

Transition Materials for A level Art

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The Specification

The Pearson Edexcel Level 3 Advanced GCE in Art and Design consists of two components, both teacher assessed and externally moderated by EDEXCEL.

| | |
|--|---------------------------------------|
| Component 1 *Paper codes: 9AD0/01, 9FA0/01, 9GC0/01, 9TE0/01, 9TD0/01, 9PY0/01 | |
| Title: Personal Investigation | |
| <ul style="list-style-type: none">● Internally set, assessed by the teacher and externally moderated.● Availability: May/June● First assessment: 2017 | 60% of the total qualification |
| Overview of content <p>This component allows students opportunities to generate and develop ideas, research primary and contextual sources, record practical and written observations, experiment with media and processes, and refine ideas towards producing personal resolved outcome(s).</p> <p>This will require students to address each of the Assessment Objectives given below. Students must work within one of the following titles: Art, Craft and Design, Fine Art, Graphic Communication, Textile Design, Three-dimensional Design, Photography.</p> | |
| Overview of assessment <ul style="list-style-type: none">● Incorporates three major elements: supporting studies, practical work, and a personal study.● Supporting studies and practical work will comprise a portfolio of development work and outcomes based on themes and ideas developed from personal starting points.● The personal study will be evidenced through critical written communication showing contextual research and understanding in a minimum 1000 words of continuous prose, which may contain integrated images. The personal study comprises 12% of the total qualification and is marked out of 18.● Work must cover all four Assessment Objectives.● Marks available: 90. | |

Component 2 *Paper codes: 9AD0/02, 9FA0/02, 9GC0/02, 9TE0/02, 9TD0/02, 9PY0/02

Title: Externally Set Assignment

- Externally set, assessed by the teacher and externally moderated.
- Availability: May/June
- First assessment: 2017 40% of the total qualification

40% of the
total
qualification

Overview of content

This component allows students opportunities to generate and develop ideas, research primary and contextual sources, record practical and written observations, experiment with media and processes, and refine ideas towards producing personal resolved outcome(s) in response to an externally set theme.

This will require students to address each of the Assessment Objectives given on page 3. Students must continue to work within the same title as component 1.

Overview of assessment

- Incorporates two major elements: preparatory studies and the 15-hour period of sustained focus.
- Preparatory studies will comprise a portfolio of practical and written development work based on the Externally Set Assignment.
- During the 15-hour period of sustained focus under examination conditions, students will produce final outcome(s) extending from their preparatory studies in response to the Externally Set Assignment.
- The Externally Set Assignment is released on 1 February and contains a theme and suggested starting points.
- Students have from 1 February until the commencement of the final 15-hour period of sustained focus to develop preparatory studies.
- Work must cover all four Assessment Objectives.
- Marks available: 72.

Assessment Objectives

All student work will be assessed against the following Assessment Objectives.
Assessment Objectives are equally weighted in this qualification.

| Students must: | | % in GCE |
|-----------------------|---|-----------------|
| AO1 | Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding. | 25% |
| AO2 | Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops. | 25% |
| AO3 | Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress | 25% |
| AO4 | Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements. | 25% |
| Total | | 100% |

Structure of the Course

| | Year 12 | Year 13 |
|---------------|--|--|
| Term 1 | Coursework preparation project 1 – Identity. <ul style="list-style-type: none">Recording through drawing, research, analysis and photography. | Coursework Project cont. (60%) – independent choice of theme. |
| Term 2 | Coursework preparation project 2 – Identity. <ul style="list-style-type: none">Painting project. | Exam project (40%) – externally set title. |
| Term 3 | Spring A Coursework preparation project 3 – Identity. <ul style="list-style-type: none">3D project. Spring B Coursework project (60%) – Independent choice of theme. | 15 hour sustained focus (art exam) to complete the exam project (40%). |

The personal study

The personal study will consist of a critical and analytical written piece of a minimum 1000 words continuous prose, making links to your own practical investigations, supported by contextual research. The personal study comprises 12% of the final qualification and is marked out of 18. Through the personal study, you will demonstrate understanding of relevant social, cultural or historical contexts. Students will also express personal interpretations or conclusions, and use technical and specialist vocabulary.

The focus of the personal study can be any concept, movement, person, people, artefact(s), or other source of reference. However, it must be related to your own ideas, investigations and practical work.

The Personal Study has been formalised in the new linear Alevel and carries its own mark scheme. This is different to previous years and is therefore a new component.

