size in the painting until it's no longer a pair of shoes, it's a sculpture, and he exhibits like a sculpture in a gallery. In fact the shoe is nothing but an illusion the artist created.

The artist has painted the shoe from behind and I kind of feel as though I could walk around it because it's an illusion. When I was trying to analyse whose shoe they were, what type of person owned the shoe, and why the artist chose to paint it as subject matter the answer lies in the fact that his wife is a fashion designer, and at home he is surrounded by high heel shoes, that's where his inspiration came from. Therefore I believe the artist has



Artwork 3a



Illustration 7a: 'La philosophie dans le boudoir' by Rene Magritte.

The shoe in 'La philosophie dans le boudoir' unlike the one before by José Duarte is not the main subject matter of the painting. The shoes stand on a surface, like a table, at the bottom of the painting. A dress is hung on a coat hanger behind the shoes on a wooden surface. It is a strange painting although there is no person depicted by the artist. I sense there is a woman closely linked to it, her breasts are shown very prominently by the artist and her feet are merged into the shoe. To me it's quite an upsetting image; it feels as though the artist has invaded a private space of a person. I think the artist reflects his mentality and sexual desires. It's a very disturbing painting because of realistically is painted. The similarities with the other painting before are the shoes, which don't really reveal the owners; this shoe is obviously of a woman because of the femininity of the costume, the breasts and the high heel shoe. The shoes obviously don't belong to a very young girl because of its style and the way the toes appear, in a strange way it reminds me to Van Gogh's shoes because of the old leather the shoes are made of. The title suggests that the boudoir is a private lady's space, and here the artist has intruded into the space so insensitively. I think the shoe is of importance to the painting instead of being on the floor the artist has raised it on the table and shows the shoe confronting us defiantly.



Artwork 4b



Illustration 8g: 'Diamond dust shoes' by Andy Warhol.

Later in his career Warhol again returned to the theme on shoes. His 'Diamond dust shoes' print depicted images of brightly coloured heels splashed on a black background. The background story on the print is particularly interesting because he wanted to make the print sparkle from industrial diamonds in the silk screen paint. Apparently that idea did not work out to his satisfaction so instead he experimented and ended up using glass and mirror chips to achieve the desired effect on his original signed work.



Artwork 5



Illustration 9a: 'Wet seal' by Allen Jones.

The painting 'Wet Seal' by Allen Jones shows the lower half of a female figure. Jones wrote in a letter that the image was created from an advertising source. He said, "The stance of 'Wet Seal' comes from an image seen in a mail order brochure... at that time, I used a stylization of the figure from popular sources as a way of re-inventing the figure.

The image shows the legs wrapped by clinging tights balanced on a pair of very high heeled shoes. The left leg in 'Wet Seal' is highly modeled and makes the leg look convincingly three dimensional and real whereas the right leg is painted flatly and left unfinished at the foot, with the left over paint necessary for its completion daubed along the edge between canvas surface and shelf surface.

Allen Jones has placed the legs on the lower edge of the painting as though the edge forms the floor. He actually built and included a small melamine covered wooden shelf, which protruded forward four inches from the canvas surface and said, "The shelf was to encourage the notion that the image might enter our space". The presence of the shelf helped to make us aware of the flatness of the canvas and allows the artist to create an illusion of a slave to contain the legs. I think there was enough 3 dimension created to



Summary

In my own painting I explored the theme on femininity through my painting of high heel shoes and created a portrait of a lady using the image of her face and flowers to decorate the painting.

As I researched ideas for my painting I came across an abundance of paintings with the same topic of shoes. I found shoes that were the main focus of the paintings; others were of shoes that merely clothed the feet of its wearers. However the shoes, whatever individual role it played in each painting, do tell you so much more than just being a shoe the artist have selected to paint.

It is said that you can never truly know someone until you've walked a mile in their shoes. For me I now feel that you'll never really know artists until you've experienced their paintings of shoes.

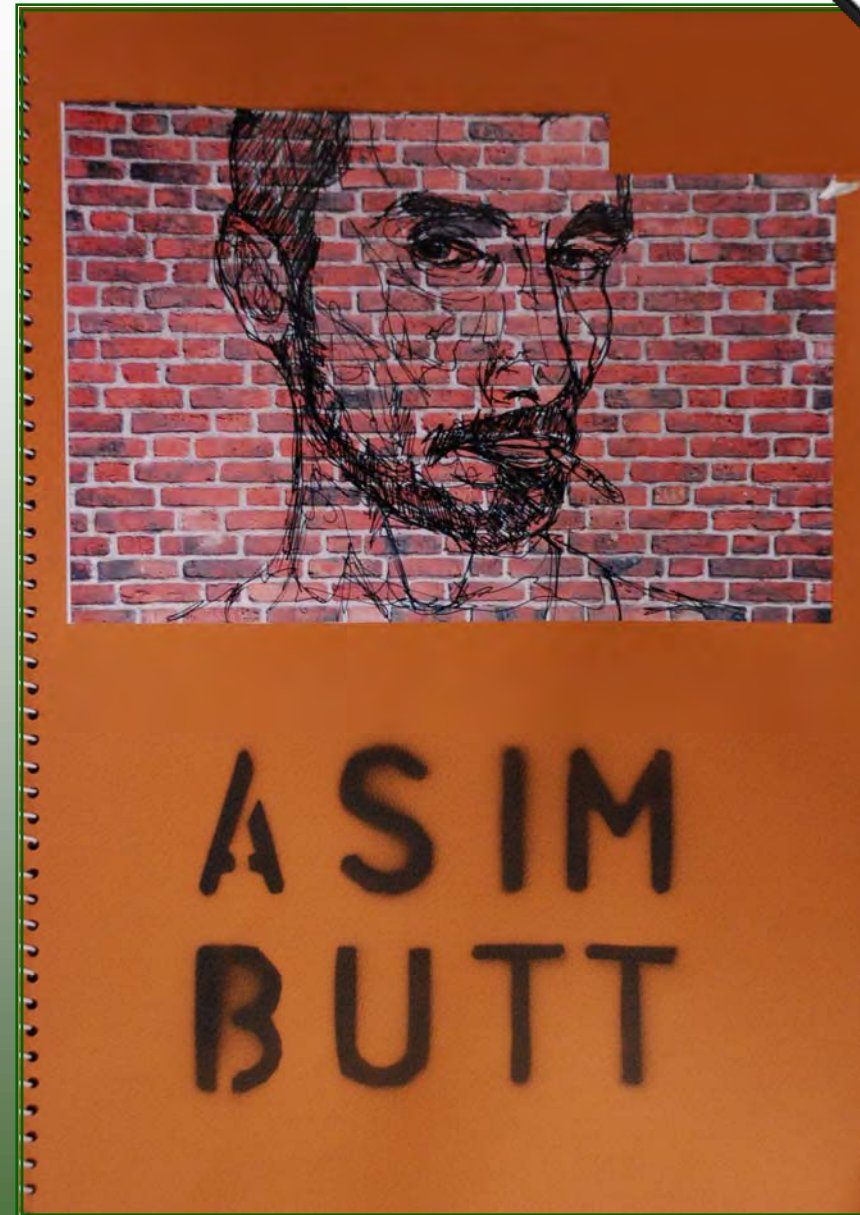
Van Gogh painted several pairs of shoes in his lifetime. He painted them with character and gave them just as much importance as a portrait or a beautiful landscape. He found beauty in everyday life, in the things that people take for granted, and deemed them worthy of a painting. Although Van Gogh created many self-portraits through his short lifetime, I feel that it was through his paintings of shoes that revealed to me the character Van Gogh really was.

