

Apart  
and/or  
Together

Combined - meet – side by side  
- juxtaposed – closely – jointly  
– united – en masse –  
collectively – in cooperation –  
as one – separated –  
disconnected – independent –  
isolated – alone – individually  
– free – excluded – divorced

Make sure that you produce evidence to cover the four Assessment Objectives. Remember that each Assessment Objective is worth 25% of your final mark for this paper.

- Develop ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding.
- Refine ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes.
- Record ideas, observations and insights relevant to intentions in visual and/or other forms.
- Present a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements.

PEOPLE



The simple act of embracing or kissing has been portrayed by many artists. One of the most celebrated depictions is **Gustav Klimt's** painting *The Kiss*. The painting is full of symbolism and is highly decorated with paint effects, geometric patterns and flowers.

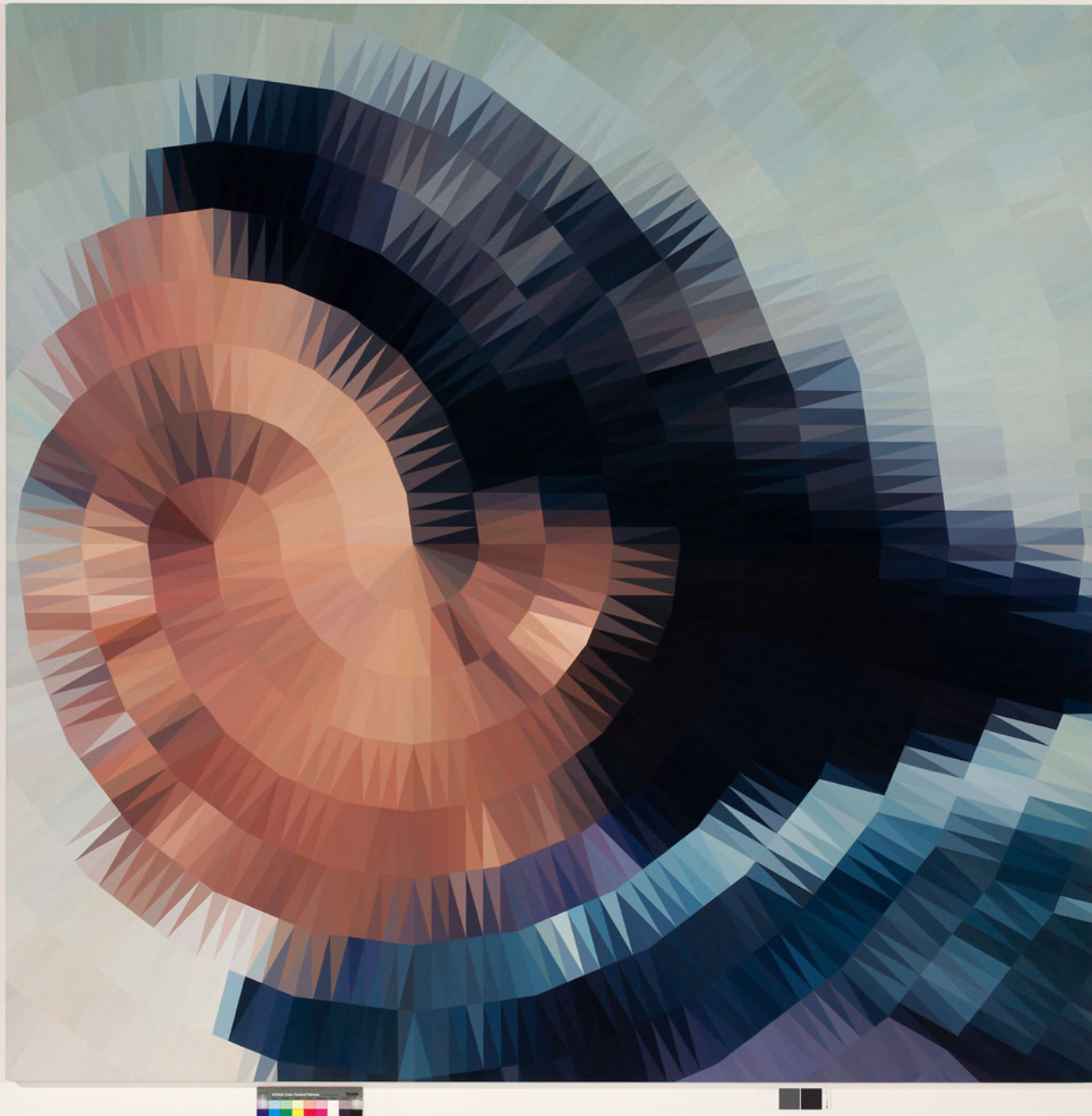
Could this painting, or a similar source, provide you with inspiration for your response?



