

Pearsons GCSE Art and Design Themes 2018

Resource Pack

Fragments

piece · bit · particle · speck · chip · shard · sliver · splinter · shaving · paring · snippet · scrap · offcut · flake · shred ·
tatter · wisp · morsel

Suggested starting points:

- **People**
- **Man-made**
- **Environment**
- **Natural World**

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.

When collecting research and contextual influences:

- 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 particularly illustrate the theme of Fragments within their work:

Maurizio Anzeri

Aaron Fowler

Kate MccGwire

Thomas Mailaender

Josh Faught

Makiko Kudo

Josh Faught Gallery 1



Josh Faught is a multimedia artist who uses textiles, collage, found objects, sculpture, and painting to create installations which explore the history of craft, cultural neurosis, and the construction of 'queer identity'. These works, founded on a laborious process of traditional fabric making techniques, have woven objects of commercial indulgence into their structure, exploring 'kitsch ornamentation' and 'domestic dysfunction'. Faught includes objects such as self-help books, plastic food, greeting cards, novelty buttons, nail polish and political badges. These objects have their own networks of associations, which Faught has carefully curated together to offer a jumbled impression of compulsive decoration and cultural history. They are also everyday objects, making them accessible and relevant to the viewer. The use of colour is also important in each piece as it challenges our general association of colours with gender i.e. pink means feminine or female artist.

Fragments:

- Fragments of materials
- Fragments of colour/ tone
- Fragments of texture

Thomas Mailaender Gallery 2



Mailaender predominantly uses photography in his practice. He is a compulsive collector who uses images found on The Internet, flea markets and so on. He uses this large archive and presents these images in quirky, often very humorous ways. He manipulates and showcases them in the form of collage, installation and even ceramics. His work in this exhibition consists of large cyanotypes and a series called 'Illustrated People', which is created by burning negatives onto the participant's skin using an intensive UV light. Cyanotype is a process which was used to create photographs before digital images had been invented. They are made by covering a surface with chemicals which will react with UV light, placing a negative on the surface and exposing it to sunlight. Although the two outcomes by Mainlander in this exhibition are seemingly very different, and make reference to different concepts, the processes followed by the artist are very similar.

In today's society we are bombarded with images, whether in the form of advertising, or on social media. We feel we are affected by images of violence and conflict but are often (even unknowingly) desensitised to them. Having images from the Archive of Conflict exposed and branded onto human flesh, forces the viewer to re-engage with the subject matter. With strong, aggressive flash lighting and bodies only partially on view, the message of the work becomes much more aggressive and visceral. The 'Illustrated People' series forces audience members to look more closely.

Fragments:

- Fragments of time
- Fragments of space
- Fragments of history
- Fragments of surface
- Fragments of stories

Makiko Kudo Gallery 3



Makiko Kudo's work is chaotic and lively. Her well-crafted compositions evoke bittersweet memories of by gone days and balance between loveliness and loneliness. Kudo was born and raised in Japan where during the late 20th Century a strict society and failing economy left many

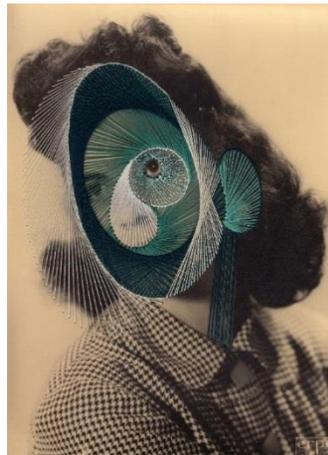
young people feeling trapped and confined. In most cultures fantasy and escape are a way of avoiding reality and in Japan many young people turned to Manga as a form of escapism. Kudo uses this Manga character in her paintings like avatars. Invading dream like landscapes reminiscent of old masters such as Monet and Matisse. She creates these landscapes from places she has glimpsed sometimes only briefly but have stuck in her mind. She then fills them with elements of her childhood memories. She builds each image in her head (sometimes for up to six months) before she paints them in only seven to ten days. Her paintings are large, taking up the whole of the viewer's vision. This allows the viewer to immerse themselves in Kudo's fantasy landscape.

Fragments:

- Fragmented memories
- Fragmented moments
- Fragmented shapes

Maurizio Anzeri Gallery 4

When confronted with Anzeri's work, one becomes overcome with a feeling of unease. The pieces are much smaller than in other rooms in the exhibition. They draw you in and invite the audience to have an intimate relationship with each of the individuals from their "tribe". The pieces show portraits with their faces veiled, and eyes and mouth exposed. Anzeri uses the contours



of the face to distort, elongate or magnify certain features so the 'creatures' are other-worldly yet recognisable. They peer out from behind their masks. They can see you but you cannot see them.

Anzeri comes from a Mediterranean fishing village. During his childhood he spent considerable time mending fishing nets, so he works to bring this element of his identity back into his pieces by making these photo-sculptures. He is also an obsessive image collector (similar to Mailaender). He speaks about the photographs he uses as magical moments captured. Although the works in this exhibition consist of vintage photographs, his practice transports them into the future and makes them very "current". He also builds a relationship with each of the images, giving each one a new title or name. The use of the vintage images is also significant because they are not like the portraits/ selfies that we are constantly bombarded with every day.

Fragments:

- Fragmented identity
- Fragmented surfaces
- Fragmented histories

Aaron Fowler Gallery 6



Aaron Fowler grew up in St. Louis where he was consistently surrounded by gang violence, drug-dealing and racial discrimination. Each work is a narrative that is inspired by his own personal history. His work is an attempt to psychologically grapple with his own history. He often depicts himself as a pirate or renegade in a scene of people who suffered the consequences of being involved in violence. His work uses multimedia collage incorporating found objects. Occasionally the objects emerge from the canvas into the viewer's space, such as an empty chair or gang plank inviting the viewer to join the

scene and experience a world they may not be familiar with. The intense sense of action with the use of mixed media materials, is also heightened by the freeze-frame composition. The way the characters seem to be frozen in motion, affords the viewer a glimpse into the action and a moment to digest the story which is unfolding.

Fragments:

- Fragments of time (past and present)
- Fragments of materials
- Fragments in composition
- Fragments of memories

Kate MccGwire Gallery 10



Kate MccGwire is a British sculptor whose practice focuses on using the medium of feathers. She collects feathers from birds such as pigeons and crows (sometimes for years) until she has enough to complete a sculpture. By taking this waste product from 'rats with wings' and raising them to the status of art, MccGwire re-contextualizes these objects, thereby challenging our notions of beauty and disgust. Her work references Freud's theory of "the uncanny", the idea of a familiarity that is somehow unsettling. These works, which are familiar and yet alien, leave the viewer with a spectacle that is somehow 'other'. She keeps the structure of the work deliberately a secret adding

to the layers of mystery surrounding the pieces. It is left entirely to the viewer's imagination as to the density and weight of the pieces. The fact that the structure also has no beginning and no end adds to the idea that the work represents anxiety and tying oneself in knots.

Fragments:

- Fragmented surface
- Fragmented feelings