OCR AS Art and Design Themes 2019

Resource Pack

Themes:

- **Brown** colour · earthy · autumn · nature · leather · food · paint · paper · tone · brunette
- **Botany** plants · nature · flowers · exotic · soil · growth · colour · living · travel · art · colonisation · gardening
- **Conflict** fighting · war · words · brutality · disagreement · trouble · battles · anger · clash
- **Light** bright · sun · stars · natural light · bulbs · candles · shades · light vs dark · graceful · airy
- **Knots** tight · laces · ropes · together · bound · security · ties · loose · nautical
- **Industrial** machinery · mechanical · technology · development · environment · progress · workers · management · resources (natural and made made) · business · industrial revolution
- **Appliances** domestic · aides · resources · kitchen · bathroom · electrical · purpose · design · technology

It is usually the case that Artists and Designers use materials specific to the theme of their work, so they can illustrate a specific **meaning, mood** or **story**. They may also consider **composition, scale, colour, text** and **style**. They will develop their ideas, refine them through testing, reflect and record their work in writing and practical outcomes and present their work to reflect the theme running through it.

- Consider **how** the artist has made the work.
- Look at **what materials** have they used.
- **Why** do you think they used these materials?
- Do you think the medium effectively portrays the **concept/ theme** of the work?
- Do you think there is **more than one** theme in the work?
- Do you see **inspiration/ influences** from other artists, art movements or events in the work?

The following artists in Kaleidoscope particularly illustrate some of the themes listed above:

Brown ***Laura Buckley/ Whitney Bedford/ Florence Hutchings/ Tom Howse/ Peter Linde-Busk/ Mia Feuer/ Tillman Kaiser***

Botany ***Florence Hutchings/ Tom Howse***

Conflict ***Laura Buckley/ Whitney Bedford***

Light ***Laura Buckley/ Pierre Carreau***

Knots ***Mia Feuer***

Industrial ***Tillman Kaiser***

Appliances ***Laura Buckley/ Tom Howse***

Brown/ Conflict/ Light/ Appliances Laura Buckley

Buckley's Fata Morgana combines installation and video. The piece is totally immersive, being made up of both endless visuals and an accompanying soundtrack which leaps through human, mechanical and natural sounds. The viewer's need to understand the swirling mass of image and sound becomes part of the kaleidoscope's appeal. Buckley seems to use the audience as 'persons against pixels', as part of her ongoing exploration of digital image-making. The smooth, mirrored surfaces of the tunnel's interior amplify the audience's participation in the piece, so that they are sucked in further and further. The seemingly endless formation of geometric shapes and colours emphasises a playful element to the work. The impact of the interactive piece is instant, enticing and exhausting.

- **Brown** colour ways
- **Conflicting** sound and image
- **Light** used to create colour and image within the reflections
- **Appliances** used to power the function of the interaction kaleidoscope

Light Pierre Carreau

Carreau's Aqua Viva series, floats somewhere between hyperrealism and painting with its sharp photographic style.

The artist moved his family to St. Barthelemy in the Caribbean in 2004, where the small paradise became his open air studio.

Carreau sees the goal of his work to "transfer the waves' energy to those who view them. Water is amazing, basically it has no colour, but through reflection and refraction it can possess all of them, the entire spectrum of light" Pierre Carreau.

There is a sculptural quality to his photographs, which he describes as "liquid sculptures". This is achieved through the play of light on the curves of the water's surface.

- Reflective **light**
- Shades of **light**
- Captured **light** at varying levels

Brown/ Conflict Whitney Bedford

Bedford works within a classic, historical framework of marine landscape painting but infuses her images with fierce, intense colours, which act to overturn tradition. As a result hybrid images are created, showing bold and illuminated emotion.

The paintings themselves are made up of layers of ink and oil paint on top of refined pencil drawings. Bedford has deliberately applied the ink and paint in explosive layers to emphasise action.

The bright colours add a contemporary explosive pull, with contrast a key for the artist. Bedford describes this as “romantic destruction” in response to themes such as natural landscapes, digitalisation, transportation and consumerism.