Kehinde Wiley oil on canvas

# George Segal- Dancers





**Alex Brown**  
Oil on canvas

Movement of the  
body and head  
fascinate artists  
and are the  
source of  
inspiration for  
many works of  
art.



**Bruce Nauman**  
Sculpture



**Teresa Margolles** *Catafalco*  
cast plaster



The plight of refugees from war torn countries are often in the news.

**Mohammed Muheisen's** photograph shows a young *Afghan Refugee Girl*. Many refugees experience loneliness and separation; these are issues a number of artists and designers have investigated.



**Wilheim Sasnal**

Could you use similar starting points for your response?



Important events and the people they affected have been the source for many works of art.

**Kathe Kollwitz** was inspired by the revolt of Silesian Weavers in 1842 and responded by producing a series of etchings. In her print *March of the Weavers*, there is an expression of both desperation and orderly determination. Observing people as they gather, march or congregate might provide you with a starting point.



Marlene Dumas - "The Teacher (sub a)," 1987 (all oil on canvas) - Photo: Private collection

People coming together to celebrate a wedding, birthday, school photograph or other special occasion might present you with a way of investigating the theme.



Elizabeth Peyton – Nick & Pati  
2007



Alex Katz – Fashion 2008



**Wihelm Sasnal** oil on canvas



**Sarah Lucas** *Get hold of this plaster*



*My Parrots and I*  
c. 1941

Frida Kahlo  
*My Parrots and I*  
1941

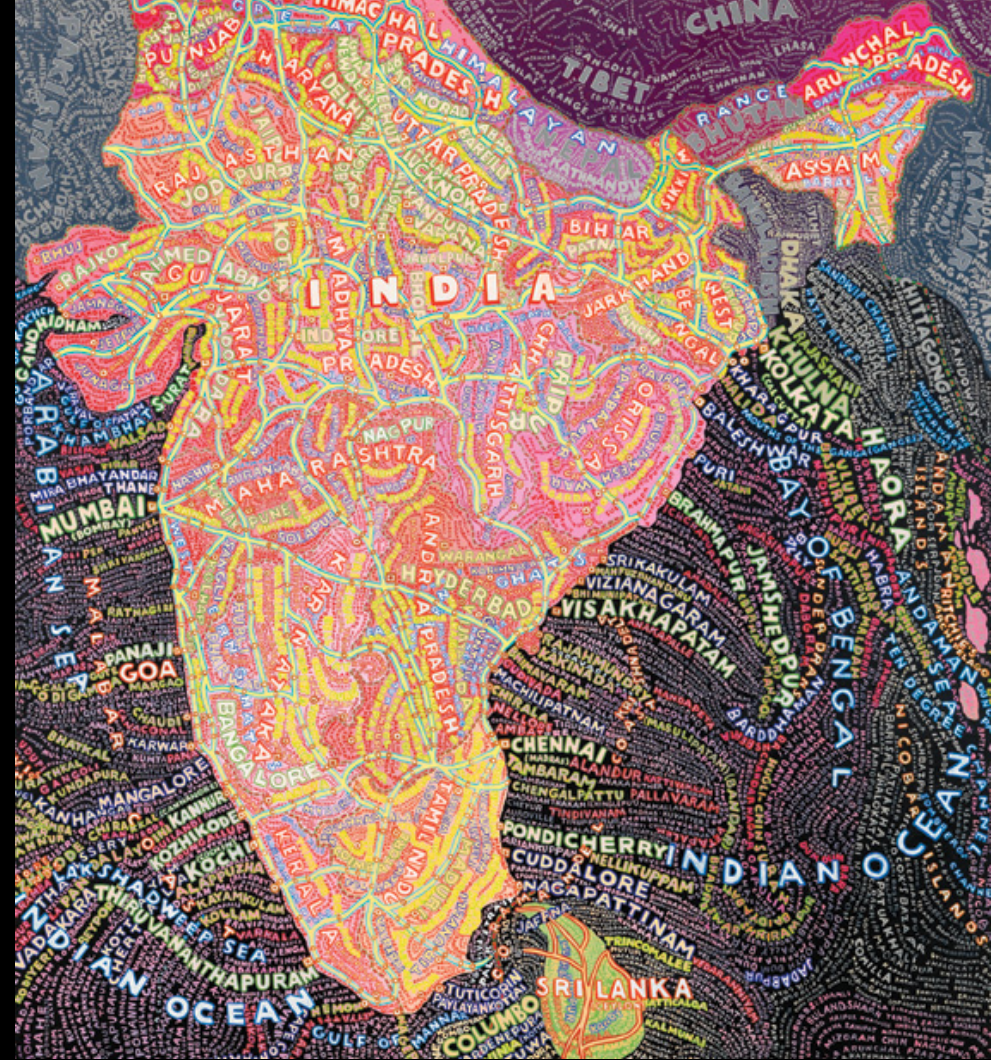


Jacques Villegle



Alice Neel - The De Vegh Twins 1975

PLACES



Combining image and text is a powerful way to communicate a message to an audience. **Paula Scher**, in her painting *Map of Africa*, transforms the appearance of a map of Africa with a mass of information using a combination of words and pictures. Could you explore the creative possibilities of bringing together image and text to develop your response?





A place remembered can provide good or bad memories.

**Grayson Perry** decorated his ceramic vase *Barbaric Splendour* with images from his childhood.



See the work of painter **Carel Weight** above. Could such places provide you with a good starting point?