Magritte created fantasies of everyday objects such as an old pair of shoes. He made many paintings of this subject and in 'The Red Model' he depicts the shoes turning into feet. He has carefully painted the details of the pebbles on the ground, the dust covered toes, faces on the boots, and the grain of the wood fence. "Magritte makes fantasy by painting reality carefully with unexpected changes."

"Philosophy of the boudoir' shows what's on the inside of the clothing blending in with the outside. He also reveals the feet that wear the shoes. I think Magritte is trying to demonstrate how we can be confused by believing the image is reality when it's only an illusion. However to me, through this painting Magritte has revealed something of himself.

STANDARD 70

Personal Qualities	(i), (ii) Development of personal feeling and sensitivity. Articulation of personal views. Independence, initiative and determination to sustain the study from conception to realisation.	25	19
Manipulative, Artistic & Analytical Skills	(iii), (iv) Ability to research, select and record. Use of media, processes and techniques appropriate to the study.	25	17
Aesthetic Qualities	(v) Presentation, organisation and coherence. Use of visual and written elements to communicate ideas and intentions. Perception of "visual art" through chosen theme.	25	17
Knowledge and Critical Understanding	(vi), (vii) Evaluation and interpretation of information to inform personal views and articulate judgements. Visual and aesthetic judgement. Understanding of cultural context.	25	17
TOTAL MARK		100	70



Asim Butt



INTRODUCTION

It is common knowledge that whenever a moderately well known public figure faces an untimely or unusual death, their significance in the eyes of the public increases tenfold. Asim Butt was no exception; I was not even aware of his artistic merit or his presence and this project would not be underway if it were not for his demise.

Asim Butt's paintings were undoubtedly much more striking and to me, more impressionable than his activist work but he was mostly known for his graffiti work in the streets of Karachi. His male figures are the main representatives of his ideas and feelings redefining the traditional concepts of sexuality, family, career, security. Whether the artist was successful in this mission is arguable, however the shock value in most of his paintings is apparent given the milieu of Pakistan's art. Not that they were disgusting or revolting but rather the message that he was trying to push out of the canvas was too brutal and raw. People fear and try to push away what is unusual or counter or repugnant in relation to their regular beliefs, Asim Butt took these detestable qualities of life, merged them into his work and pushed them back at society.

My personal reasons for choosing Asim Butt for my project are simple and few; I was fascinated by the manner and time of his death and his work appealed to me strongly as he was a relatively young artist; no other local artists were as colourful or as young as Asim Butt.



Self Portrait in Charcoal

disown what I desire or dislike in it. I paint as a political act: to express my power over power larger than myself. I paint to create what it is I want to see, to fill an absence in the world. I paint in conversation with other images, words and music that require comment, critique or tribute'. *Asim Butt*

'Thematically, my body of work has moved from a navel-gazing self-obsession about identity to dwell on issues of death and decay, the colonial encounter, the process of othering, gender and masculinity, man and nature, urban space, class, and war, among others.' *Asim Butt*

Through his words, it is clear that Asim Butt chose the male figure due to his own preferences, for the same reason that a heterosexual artist would chose to paint the female figure, other than commercial profit of course. However, other reasons cannot be ignored. Asim Butt was known throughout his life as a rebel and someone who called out against authority. All of the educational institutes that he went to had some form of problem with his revolutionary nature. He noted that the male nude was looked upon as something which was disagreeable even to the people outside of Pakistan. Within Pakistan, in some places, the male nude is considered even more of a taboo subject than the female. And abnormal male sexuality is the taboo of all taboos. Asim Butt decided to strike out against these beliefs. As said in the introduction, he bundled everything that society found disagreeable and threw it back at it in the form of filled canvases. Friends of Asim Butt have stated that in the beginning of his serious painting years, Asim Butt was not ready to believe that the public would even consider his male nudes as art. However when one of his nudes was exhibited at the Koel Gallery, a highly prestigious art gallery in Karachi, his confidence increased. He truly started to believe that people would accept the male nude in Pakistan.

The truth is that at this point, Pakistani art was going through something that could be called a minor reform. From the times of artists such as Anwar Saeed and others, the art appreciating members of the Pakistani public had started to accept that the male nude was just as much a part of fine art as the female nude. Anwar Saeed is a well known Pakistani artist whose work is at first glance nothing like Asim Butt's; but further scrutiny reveals that if mere application of paint is



Anwar Saeed

must have felt isolated in his thoughts and beliefs as no one else shared them. Stuckism helped him gain refuge in the belief that he was a part of something which was art. Referring to his formation of the Stuckism movement in Pakistan however, it must be noted that Asim Butt was not a representative of Stuckism but the introducer of Stuckism in Pakistan. In June 2008, Asim Butt visited London to attend a talk by Charles Thompson, Stuckism co-founder held at Waltham Forest Arts Club. Here, he also met other British Stuckist artists. After his meeting with Charles Thompson, Asim ventured further into graffiti work with a new found vigor. He also had a valid subject to protest about: Benazir Bhutto had been recently assassinated and the country was gearing up for elections. At this point, Asim Butt started a new graffiti project which saw its roots in the "eject" symbol. The "stop" symbol was just as much of a rebellious shout against negative authority as its predecessor the triangle atop the rectangle. Three of Asim Butt's paintings have been chosen by Dr Robert Janas, a Czech art critic and historian to be included in his upcoming book Stuckism International: The Stuckist Decade 1999-2009. In his book Dr. Janas writes:

'The main personality of Pakistani Stuckism is Asim Butt (Karachi Stuckists). His full-blooded painting is based on dense, earthly colours and monumental figures. In a natural way, he joins traditional Indian and Persian motifs with contemporary Pakistani reality and creates potent symbols to convey his message.'