- **Brown** as a colour
- **Conflict** and contrast within the colours, medium and clashing of the ships

Brown/ Botany Florence Hutchings

Florence Hutchings is a young, exciting, emerging artist currently undertaking a Painting degree at Slade School of Fine Art. She was recently awarded the Lynn Painters Stainers Prize (2016-2019). Her work is known for showcasing bold colourful and playful interiors depicting tables, chairs, and other domestic configurations. This particular series of work started with a body of A6 chair drawings. Working from life, Hutchings produced the work in her London flat emphasising the space around the subject matter, showing a particular interest for both the positive and negative space which exists within the domestic space. She initially focused on working in an abstract style but has since developed an interest in more recognisable items and imagery. In order to retain a sense of ambiguity when translating her original studies of chairs into large-scale paintings, she particularly focused on using colour, texture, and form. Hutchings references Matisse, the Cobra Group, and Pierre Bonnard as inspirations. Her paintings create an environment of flamboyant nostalgia from the ordinary. The repetitive subject matter and abstracted forms bleed into one another, allowing the viewer to explore their own observations of domesticity.

- **Brown** as a colour
- **Botany** within certain shapes and plants

Brown/ Botany/ Appliances Tom Howse

Howse explores our domestic settings against our methods of understanding the complexities of nature, humans and the universe.

He is interested in how humans are often drawn to cosmological explanations (like horoscopes) and folklore to sooth a fear of the unknown.

Reality and fantasy co-exist in Howse's paintings. Each painting has a single narrative that 'the viewer is forced to confront'. Flat planes of colour and shape allow for a feeling of moving through one singular world, adding a linear narrative.

- **Brown** as a colour
- **Botany** within certain objects and plants
- Domestic **appliances** evident within the paintings i.e. lamps

Brown/ Knots Mia Feuer

Feuer's work makes connections between society's ongoing material dependency and the accelerated environmental impact non sustainable materials are having on the planet.

Many of her works stem directly from specific places that she has visited.

Many pieces are also made on location and then transported, emphasising the journey of the materials.

- **Brown** coloured materials
- **Brown** as a natural colour
- **Knots** holding the work together

Brown Peter Linde-Busk

Busk's works are dark, reflective, semi-abstract portraits of different mental states including pride, fear, and defeat.

His work references literary or mythical characters such as Hamlet or Don Quixote.

He incorporates a wide range of mark making and kaleidoscopic colour and patterns, highlighting his inspiration from Pablo Picasso and Paul Klee, as well as icon painting from the late Middle Ages, Expressionism, Art Brut, and the dark sides of Cobra art. He is also known for gluing his canvases to his studio floor, where they could gather dust, paint drips and other daily marks. This adds a sense of specificity and personal history to the work.

- **Brown** as a colour
- Tones of **brown**
- The aesthetic of **brown** and the effect it has on the feeling of the work

Brown/ Industrial Tillman Kaiser

Kaiser creates work as a painter, sculptor and photographer. He will always listen to music while he works: “Music doesn’t influence my work directly, but its essence most likely enters my work. My picture compositions are often based on repetitive elements, translated into music they would be extremely rhythmical songs. Rhythm cannot only be found in music, but also in the fine arts, literature, and poetry. Rhythm is very important. I am interested in the psychological effects that repetition can trigger” Tillman Kaiser. Some of Kaiser’s 3D objects are based on the classic children's paper folding game ‘fortune teller’: “I am interested in symmetries, there is an element of rhythm where there is no above and below, no back and no front resulting in forms that resemble the folded paper game” Tillman Kaiser. Kaiser is always aware about the space in which the art is displayed, viewing this as part of the work. Kaiser’s manifestation of form (3D) is created using symmetrical compositions and reduced colour. “I have always been very interested in Surrealism, it appeals to my inclination toward reflection. One may not recognize it in my work, but I have a great appreciation of the work of Giorgio de Chirico and of René Magritte” Tillman Kaiser. Kaiser also regularly explores and challenges the themes present within Cubism and Surrealism.

- **Brown** as a colour
- **Industrial** style forms
- **Industrial** style colours