The painting *Nighthawks* by **Edward Hopper** depicts an almost empty café and a deserted street, expressing a desolate mood of solitude and detachment. Railway stations, restaurants, airports, schools and shopping centres are usually busy and noisy places. Late at night and early in the morning these places are often deserted, creating a strange and empty atmosphere.

Could you research similar sources and ideas to inspire your response?



Edward Burra



Michael Wolf - Architecture of Density



Tall buildings grouped in a carefully ordered part of a city with shapes apart and/or together may provide you with a good source of inspiration.



New and old buildings, built with modern and traditional materials, may combine to create a mixture of colours, patterns and shapes.

Painting by George Shaw



Michael  
Raedecker —  
Kismet 1999

Bridges, subways, lakes, rivers and tunnels join places together and can have both decorative and functional qualities. Could their design features and the way they connect areas together offer you a way to explore the theme?



Look at the paintings of Carel Weight for inspiration



See Grayson Perry's tapestries.

NATURAL  
WORLD



Shapes and patterns in the natural world can be a source of inspiration for artists and designers. In the photograph *Chambered Nautilus* by **Edward Weston**, the dominant feature is the spiralling form twisting apart. Could you investigate forms in the natural world to inspire your outcome?



**Philip Taaffe**  
Painting



The changing seasons bring about events such as animals emerging from hibernation in spring, falling leaves in the autumn or severe storms and high tides in winter. Sometimes these events combine to create amazing scenes of colour and drama, which might provide you with an interesting starting point for your work. See **David Hockney's** landscapes.



**David Ratcliffe** *Lake* acrylic on canvas



**Peter Markham Scott's** painting *Nenes on Mauna Loa, Hawaii* depicts a flock of geese in flight. The positioning of the geese in the painting creates a dramatic composition. Could visual research and recording of groups of living things provide you with ideas for your response?



Extreme weather may create disorder in the natural world. **Judith Reece**, in her textile on canvas piece *Stormy Sea*, recorded the colours and textures of rough weather at sea.





For example, a piece of fruit on the ground will disintegrate. Leaves, plants and flowers rot over time. See **Anya Gallaccio's** work above.