ASIM BUTT

I had no idea of the difficulty that I would face in the pursuit of this project, to be more specific, in the search for friends of the artist that I could interview for hopes of commentary on his work and life. Anyone whom I contacted would initially promise more information but when I asked somewhat more detailed questions about his sexuality, all contact would be broken and my prompts would fall on empty ears. All of the people from whom I have garnered information about the more sensitive issues concerning the artist have chosen to remain anonymous. However, though their information was highly valued, most of the information that anyone could want on Asim Butt can be found in the countless tributes that were written in his name. Everyone who knew him closely emphasizes his harsh self criticism. He was almost never happy with his work and




EXEMPLAR 68

Personal Qualities	(i), (ii) Development of personal feeling and sensitivity. Articulation of personal views. Independence, initiative and determination to sustain the study from conception to realisation.	25	17
Manipulative, Artistic & Analytical Skills	(iii), (iv) Ability to research, select and record. Use of media, processes and techniques appropriate to the study.	25	17
Aesthetic Qualities	(v) Presentation, organisation and coherence. Use of visual and written elements to communicate ideas and intentions. Perception of "visual art" through chosen theme.	25	17
Knowledge and Critical Understanding	(vi), (vii) Evaluation and interpretation of information to inform personal views and articulate judgements. Visual and aesthetic judgement. Understanding of cultural context.	25	17
TOTAL MARK		100	68

COMMERCIAL POT
STUDIO PO

RELATED STUDY-COMPONENT 4



I took this further by narrowing my research to just pottery in India. In our country, pottery is used for everyday needs, like 'gharas' (water pots), 'surahis' (pitchers), 'diyas' (lamps) and 'gamlas' (flower pots) – are made all over India for use on a daily basis.



However, many artists specialize in the art of ceramics and produce beautiful pieces of work. Studying Studio pottery and Commercial pottery made me see how different they both are and how they both are so pretty in their individual ways.



Pottery is different as we move through the different states of India. In Kashmir, we would find a lot of earthenware in ordinary clay, but it is popular because of its glazed like surface. In Himachal Pradesh, especially Kangra, clayware is famous.



West Bengal is known for its 'Mansa Pottery' that is a representation of the snake goddess. The pot is double curved and has a face painted on



Delhi is famous for its 'Blue Pottery'. It has been given this name because of the Persian blue clay that is used. This kind of pottery is high fired as well as glazed, which makes it incredibly strong.



Uttar Pradesh specializes in black clay pottery. This is inlaid with intricate designs and silver paint. Khurja is known for its tableware. A specialty here is a type of pilgrim's bottle that is available.



Finally, in Gujarat, a mixture of black and white clay is used in pottery making. Clay articles are made, sundried and then painted. However, only earth pigments mixed with water are used. Designs are made of dots, zigzag stripes and diagonals. Floral and animal patterns are only occasionally used.



MY TWO FAVORITES CERAMISTS

This one Bennett Bean awestricken art piece:



These forms are wheel-thrown, cut and manipulated - their rims inscribing elliptical orbits in space. The result - gesture and dynamism come to the fore.

Bennett Bean gives ceramics a new look which is I couldn't take my eye of this fantastic piece of work He used collage of decorative motifs traces.



He portrayed his artistic thought and his personality and creativity can be to another level. Bisque-fired earthenware is glazed and waxed, pit-fired, and painted

INTERVIEWS WITH ARTISTS

In order to get an insight into the world of potters, I had to search around my city for people who specialize in this art. I was aware that many potters reside in Dharavi, which is the reason I went there in search of artists there. I went to meet these artists with a list of questions in mind.



This is how they keep their vases to dry in Dharavi



Over there, I came across one of the finest artists known as Mr. Kumbhar. I was awestruck by his work and dedication towards the field of pottery, which made me decide interview him. One of the first questions I asked him was how old he was when he decided to become a ceramic artist, to which he replied, "I think it was ever since I started to walk. I always loved the texture of clay and I used to play with it even as a child". This reply really caught my attention since I could hear the sincerity in his response. I then asked him what drew him to taking up the Ceramic Arts, and to that question he replied that "It was the other way around - Ceramics drew me. I was introduced to ceramics when I was 5 years old we are a family of potters so I was always inclined towards it and then I went to enhance my skill, as we lived on a minimum income so it all learning through experience. It was my job to learn about ceramics and cleaning green ware, and to paint small tiles using the bare minimum products that were available to me. Today we have so much more product!" After he mentioned product, I was curious to know what is his favourite product to create with, so I proceeded to ask him this question, to which he responded: "If I had