The personal study can take any form but must:

- be presented as a separate piece in writing
- be a minimum 1000 words on the chosen subject
- be written in continuous prose
- be in a presentable format for assessment
- include a full bibliography, citing all references. Students will need to consider:
 - critical and analytical content
 - expression of personal interpretations and conclusions
 - contextual research and understanding
 - links between research, analysis and own investigations
 - use of specialist terminology and vocabulary
 - clarity of expression and language
 - appropriate structure and presentation.

Any references to others' writing should be acknowledged through a bibliography. Internet sources should be cited with a brief description of the source material. The personal study is marked against all four Assessment Objectives.

Why Study Art?

1. The internet has created an explosion of opportunity for digital designers and multimedia artists

The world is filled with computers, smartphones, tablets and other portable electronic devices. Almost all businesses have an online presence, with online advertising increasing by the day. We are connected to the internet for long periods, seeking information, socialising, playing, shopping, watching videos and engaging in other forms of online entertainment. The demand for web designers, app designers, software designers, graphic designers, digital illustrators, multimedia artists, video producers, online publishers, animation artists, game designers and many other digital careers is undergoing unprecedented growth.

The National Endowment for the Arts notes that:

A surge in demand for multimedia artists, animators, and illustrators—especially those who are computer – and technology-savvy—is projected for 2018, due to companies' demand for advertising in online and digital formats.

An Australian study analysing national census data, found that *the number of people working in art-related roles that are embedded within other professions (i.e. visual designers working in other industries) has almost doubled in size between 1996 and 2006.*

The Entertainment Software Association notes that between 2005 and 2009:

The entertainment software industry's annual growth rate exceeded 10 percent. Over the same period, the entire U.S. economy grew at a rate of less than two percent.

While Art continues to be a desirable option for students wishing to pursue 'traditional' creative careers, such as Architecture, Interior Design or Painting / Fine Art related professions, the internet has seen an explosion of exciting, new roles emerge.

2. Fine artists can reach a worldwide market at the click of a button

For the first time ever, those who make fine art, sculptures, photographs, fashion garments and other hand-crafted products are able to market and sell these directly to the public – on a large scale – without going through a third-party such as a gallery. Marketing and selling products via an artist website or print-on-demand facility enables artists to ship printed images and products to an audience that would previously never have known they existed. Instead of institutions or established galleries deciding which artworks 'make it', the public votes work into the spotlight through viral sharing on social media.

3. High school students can achieve recognition while studying

Part of the joy of a high school Art course is that you don't just study Art: you *make* it. Those who are skilful, driven and passionate – and produce high quality, gut-wrenching work – are in a position to achieve recognition even while studying. With broadband streaming into your living room, youth is no longer a barrier to success.

For example, Alex Stoddard became an internet sensation at age 18, when his photographs on Flickr gained over five million page views.



4. Those with a wide skill set have an advantage, in any career

Some people have a mathematical brain. Others have strengths in written language. Others excel in creative areas such as Art and Design. If you are lucky enough to excel in two or three of these areas, you are part of a much smaller subset of the population. Those who are multi-skilled are astronomically more useful, well-rounded, hireable and capable of excelling in a much wider range of professions. Unless you are aiming for a degree that requires particular specialism (university websites clearly outline recommended and required subjects), it can be beneficial to select a wide range of subjects.

Note: Art enhances fine motor skills, hand-eye coordination, problem solving skills, lateral thinking, complex analysis and critical thinking skills. No matter what career you choose, those who can arrange, present and display material in a way that is aesthetically pleasing have an advantage.

5. Studying Art improves performance in other subjects

James Catterall, leading professor and Chair of the Faculty at the UCLA Graduate School of Education and Information Studies, has studied 12,000 students over twelve years. His research demonstrates that involvement in the arts (both Visual Art and Performing Art) – especially for students from a low-income background – is associated with higher levels of attainment in both high school and university. Catterall also notes that studying the arts can have other positive benefits such as greater involvement in community service.

6. Good marks impress, no matter what.

Outstanding marks, in any subject, indicate skill; intellectual rigour; strong work ethic and a commitment to fulfilling one's potential. All of these things are desirable traits in an employee or university applicant.

If you excel in Art, don't be convinced to take a more 'useful' subject – unless you want to or are good at it. If you have ability in a creative area: grasp it. Let it shine.

7. Coursework teaches you self-discipline.

Art and Design qualifications have a large workload. Students who take the subject must adapt as a matter of survival. While the heavy workload can be an initial shock those who survive emerge with focus, organisational and time management skills that many other students dream of.