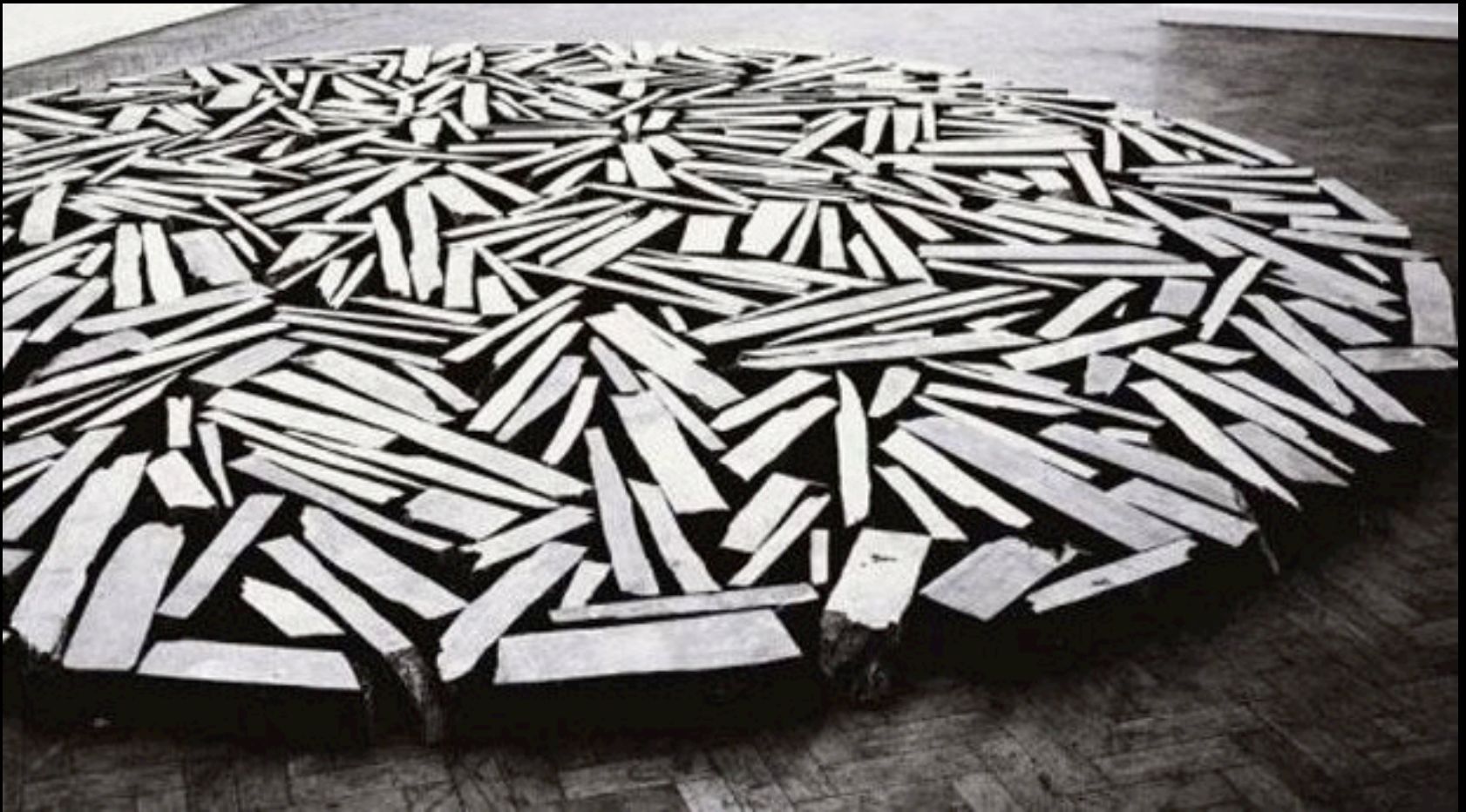
Both symmetrical and irregular shapes are found in the natural world. Recording and exploring the structure of natural shapes might offer you a number of possibilities for your response.

Patterns in nature such as the honeycomb from a beehive, a beautifully constructed wasp nest, ice crystals, tree bark or raindrops on a windowpane could provide interesting starting points.

**Andy Goldsworthy**, inspired by the order and shape of a wasp nest, constructed his *Spherical Leaf Work* using leaves. Could you use the patterns found in nature to influence your response?



Damien Hirst – Basel 2010



Richard Long - Whitechapel Slate Circle, London 1981



A world seen in close up through a microscope may reveal detailed and colourful cell structures. This amazing and unfamiliar viewpoint could provide you with an interesting starting point. The artist Fred Tomaselli was inspired by such things.