Mr.Kumbhar in Dharavi

CONCLUSION

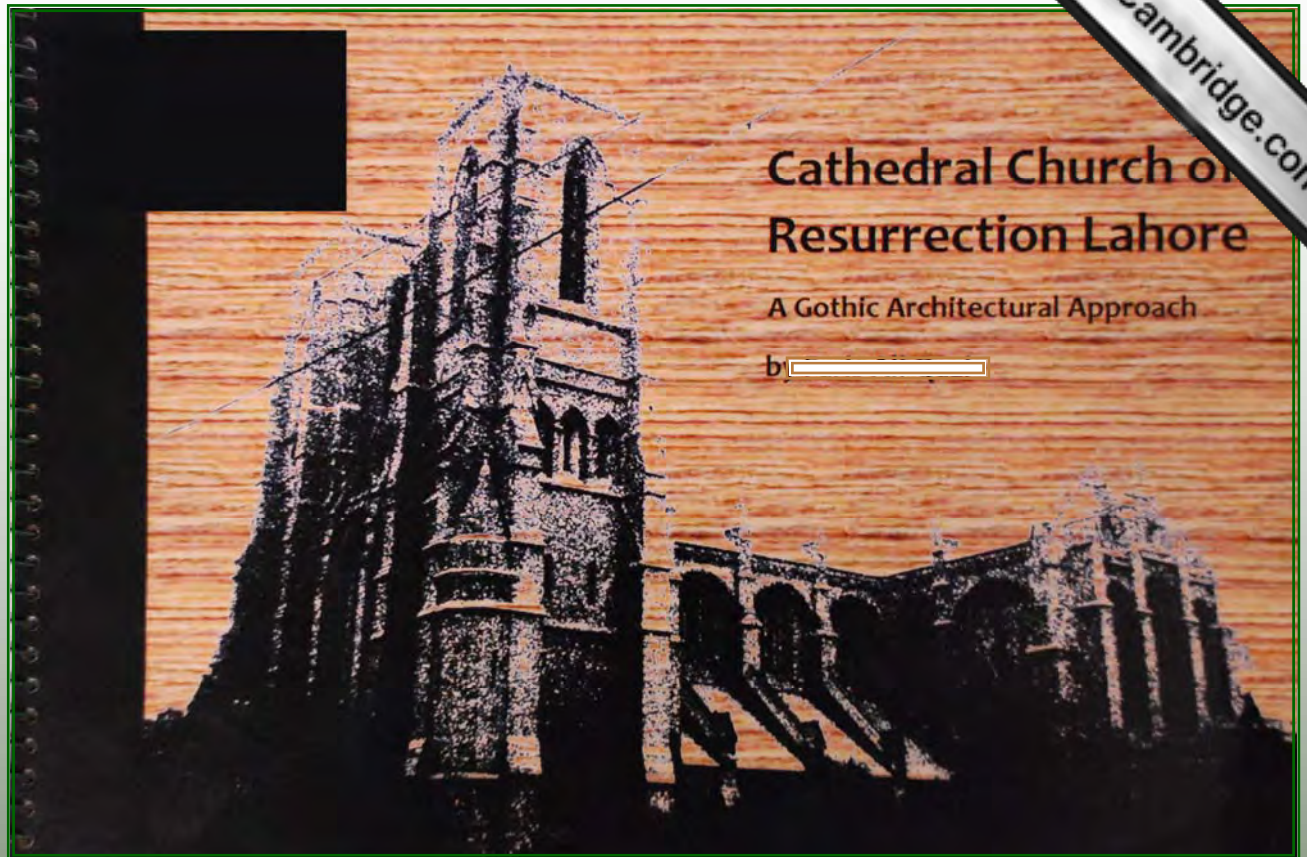
Art in its purest form is just another method of communication. Artists communicate their ideas and thoughts through their work. The way the work is constructed brings out the personality of the artist as they try to show themselves with the help of their work. Pottery has always been an amazing form of art to me, but through this research I have started to see it in a different light. I now have the utmost respect for the different artists that work in this field as I myself experienced how difficult it was.

Commercial and studio pottery, though both very different, have their own individualistic appeal. I found that there are parts of both that I enjoyed reading about and some, which I was a bit unsure of. This field of work requires a lot of detailing and perfection in their work, which is one of my favorite parts of pottery. I found that I thoroughly enjoy creating different textures with clay and painting over them with various designs. While doing my research it was not very easy I wasn't aware of the depth to which I was going into but I thoroughly enjoyed. I particularly took liking towards Islamic pottery, the detailing of the tiles and arches particularly caught my attention the calligraphy and floral on vases were utterly beautiful.



EXEMPLAR 63

Personal Qualities	(i), (ii) Development of personal feeling and sensitivity. Articulation of personal views. Independence, initiative and determination to sustain the study from conception to realisation.	25	17
Manipulative, Artistic & Analytical Skills	(iii), (iv) Ability to research, select and record. Use of media, processes and techniques appropriate to the study.	25	16
Aesthetic Qualities	(v) Presentation, organisation and coherence. Use of visual and written elements to communicate ideas and intentions. Perception of "visual art" through chosen theme.	25	16
Knowledge and Critical Understanding	(vi), (vii) Evaluation and interpretation of information to inform personal views and articulate judgements. Visual and aesthetic judgement. Understanding of cultural context.	25	14
TOTAL MARK		100	63



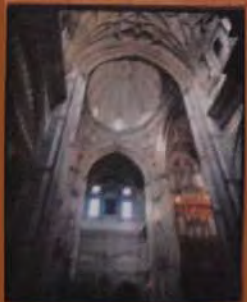
had a strong influence in the origin of the Gothic approach. Primarily the cathedrals of Jumieges, Evreux and Lesay inspired architects from the Paris. It was early 12th century, when the models of pointed arches and ribbed vaults had developed at some of the known cathedrals like Durham cathedral in England and Jumieges in Normandy. But in fact, it was the Islamic Spain where the ribbed vaults actually originated much before than 11th century, in late 9th century. Similarly the pointed arches were too initiated in the Islamic architecture of east which extended throughout Egypt and Tunisia and even into Spain and Italy by the 8th century. It was the island of Sicilia where it started and therefore it reached France when the Normans took control over the island in 1060s. Then in no time the gothic approach was engaged in England due to the biased ties with France. The gothic ethnicity also reached Italy and Germany, but only in Germany it had a massive impact and consequently Germany played a chief part as an inventive hub of the Gothic ethnicity.



Durham Cathedral



Romanesque St. Etienne



Mosque in Mezquita, Spain



French Renaissance Chateau de Chambord

Roofs

The roof is one of the most fascinating components of a cathedral. There is much dissimilarity in the style of roofs of different gothic churches. There are pointed roofs, flat roofs and some even looks like domes.

In case of Lahore cathedral, if we see from inside the cross-section of the roof is arch shape and we can see the beautiful carving which seems to be tiny from the ground level but in reality is massive. No compromise is being done with the design of roof and it fully supports the look of a gothic approach church.

In fact the roof is supported with an extreme complex structure of wood which makes it immune to any malfunction. It seemed impossible for me to imagine how this was constructed without the use of machinery. The woodwork looks similar to the tower we make with cards and even more complex than that. The wood being used is "sheesham" which is known for its great strength and flexibility.





Flying buttresses

The main purpose why flying buttresses were introduced was to support the building and the weight of vaults from outside the building so that the weight of vaults does not directly act on the walls but divides some bit of the force on the buttresses. This provides the building a greater stability and facilitates the cathedral with even more complexity within its structure.