9. Art makes you happy

High school Art programs begin with observation of the real world: recording, analysis and creation of a visual response to the surroundings. Art makes students look at things anew – even mundane ordinary aspects of the world. The fluffy, 'feel good' reasons that are usually given for selecting Art as a subject are given because they are right. Art *does* fill the soul. There is something magical about smearing pencil and paint across a piece of paper and sculpting form with your hands. Communicating with colour and shape and form awakens the imagination; it opens a door to 'now'. If you love making art, you'll miss it when it's gone. And if you *do* choose to study Art, chances are, it will be your favourite class of the day.

Career Pathways

Whether you're designing ships as a naval architect or creating cutting edge art as a fine artist, the one thing that all jobs in this family have in common is creativity. So if you're an ideas person and you like creating things that are useful and visually appealing, take a look at some of these jobs.

| | | |
|------------------------------|----------------------|--------------------------|
| Art editor | Art gallery curator | Arts administrator |
| Art therapist | Art Valuer | Upholsterer |
| Bookbinder or print finisher | Cabinet maker | Ceramics designer-maker |
| Community arts worker | Conservator | Costume designer |
| Design engineer | Dressmaker | Ergonomist |
| Exhibition designer | Fashion designer | Fine artist |
| Footwear designer | Furniture designer | Furniture restorer |
| Glassmaker | Graphic designer | Hat designer or milliner |
| Illustrator | Interior designer | Jewellery designer-maker |
| Landscape architect | Make-up artist | Medical illustrator |
| Model maker | Museum curator | Pattern cutter |
| Photographer | Photographic stylist | Product designer |
| Prop maker | Set designer | Signwriter |
| Tailor | Textile designer | |
| Visual merchandiser | Web designer | |

Look at these useful links below as well...

<http://www.studentartguide.com/articles/art-careers-list>

<https://nationalcareersservice.direct.gov.uk/advice/planning/jobfamily/Pages/artscraftsdesign.aspx>

Activities and Information for you

Required knowledge and skills.

Art or Textiles GCSE – B grade or above.

Or a portfolio of work to be viewed by the Arts department.

It helps if you....

- Understand observational drawing.
- Can record ideas and observations through photography.
- Visit galleries and exhibitions regularly.

Book recommendations

- Isms: Understanding Art – Stephen Little
- Access to the Vitamin range – Vitamin P (Painting), Vitamin 3D and Vitamin Ph (Photography)

Ideas for Independent learning

- Join a weekly life drawing class.
- Do holiday art workshops to learn new skills and techniques at your local community centres or universities like Central St Martins.
- Visit galleries and exhibitions regularly.

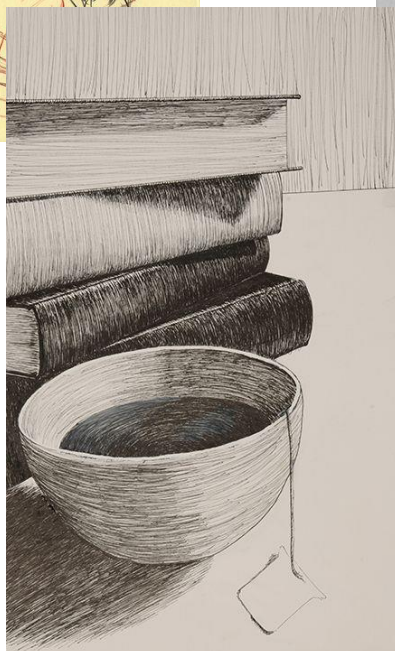
Ideas for day trips

Tate modern
Tate Britain
National Gallery
National Portrait Gallery
Saatchi Gallery
Victoria and Albert Museum
Royal Academy of Arts
The Barbican
Victoria Miro
Whitechapel Gallery

