

# Pearsons GCSE Art and Design Themes 2019

## Resource Pack

### Reflection

image · positive · negative · look · see · likeness · thought · analysis · echo · mirror image · shiny · the past · water ·  
curved · clear · distorted · reproduction · surface

#### 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 Reflection within their work:**

Michael Cline

Jessica Craig-Martin

Alejandra Prieto

Dominic McGill

Scott King

Justin Craun

John Stezaker

Aleksandra Mir

## Michael Cline



Cline's pastel coloured paintings depict fables in a contemporary style and setting. Many of his pieces are reminiscent of George Grosz and Pierre Klossowski's paintings. Cline is primarily interested in faith, atonement and the American Dream. He uses unsullied illustration and dreamlike dystopian scenarios to show scenes of subtle horror, which add a sense of contrast. His images depict an imperfect world, where the good, the bad and the ordinary act out narratives of the artist's imagining.

Whilst Cline's paintings are completed with unspoiled innocence, works such as 'Woman In Doorway' and 'Police Line', address uncomfortable subjects like violence. The perspective of the work also invites the viewer to enter the locations and settings and highlights the open secrets and closed-door gossip which exists within the paintings.

- **Reflection** of society
- **Reflected** ideas

## Jessica Craig-Martin



Craig-Martin uses her link photographing for Vanity Fair magazine within her own practice.

She plays with composition, often cropping out the recognisable features of celebrities and the rich, so they cannot be acknowledged or glorified. Instead she focuses on their cigarettes and wrinkled hands, which serves as a stark contrast against the sparkling jewels and high-end fashion they are clad in.

Craig-Martin's photographs offer a candid glimpse at the seemingly seedy underbelly of the elite. They comment on society's obsession with surface and materialism and ask the viewer to reassess and reflect on the way they view the rich. The strong flash

lighting and bleeding saturation of the colours add to the intensity of the images.

- **Unedited reflection** of social class
- **Reflective** surfaces
- **Personal reflection** of how the audience views social groupings

## Alejandra Prieto



Prieto uses coal to explore themes linked to industrialisation. Her aim is to reinstate the value of the coal and transform it into an object of importance again. During the process of including coal within her work, she discovered a machine which used water to cut through the earthy substance. Using water to cut the coal makes the material reflective, which inspired the artist to make a mirror. The scale of the mirror in turn adds to the idea of vanity, opulence and wealth, thus reinstating the value of the coal as a high end object. Her work in turn highlights the paradox of material vs object. During the process Prieto discovered that the Pre-Columbian civilisation had also used coal to make mirrors.

- **Reflective** object
- Positive/ negative **reflection**
- **Shadowy reflection**

## Dominic McGill



McGill often works on a epic scale, incorporating elements of collage, drawn imagery and a swirling sea of text. The text in McGill's work is sourced from a variety of locations including clichés, sayings and political speeches. Words and phrases collide with one another adding a sense of contrast and implied contradiction. The size of his work makes you feel like you are entering the eye of a brainstorm when you stand before it. The use of B&W also emphasises a feeling of information sharing, like in the press or newspapers.

- **Reflective** mind-mapping
- **Reflective** and inverted text

## Scott King



King originally trained as a Graphic Designer. His work often explores product, desire and message, looking at how iconic images can become detached and reduced to representational information.

His work explores political themes and uses installation, photography, and print to highlight a sense of journalistic image capturing. They are often tongue in cheek and playful in appearance.

- **Reflective** surfaces
- **Reflective** meaning
- **My surroundings** as the viewer and how I fit into the work

## Justin Craun



Whilst the colours are bright and sweet in their saturation, there is a sense of uneasiness and even drama. Many of the figures look trapped or staged, as though they are stuck in varying social moments or narratives they cannot escape. Craun is particularly interested in how social pressures influence people. The predominately pink colour palette in this painting also plays on the fact that all frozen characters are female.

- **Reflective** and symmetrical shapes
- **Reflective** gaze

Craun's work combines an electric colour palette with geometric shapes to make intensely packed scenes.

His paintings always feature human figures, exploring the interior lives of others and whether these can be captured and communicated in an image.

His work sarcastically depicts modern people in social media ready poses.

There is a sense of realism to his hallucinatory paintings, which sometimes mimics Picasso's 'Primitivism'.

Whilst the colours are bright and

## John Stezaker



Stezaker plays with the fabric of photography. He re-examines the audience's relationship with it, questioning whether it's a documentation, a memory or a symbol of modern culture.

His works are photo collages, using found images to create 'readymades'. He gathers images, with his collection currently containing more than 300,000 photographs.

Stezaker's work is playful but highly effective in prompting the viewer to consider identity.

In his 'Marriage' series, Stezaker fuses together images of men and women, creating new identities. In the 'Mask' series, he creates new faces by overlaying images of landscapes or buildings and playing on the subject matter within the image. The end result is an optical illusion where trees become mouths and bridges become eyes.

- **Reflective** poses
- **Reflective** natural scenes

## Aleksandra Mir



Mir works in B&W, thus mimicking and parodying newspapers and the press.

Her work is large in scale and incorporates strong bold text with illustration.

The font is often playful, which masks the frequently dark political/historical themes being explored, but there is definitely a sense of history being told.

Mir works collaboratively, sometimes sketching out the bones of the work before a team fills it in. Her assistants often took on humorous titles like 'The Supervisor of Paper Cutting and Protector of Fingertips' and 'Secretary of Finesse'. The strong contrast of the B&W emphasises the contrast between hot and cold, light and dark and good and evil.

- **Reflective/ mirrored** themes