Walls

The walls are constructed of red brick and a lot of limestone is being used. Walls are given a graceful look with the help of bold designs and different portions are separated with carved borders.

The Gothic era shaped the great cathedrals of Europe and brought a full acme of stained glass windows. Due to the fact that churches became taller, as well as lighter, stained glass was used to fill up the increasingly larger openings in them. Abbot Suger of the Abbey of St. Denis remodeled his church into the first examples of the Gothic fashion. He in fact believed that the existence of attractive and beautiful items would raise men's' souls closer to God.



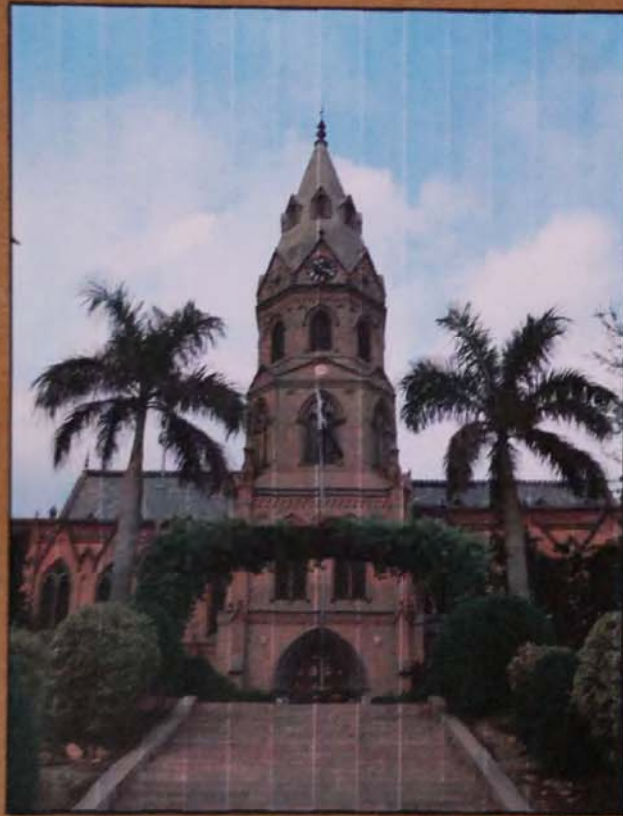
English stained glass



German stained glass



English stained glass



Government College Lahore

Are there other buildings in Lahore in relation with Gothic architecture?

There are some buildings in Lahore which are built in exactly the same manner as this church of resurrection. One of these is the main building of Government College Lahore. The structure and style of this church contains the fragrance of the old British architectural technique of late nineteenth century; huge pillars, high slanting roofs, red bricked walls containing numerous carved designs, large wooden doors, stained glass windows, and huge empty volume.

EXEMPLAR 62

Personal Qualities	(i), (ii) Development of personal feeling and sensitivity. Articulation of personal views. Independence, initiative and determination to sustain the study from conception to realisation.	25	16
Manipulative, Artistic & Analytical Skills	(iii), (iv) Ability to research, select and record. Use of media, processes and techniques appropriate to the study.	25	15
Aesthetic Qualities	(v) Presentation, organisation and coherence. Use of visual and written elements to communicate ideas and intentions. Perception of "visual art" through chosen theme.	25	16
Knowledge and Critical Understanding	(vi), (vii) Evaluation and interpretation of information to inform personal views and articulate judgements. Visual and aesthetic judgement. Understanding of cultural context.	25	15
TOTAL MARK		100	62



Introduction

My project is about Pop Art and juxtaposition. I usually use my imagination to make my pieces and typically they are sort of graffiti and pop art style, but sometimes I start with a base by looking at other artists styles and try to create something similar but my way.

What I use to do in my work is, make crazy drawings using just shapes and faces without thinking, just doing it without caring about perfection.

I've been looking at some artists in my project and they all share the same way of working. This artists have in common, that they all borrow images from logos, icons, magazines and old photos and then make a composition, to give their piece a meaning understandable.

In my project I decided not get any image from famous drawings or logos, I preferred to do just the



"Vaquero Orborne", Antonio de Felipe

In my opinion he's piece is a brilliant idea because he is mixing two famous symbols: 1 from Spain and the other one from America and if you don't recognize the symbols and you think about it, you probably would see a normal cowboy with a normal bull so for the people that doesn't recognize it they would think is a really simple. But really he has brought two icons together completely similar that can have one meaning or several meanings but if this icons were separate probably they wouldn't have any meaning at all.

The viewer is involved in making the message on their own, each icon has its own meaning together -add up the two- and we do it every time we see it, but I think that Antonio the Felipe tries to make the viewer

John Heartfield

I've been looking at John Heartfield a very famous artist whose work was characterized by his use of photo-montage. Quite a lot of his pieces that he did in the 1930s were criticizing the Nazi's regime. I looked at his piece called "The cross wasn't heavy enough" which he made in 1933.



Heartfield

"The cross wasn't heavy enough".

The composition of the piece is really interesting because in the middle of this montage. There is a Nazi wearing the swastika armband and traditional



"Fata Morgana Ura", Josep Renau

In 1958 he settled in Berlin where he developed another series on Germany. He returned to Spain in 1976, where he began the project of a studio called "Art Ull" never finished it. He died in Berlin in 1982.