SUMMER PREP WORK

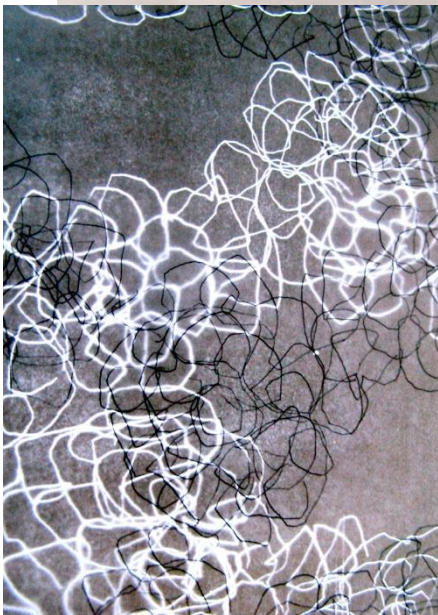
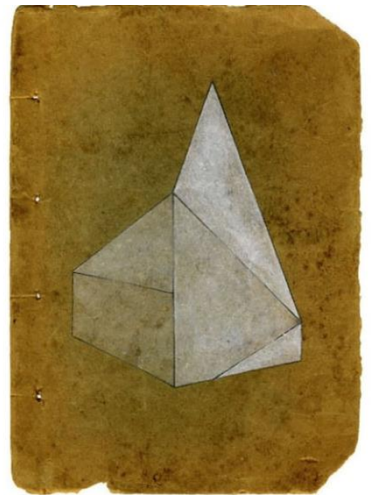
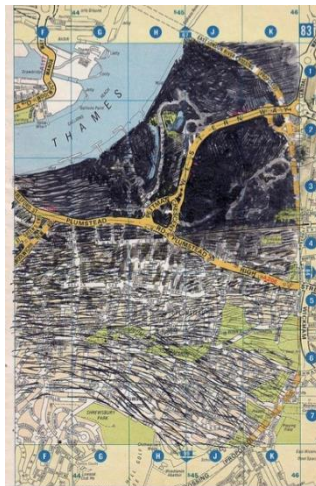
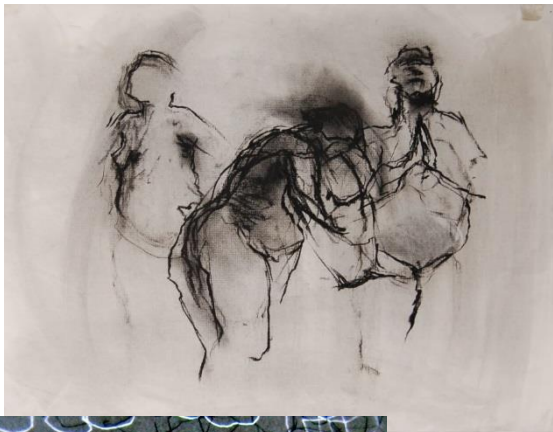
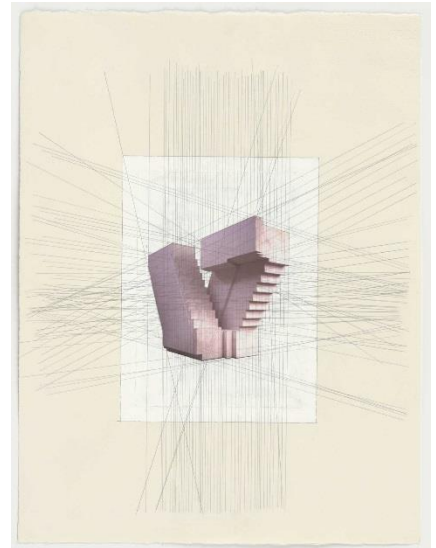
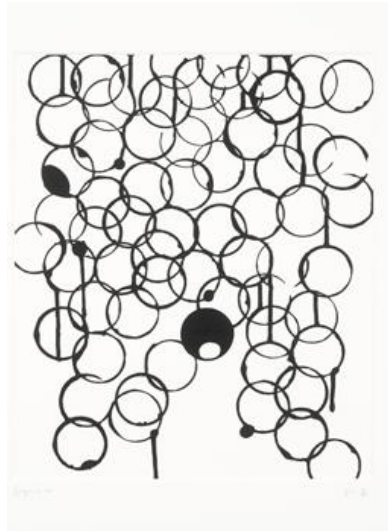
1) Do 10 traditional observational drawings of interesting objects or create some still life set ups.

- Use a range of media – pencil, charcoal, chalk, paint, pen etc.
- Draw from OBSERVATION. Try some sustained drawings (1 hour) and try some faster drawings (5 – 15 minutes).
- Work on loose pieces of paper of varying size, colour and texture.



2) Do 5 more contemporary observational drawings focusing on the formal elements – line, shape, tone, texture, colour, composition.

- Use alternative media and tools – wood, straws, charcoals, natural forms...
- Think about how to make interesting lines, marks, textures etc.
- You do not have to 'represent' anything.



3) Do 2 Gallery Visits. While you are at the Galleries...

- Do on site sketches using a range of media.
- Take photographs of the work.
- Write an introduction about the exhibition – who is/ are the artists, what is the work about, why did you choose to go there.
- Do an indepth analysis of two pieces of work in the exhibition (see below for model answers). Each analysis needs to be a side long (as seen below).

4) Watch these videos showing artists talking about their own practice. Come back to class ready to discuss their work. What did you find interesting, what is their work about, how do they make their work.