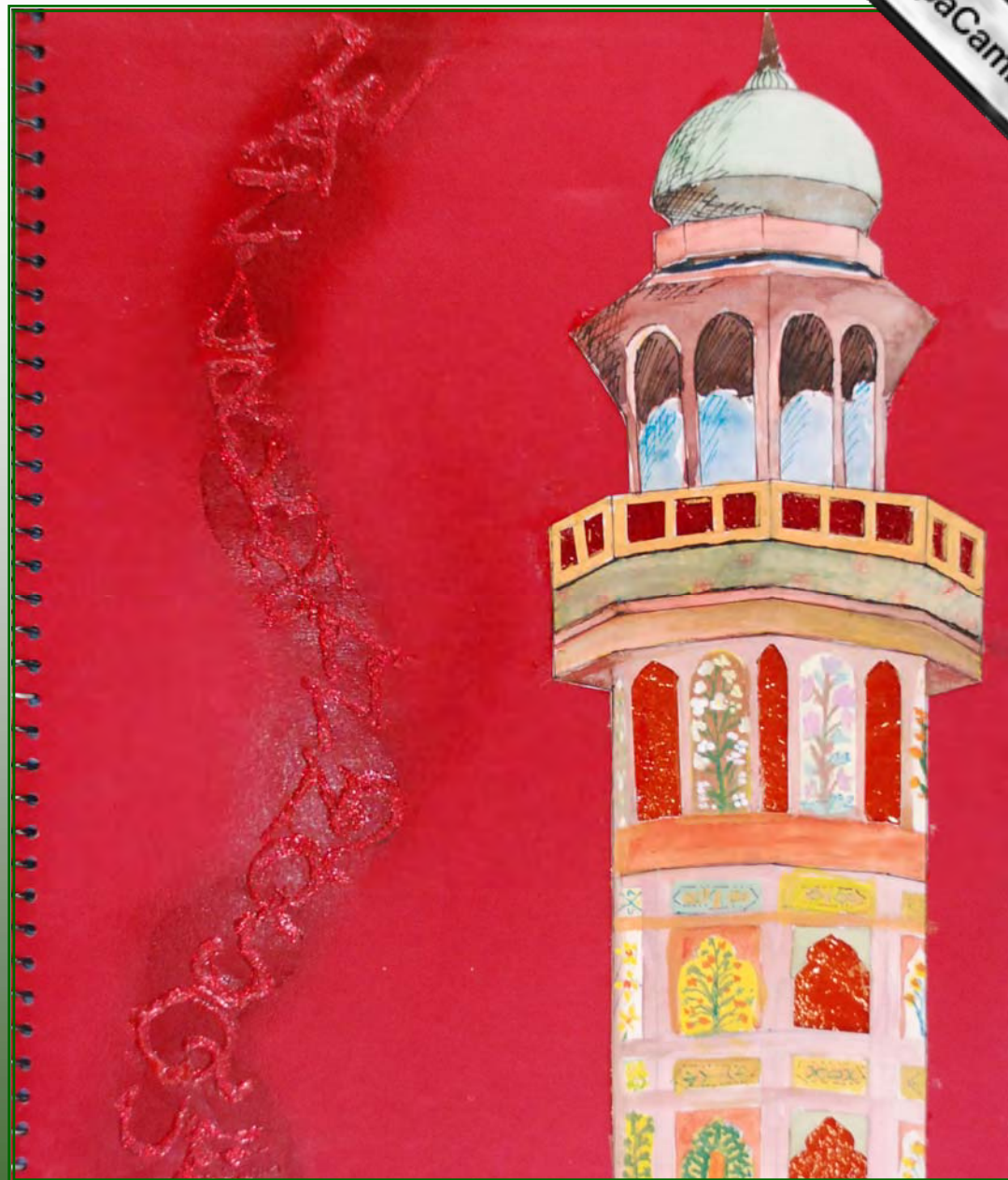
I wanted to talk about Josep Renau because he introduced photomontage in Spain. I wanted to visit Amando Ulopis is an architect in Spain who did in 2009 at Valencia a tribute to Renau. More than 145 artists from all over the world did a piece of art to Josep Renau honor the centenary of his birth. Xavier Mariscal is one of the best graphic designers in Spain and he helped doing the front cover of the book "Nostalgia de futur. Homenatge a Renau".

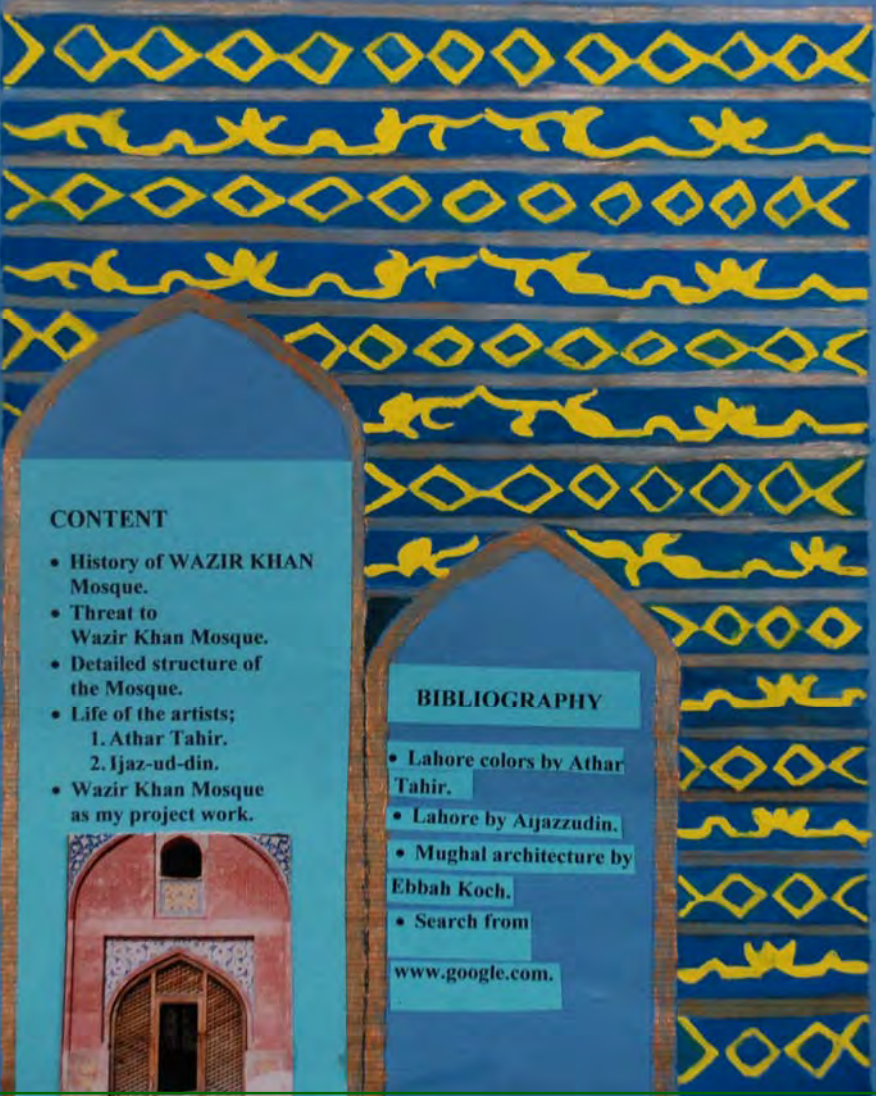


Review of the work of Josep Renau in the studio of architect Amador Llopiz.