<http://www.channel4.com/programmes/grayson-perry-who-are-you>

https://www.youtube.com/watch?v=oEpnkNdYQ_0

<https://www.youtube.com/watch?v=Yb3o3QYSXtU>

Model Answers for Written Analysis from Galleries

16 August 2013

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Gallery Visit: The Learning Gallery, SAM

The Learning Gallery is a gallery in the Singapore Art Museum (SAM). It presented artworks that were selected to promote engagement and discussion of broader issues through contemporary art. The gallery ~~also~~ showcases Southeast Asian contemporary artworks that look at people, places and spaces around us. The ideas that revolve around the gallery are identity, urbanisation, globalisation and the environment.



Illusion, 2007

Eko Nugroho

The Learning Gallery, SAM, Singapore

26 June 2013



The medium of this piece is embroidery and its dimensions are 148 x 296cm.

Eko Nugroho's piece sets a rather apocalyptic mood as there are machine-like monsters in the background that appear to be destroying the environment and depleting it of its greenery. The harsh line that separates the land and sky cuts across the whole canvas and this causes the empty and barren land to be emphasised.

Moreover, there is a

discomforting lack of life in the artwork. The background portrays the destruction of life with the machine-like monsters being the most prominent, as if they were standing and looking down at the desolate land around them. The main subject of the artwork has also lost its human aspect and appears as an unfeeling creature with its expressionless face and this absence of life

forms is further emphasised by the symbol of the skull, which stands for death, on the creature's clothing. Along with the bold colours used, the artist has made a provocative statement about environmental destruction, and perhaps he is also foreboding what may come in the future. The composition of the artwork is very interesting because the main subject seems to be distant from the scene taking place behind him, created by the depth of field. He seems to be disconnected from his environment despite being very clearly in it and a part of it. This creature, which has some elements of a human person, including the eyes, nose and arms, appears to be completely apathetic towards the situation around him, and perhaps the artist was trying to show how our apathy towards our environment is causing us to become less human every day. This is a very interpretative piece, and there were two main things that caused this artwork to stand out amongst the others for me. Firstly, ~~having used such a delicate and elaborate medium, the scale of the piece was really very impressive, with the scale of the piece being so impressive, the use of the delicate and elaborate medium was really quite amazing.~~ Above is a close-up shot of the piece. Although this artist's technique is still a mystery to me, this artwork has just shown me how much one can do with this seemingly simple medium. Secondly, it was the artist's ability to tell a story with his artwork. Although the studio I have just done is a rather interpretative piece as well, it lacks that same ability. Perhaps to do that in the future, I should add symbolic objects or motifs into my pieces to give some context to my work as well as to convey a message or narrate a story.

Gallery Visit: Message Stick

Message Stick is an exhibition in Chulalongkorn Art Centre, Bangkok. The overarching theme of the artworks presented was the Indigenous identity in Urban Australia, and it was explored by Indigenous artists living in Australia who consider themselves contemporary Australian artists, as opposed to their former ~~label~~ categorisation as urban Indigenous artists. The showcased artworks were social and political commentaries on contemporary Australian history and culture.



This piece presents three panels of photographs of one subject, who is the artist himself. In the three photographs, ~~the background remains plain~~ there is a constant plain background and there is little change in the composition of the photographs in that the subject remains in the ~~middle~~ centre and his posture and facial expression are similar, and the subject is always looking at the camera. There is also the use of props in the photographs, such as the recurring frock around his neck as well as a changing lens piece that always covers one of his eyes. ~~The use of this lens is very interesting because this~~ lenses could have a literal meaning, which is that these are the different lenses through which we can view him, or that these are the different lenses through which he views the world. When we see this same subject through different lenses, it is as though he assumes a different identity each time, but we are then reminded that this is the same person and same human being from the constancy of the background and his costume.

Hunting Ground 1, 2 & 3, 2007
Christian Thompson
Message Stick
Chulalongkorn Art Centre, Bangkok
25 November 2013

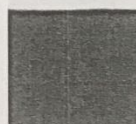
The main theme that he explores here is identity, but more specifically the ability to take on multiple identities while retaining that same fundamental personal identity. ~~Being of aboriginal and mixed~~ In other words, he presents the formation of a new identity through the fusion of multiple identities. It is a representation of the being between cultures, which is a strong thread evident in the work of many Indigenous artists today. During the second wave of urban Indigenous artists in the 1990s, there was a shift in focus to a personal Indigenous identity rather than one which was previously more generalised. Hunting Ground 1, 2 & 3 are reminiscent of this recent shift.

Being of aboriginal and mixed descent, Christian Thompson has taken these identities and amalgamated them with one another to create a new identity for himself. The struggle to identify was prevalent among many ~~Ab~~ Indigenous artists at that time, and still is, and it is as though this artist has reconciled that struggle within himself because through his photographs he presents himself in a confident manner, ~~looking straight into the camera~~ confronting, and looking straight into the camera. This piece seems to be of social significance as it represents the struggle of many Indigenous people, ~~but~~ and especially of personal significance, since the artist seems to have accepted these different identities within himself which may not always be concordant, and used them in his ~~the~~ assumption of this new, personal and unique identity which he has formed.

What I liked about this piece is the constancy of all but one aspect, which is the different lenses used. It really caught my attention and caused me to take a closer look at the designs of the lenses, so I felt that that was very successful. Yet, I felt that he could have been more creative and playful with his facial expressions too and not just his poses (the transition of left hand, then right hand, then no hands) because this is a piece of enlightenment and self-reconciliation of a fleeting personal identity. The piece was also redolent of the piece I am doing, "The Story of Ida", which is also the story of a mixed-race individual struggling for self-identity as well. The subject of my work, like Christian Thompson, has formed her own personal identity, rather than conforming to an already established ^{racial} institution, however, in his work, he incorporated the use of different props to represent this.

DANNY QUIRK

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from - what it looks like
there - what it looks like
context - what it looks like

THIS PIECE IS A BACKVIEW PHOTOGRAPH OF A MAN. HIS BACK IS TURNED TO THE CAMERA, BUT THE SIDE OF HIS FACE IS VISIBLE. THE COMPOSITION OF THE PHOTOGRAPH IS SIMPLE. THE MAN IS AT THE CENTRE AND THE FOCUS IS DIRECTLY ON HIS BACK WHERE ITS ANATOMY IS EXPOSED. QUIRK USES BODY PAINT TO GIVE A VIEW OF WHAT IS UNDER THE SURFACE OF THE MAN'S BODY; HE USES CHIAROSCURO LIGHTING WHICH WORKS EFFECTIVELY WITH THE BLACK BACKGROUND IN ORDER TO MAKE THE ANATOMICAL PAINTING LOOK 3D AND INCREDIBLY REALISTIC. QUIRK STICKS TO WARMER TONES IN HIS PALETTE WHEN PAINTING THE CROSS SECTION OF THE MAN'S BACK; HE PRIMARILY USES REDS AND BROWNS FOR THE MUSCLES AND TENDONS, BUT EXPLICITLY INCLUDES AREAS OF EXTREME SHADOW WITH BLACK, AND EXTREME HIGHLIGHTS WITH WHITE, TO REINFORCE HIS CHIAROSCURO STYLE OF PHOTOGRAPHY. IN THIS PHOTOGRAPH, THE MAN IS WEARING A CAMOUFLAGED HAT AND TROUSERS WITH A GUN POKING OUT OF IT, THIS AUTOMATICALLY GIVES THE IMPRESSION THAT THE MAN IS IN THE MILITARY. I THINK QUIRK HAS USED THIS IMAGERY TO SHOW THAT ON THE SURFACE, PEOPLE AND ESPECIALLY SOLDIERS CAN LOOK FEARLESS AND STRONG, BUT THE EXPOSED MUSCLES IMPLIES THAT THEY ARE STILL HUMAN AND VERY VULNERABLE