EXEMPLAR 60

Personal Qualities	(i), (ii) Development of personal feeling and sensitivity. Articulation of personal views. Independence, initiative and determination to sustain the study from conception to realisation.	25	16
Manipulative, Artistic & Analytical Skills	(iii), (iv) Ability to research, select and record. Use of media, processes and techniques appropriate to the study.	25	14
Aesthetic Qualities	(v) Presentation, organisation and coherence. Use of visual and written elements to communicate ideas and intentions. Perception of "visual art" through chosen theme.	25	15
Knowledge and Critical Understanding	(vi), (vii) Evaluation and interpretation of information to inform personal views and articulate judgements. Visual and aesthetic judgement. Understanding of cultural context.	25	15
TOTAL MARK		100	60





CONTENT

- History of WAZIR KHAN Mosque.
- Threat to Wazir Khan Mosque.
- Detailed structure of the Mosque.
- Life of the artists;
 1. Athar Tahir.
 2. Ijaz-ud-din.
- Wazir Khan Mosque as my project work.



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- Lahore by Aijazzudin.
- Mughal architecture by Ebbah Koch.
- Search from www.google.com.

HISTORY OF WAZIR KHAN MOSQUE

The Wazir Khan Mosque in Lahore, Pakistan, is famous for its extensive faience tile work. It has been described as 'a mole on the cheek of Lahore'. It was built in seven years, starting around 1634-1635 A.D., during the reign of the Mughal Emperor Shah Jahan. It was built by Sheikh Ilm-ud-din Ansari, a native of Chiniot, who rose to be the court physician to Shah Jahan and later, the Governor of Lahore. He was commonly known as Wazir Khan. (The word Wazir means 'minister' in Urdu language.) The mosque is located inside the Inner City and is easiest accessed from Delhi Gate.



HOW THE BEAUTIFUL MASTER PIECES ARE BEING DETERIORATED!....



In the basement of the courtyard of the mosque is situated the shrine of the saint Syed Muhammad Ishaq Gazrui, who died in the 14th century.

"The Wuzuree Masjid is far more picturesque - the brilliancy of its decoration admirably contrasting with the massive square ness of its form. It is the gateway alone which appears in the print, but a small portion of the Masjid being visible over the outer wall, which on all the four sides below is pierced with arches, which are used as shops. The square fronting the gateway is a market-place, and generally thronged. Conspicuous over the arch is a broad band of Arabic characters, blue on a white background, containing the Moslem's confession of faith - 'There is but one God, and Muhammad is his prophet.' Sentences from the Quran are repeated on a smaller scale on panels all over the front, and the intervals are filled up with intricate patterns in different colours. This inlaid work is identical with some of the decorations of the Alhambra; and specimens of a similar style may be found all through Persia and Afghanistan, Scinde and Moulton, and the Punjab, and in many of the principal towns of India.

"But is not made of square tiles with a painted pattern running from one to another, but every piece of both pattern and ground is moulded to the required shape, and the glaze in different colours fused on while the tile is in a heated state, and it is afterwards laid on a bed of plaster on the brickwork. The art is not lost either in Scinde or the Punjab, though it is too expensive to be practiced. On examining pieces of the glaze in different colours as now used, they prove to be identical with that now imported from Venice to this country for the same purpose; and there is every probability that Venetian glass has been used throughout the East from the commencement of this mode of decoration.

"Specimens of tiles, as well as inlaid patterns, may be seen at the British Museum, the East India Museum, and the Museum of