IN AN INTERVIEW ABOUT DANNY QUIRK'S 'ANATOMICAL SELF-DISSECTIONS', HE STATES THAT HIS ART IS NOT INTENDED TO BE MORBID, BUT INSTEAD IS ABOUT 'SELF-EXPLORATION AND AESTHETIC EDUCATION'. ALL OF HIS PIECES EXPRESS THEMES OF VULNERABILITY AND EXPOSURE. HE GOES THROUGH THE SURFACE TO SHOW THE HUMANITY IN EVERYONE, DESPITE IT NOT BEING VISIBLE AT ALL TIMES, AND WITH THAT HUMANITY COMES VULNERABILITY. DANNY QUIRK HAD PREVIOUSLY WORKED WITH MANY PEOPLE IN THE MILITARY AND HAD DONE COUNTLESS INTERVIEWS WITH THEM TO SEE HOW THEY THOUGHT AND TO EMPATHISE WITH THE EXPERIENCES THAT THEY HAD. HE THEN CREATED A HEAVILY EMOTIONAL PHOTOGRAPHIC SERIES WHICH FOCUSED ON PEOPLE IN THE MILITARY AND THEIR DAILY LIFE ON THE FIELD AND BEING AWAY FROM HOME, AS WELL AS THE CONTRAST BETWEEN THEIR POWERFUL, INDESTRUCTIBLE AND MACHINE-LIKE APPEARANCE ON THE BATTLEFIELD, COMPARED TO HOW 'HUMAN' AND HEAVILY GLAD WITH EMOTION THEY LOOK IN PAINTINGS WHERE THEY ARE EMBRACING THEIR WIVES/CHILDREN BEFORE LEAVING FOR WAR. BOTH OF THESE ASPECTS ARE PRESENT IN THIS PHOTOGRAPH THAT I AM ANALYSING. HE SPEAKS OF HOW HE WANTS TO SHOW THE 'WOUNDED'S SCREAM OF PAIN THROUGH HIS MILITARY PAINTINGS SERIES, BUT ALSO HAS A KEEN INTEREST IN ANATOMY. AS WELL AS THE CONNOTATIONS EXPRESSED IN THIS SPECIFIC PAINTING THROUGH THE SYMBOLISM IN IT. FOR EXAMPLE, THE GUN IN THE MAN'S TROUSERS AND THE TATTOOS HE HAS GIVES A SENSE OF MASCULINITY AND FEARLESSNESS THAT HE HAS TO LIVE UP TO DUE TO HIS PROFESSION. BUT WHERE THE ANATOMICAL VIEW IS INCORPORATED MAY REPRESENT THE 'INTERNAL WOUNDS' HE HAS FROM ALL THE HORRIFIC THINGS HE HAS WITNESSED IN THE BATTLEFIELD.

THIS PHOTOGRAPH WAS TAKEN BY DANNY QUIRK AFTER FINISHING HIS SERIES ON MEN IN THE ARMY, AND IS PART OF HIS PHOTOGRAPHIC SERIES. I BELIEVE THIS PHOTO IN PARTICULAR CONTINUES THE MESSAGE OF HIS MILITARY SERIES WHICH AIMS TO SHOW TO PEOPLE THAT SOLDIERS ARE STILL HUMAN, DESPITE THE FACT THAT SOME PEOPLE MAY HAVE STRONG OPINIONS ABOUT THEIR PROFESSION, ESPECIALLY SINCE IN IT, AS PEOPLE ARE SAVED, INNOCENT LIVES ARE ALSO AFFECTED. HE SHOWS THE SOLDIER'S HUMANITY THROUGH THE ANATOMY FOR THE PURPOSE OF ALLOWING PEOPLE TO LOOK AT THEM IN A DIFFERENT LIGHT; AS PEOPLE ARE HURT AND DAMAGED INSIDE LIKE EVERY ONE OF US. I THINK THIS PIECE EXPRESSES HIS PERSONAL EXPERIENCE OF THE RIGHT HE'S HAD ON THE LIVES OF SOLDIERS.

I THINK THIS IS A GREAT PIECE OF PHOTOGRAPHY/ARTWORK, AS DANNY QUIRK DONATE ABOUT - ANATOMY, AND LIFE IN THE MILITARY. HE DISPLAYS HIS INTEREST FOR INDIVIDUAL INTERPRETATION IN HIS WORK. I ESPECIALLY LIKE THE WAY HE USES LIGHT, WHICH INCORPORATES BOTH 2D AND 3D ELEMENTS. IF THERE'S ONE THING I COULD BE HIS USE OF 3 DIMENSIONAL QUALITIES AND EFFECTIVE LIGHTING.

THINGS HE IS
EARLY, YET LEAVES
S ON REAL
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just
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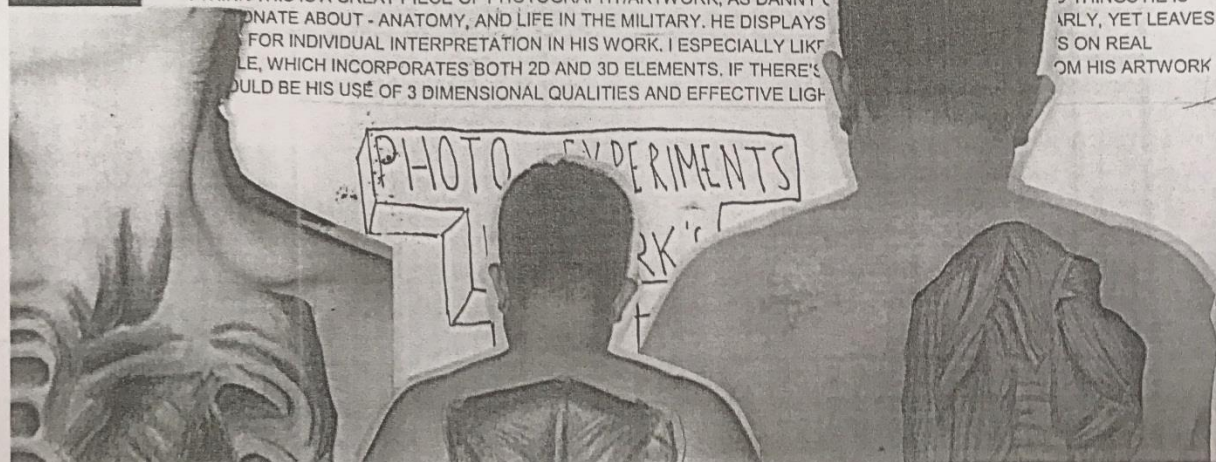
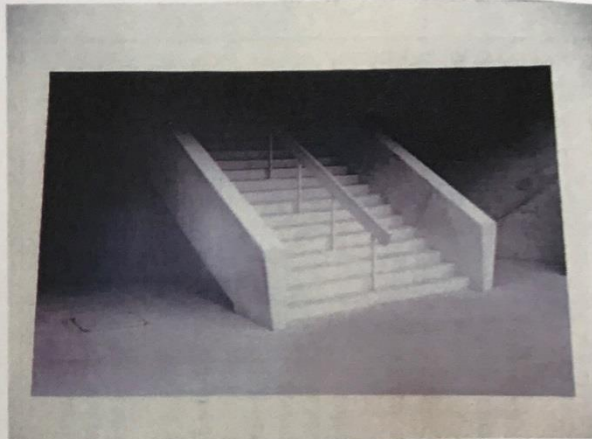


PHOTO EXPERIMENTS

Formal Analysis at Bangkok Art and Cultural Centre.

The Bangkok Art and Cultural Centre exhibited works of many prolific artists, one of whom was Viriya Chotpanyavisit. His photographs are selected from several of his projects that were created in different times and places and were arranged and presented with darkness. Viriya's work often highlights the environment or time that others would otherwise think too insignificant for photography. Therefore, his works sometimes emphasised the message that counting on people's eyes alone might not enable us to understand the entire story of a photo.

One of Viriya's photographs that spoke to me very personally was entitled "Stage Closed". Made in 2012 and measuring 128 by 200 cm, it is a photograph print on sticker 3M Scotchcal Graphic Film. It is a monochromatic photograph of a lone subject: a staircase. There are strong diagonals created by the staircase and its handrails in particular. The shadows also contribute to the use of diagonal lines within the photograph. The use of strong highlights at the foreground and dark shadows at the background creates a very strong contrast. This utilisation of ~~the~~ Chiaroscuro gives the photograph value and a sense of space and volume. In addition, the background, being characterised by the dark shadows is undefined and indistinct, becoming almost infinite and that causes the staircase to seem as if it is floating.



The photograph balances highlights and shadows very well to emphasise the staircase within the empty space. The staircase becomes the main subject of the photograph and the attention and focus of the viewer is drawn to and kept there. Both the graininess of the photograph and the texture of the plastered staircase and brickwork give it a very coarse ~~and~~ ~~aggressive~~ feel. Stillness is also implied by the Monochromatic colour scheme and by being devoid of colour, the photograph seems devoid of life and even desolate. That said, the strong light at the base of the staircase could be hinting at the presence of something or someone outside the photograph too.

Being a photograph open to a variety of interpretations, there could be many messages gleaned from it. It could be of social and historical significance as staircases are becoming less utilised in modern societies with the invention of lifts. In the past, staircases were spaces where people crossed paths and made small talk. However, the emptiness of this staircase and its solitariness in a dim corner suggests its underutilisation and recession into becoming a thing of the past.

Another possible perspective that could be taken is that the photograph could be of educational and personal relevance. Viriya could ~~have~~ have wanted to emphasise the ordinary spaces that surround us. As a result of being part of our everyday life, these spaces are very often taken for granted and overlooked. This photograph ~~draws~~ thus draws our attention to the staircase — an ordinary space in our everyday life. It reminds us of its importance and reminds us to appreciate it.



I personally feel that this is a very great photo and I can connect with it. This connection is deep and personal and the message that I take away from the photograph is to seek and appreciate the beauty in the ordinary. It helps me to remember that I should not take things or places in my everyday life for granted.

Viriya "Jumped into the dark to find the rhythm of breath and light as well as the relationship between the process of photography and the experience of time". Viewing his photographs, I feel inspired to likewise become more conscious of the ordinary and remind others to appreciate the beauty in simplicity through my art.