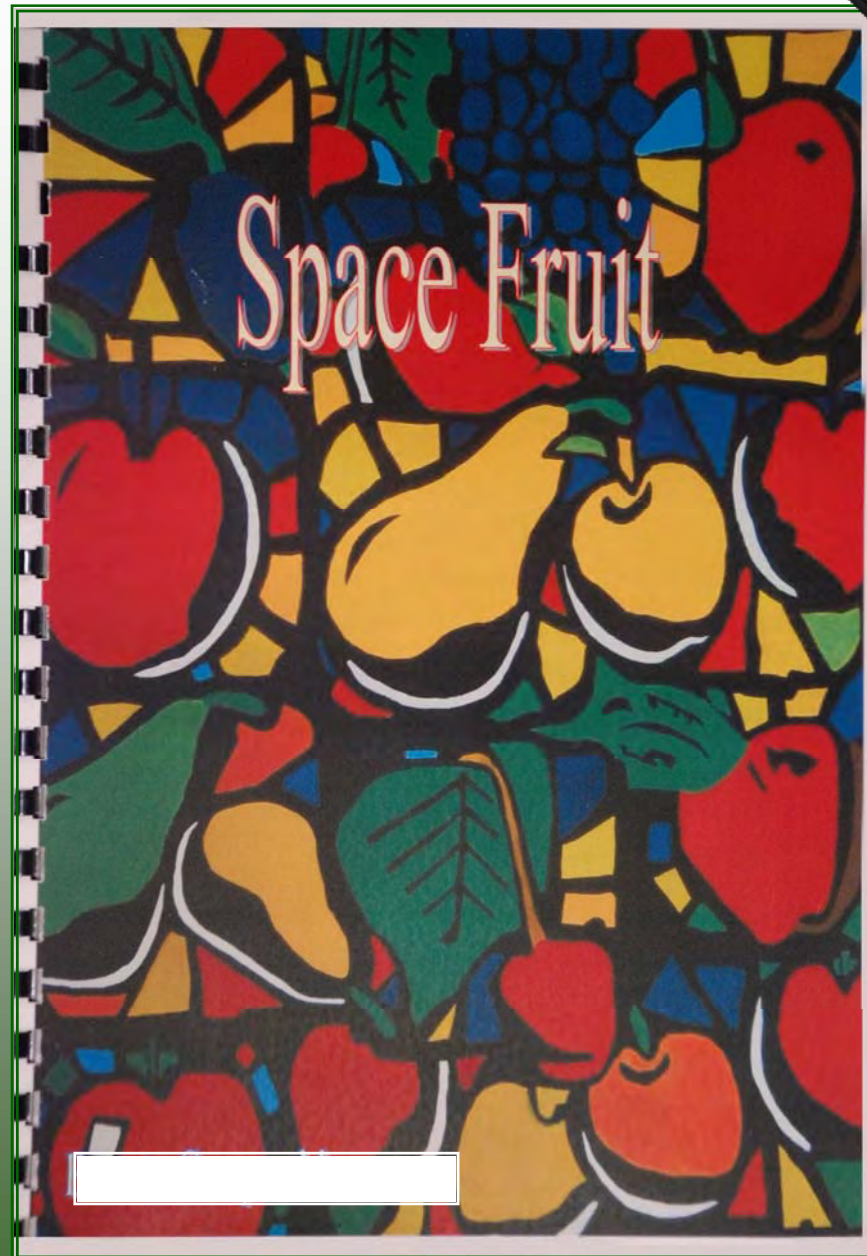


WHY I CHOSE WAZIRKHAN MOSQUE
AS MY PROJECT WORK



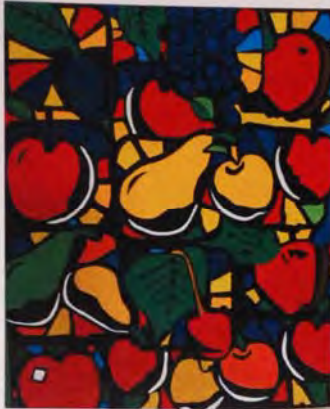
EXEMPLAR 51

Personal Qualities	(i), (ii) Development of personal feeling and sensitivity. Articulation of personal views. Independence, initiative and determination to sustain the study from conception to realisation.	25	13
Manipulative, Artistic & Analytical Skills	(iii), (iv) Ability to research, select and record. Use of media, processes and techniques appropriate to the study.	25	13
Aesthetic Qualities	(v) Presentation, organisation and coherence. Use of visual and written elements to communicate ideas and intentions. Perception of "visual art" through chosen theme.	25	13
Knowledge and Critical Understanding	(vi), (vii) Evaluation and interpretation of information to inform personal views and articulate judgements. Visual and aesthetic judgement. Understanding of cultural context.	25	12
TOTAL MARK		100	51



[Redacted area]

My own painting for coursework.



I am from Andalucía where we grow a lot of fruit. My father works with fruit and I grew up surrounded by fruit trees. In Seville we have orange trees in the streets and you can pick the fruit when it is ripe. Children can sometimes throw it at each other.

My ideas for my painting come from the internet, from secondary sources.

My ideas came from pop-art, because the painting style is strong but is simple. I wanted to paint fruit and to make a pop-art painting. I like the way Warhol spaced his fruit on the paper and made a good composition.

Firstly, I found pictures of fruit and I studied their colours and dark outlines. Then I started to paint the different fruit two by two and in my final painting I arranged them in a composition. In my painting I wanted to communicate an image of fruit in a different way or in a more abstract way.

Study of selected paintings of fruit

1 El bodegón de caza by Cotan.



El bodegón de caza by Cotan

This painting shows me fruit, vegetables, and some meat in the form of birds that have been killed. All these objects are put on a window shelf, which looks like a box. The window or a box has a dark background with nothing there. On the shelf of the window Cotan has put carefully a big bunch of celery and also some carrot and turnips, on the left is the stick with some dead birds.

On the top left I see some lemons with a bright colour, the apples are also very bright, and there also I see other dead birds hanging down from the top.

The vegetables which grow in the earth are on the window shelf. The birds which fly in the air are not touching the shelf and the fruit which grows on trees is hanging down. This shows that he has made a careful composition with the curve of the white celery curling round the other objects.

The artist in this painting shows as what we need to survive. These represent the different things we eat to survive. They are things I see on the land, we grow them in the fields or shoot them to kill them to eat.

The light is coming low from one side like it is early morning or late in the evening. For me, it's early morning and this is an optimist painting which tells us that in that house they have all the food they need for the day which is beginning.

I think the artist is very skilful because everything he painted is very realist.

2 Vertumnus by Arcimboldo.



Vertumnus by Arcimboldo

The painting is by Arcimboldo. It represents a person, just a portrait of his head and shoulders. The artist has used fruit, flowers, vegetables and some cereals to create the shape of the man.

The most outstanding feature of this painting is the use of natural products to create a portrait. For example, the man's nose is a pear.

This painting for me not is pleasant to look at, because he looks like he doesn't have any skin, but the natural products are not ugly things. They become ugly when put together in this painting. I think maybe the flowers represents women who are important to him. The fruit and vegetables could represent the country.

It is difficult to understand why he represents flesh with fruit, vegetables and cereal. Technically the painting has a lot of work, it was very difficult to compose and also you have to spend a lot of time to paint it. Also, I don't really like it but I studied it because I think the painter worked a lot to finish it and create that type of

5 Oranges and Lemons by Julio Romero de Torres



Oranges and Lemons by Julio Romero de Torres

I studied this painting in the museum. I like it very much.

The painting shows a young woman carrying oranges in her hand near her breast. She is standing alone and in front of a shelf with small cups and a plant. The woman is in the light and the background is dark. She looks like a Spanish woman from Andalusia because of her dark hair and her eyes.

She looks a bit serious and she has a little bit of a smile and she looks directly into your eyes where ever you stand. The artist painted her because she is a beautiful girl with a beautiful body. The cloth of her skirt shows her body and the artist wanted to tell you about this beautiful girl.

He liked to paint women because I saw a lot of paintings of women in the museum. Some of them are beautiful like this one and some look like they are angry with you.

Conclusion

When I chose to study fruit in painting I did not think I would discover everything that I have found out. I have always thought that fruit is important to life. As someone has said, 'you are what you eat' and we all eat fruit. It is healthy and it tastes good. Not only in painting but in religion the apple was important in the Garden of Eden. It represented temptation which is something nice that you want to have.

Fruit started to be painted when artists started to paint still lifes and scenes of their every day lives. Cota painted it in a very realistic and detailed way and Romero de Torres used it in sensual and humorous ways. Arcimboldo used fruit in a strange but interesting way and Cezanne and Picasso both used it to create pleasant, interesting pictures.

Fruit can be painted in many different colours. Cezanne's painting is colourful, Warhol used colours that catch your attention but Picasso used similar colours and tones for his composition.

My study of all these artists really helped me think about my own painting and the composition and the colours I wanted to use. I wanted a pop art style, I wanted it to be colourful but I also wanted it to say something about Andalusia where I am from.