Fred Tomaselli  
Study for Millennium Phosphene Bloom 2005

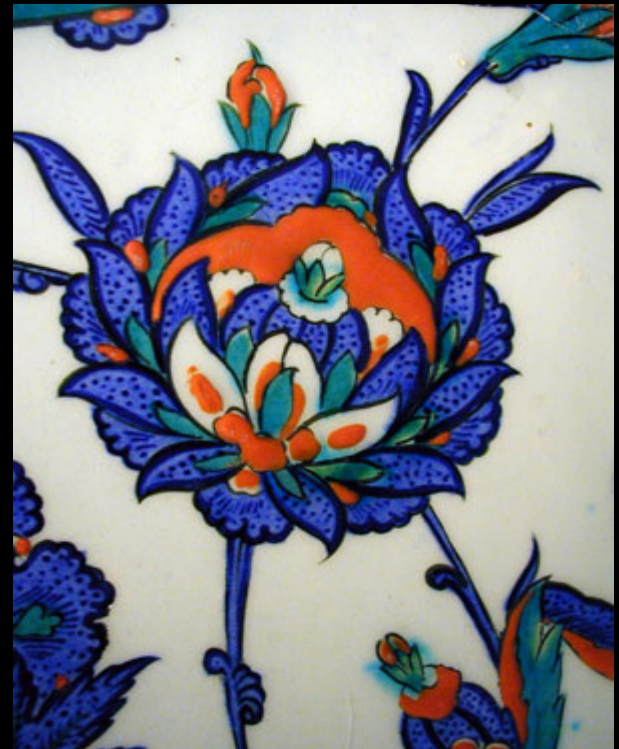


## Aboriginal Art

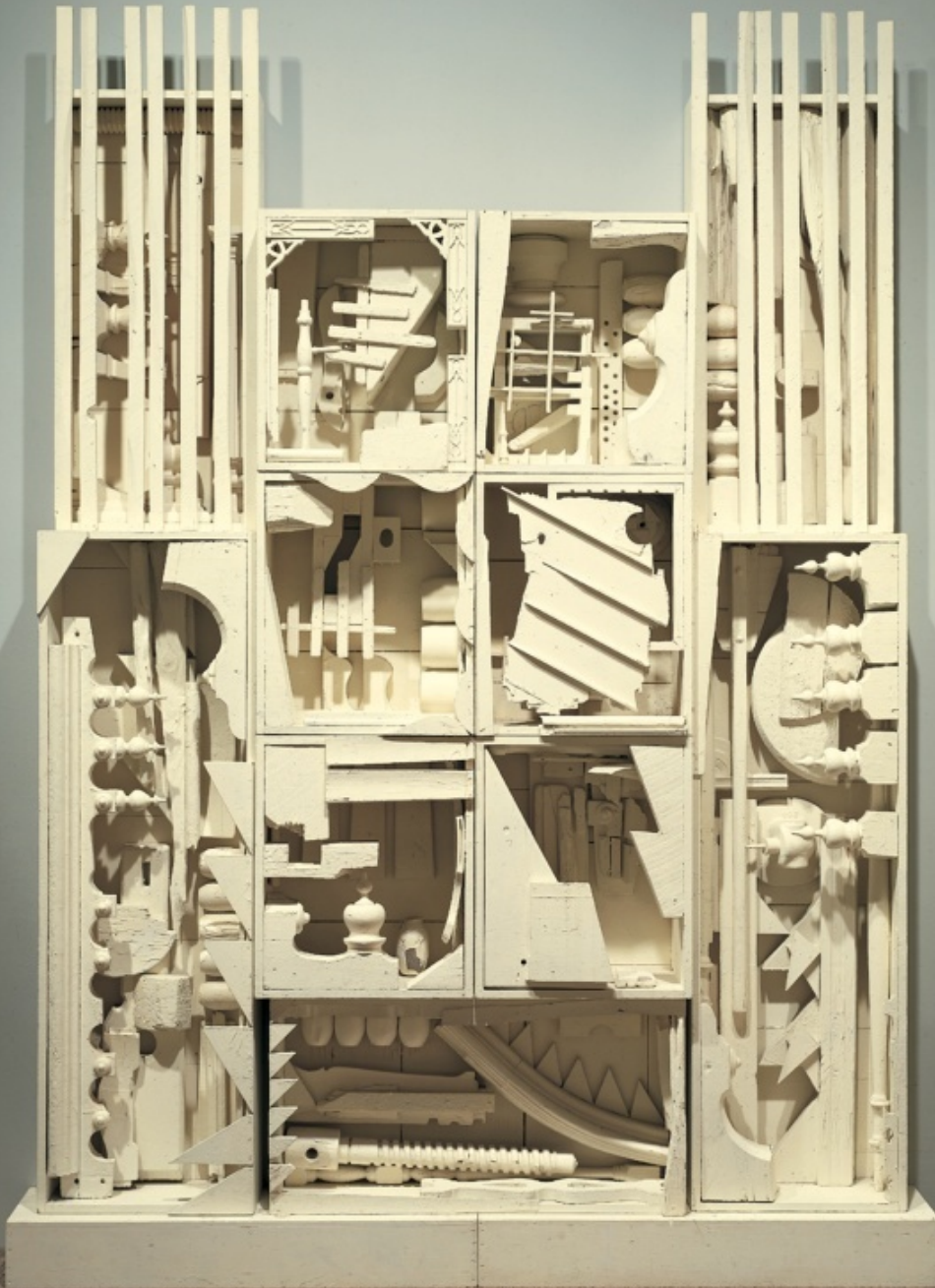




Turkish Iznik Tile Patterns



OBJECTS



Assemblage artists create three-dimensional forms by combining discarded objects and scrap materials in boxes, free-standing constructions or installations. **Louise Nevelson** used found objects, scraps of wood and architectural mouldings to create the sculpture *Dawn's Wedding Chapel II*. Could researching similar artists and experimenting with found objects help you to develop your response?



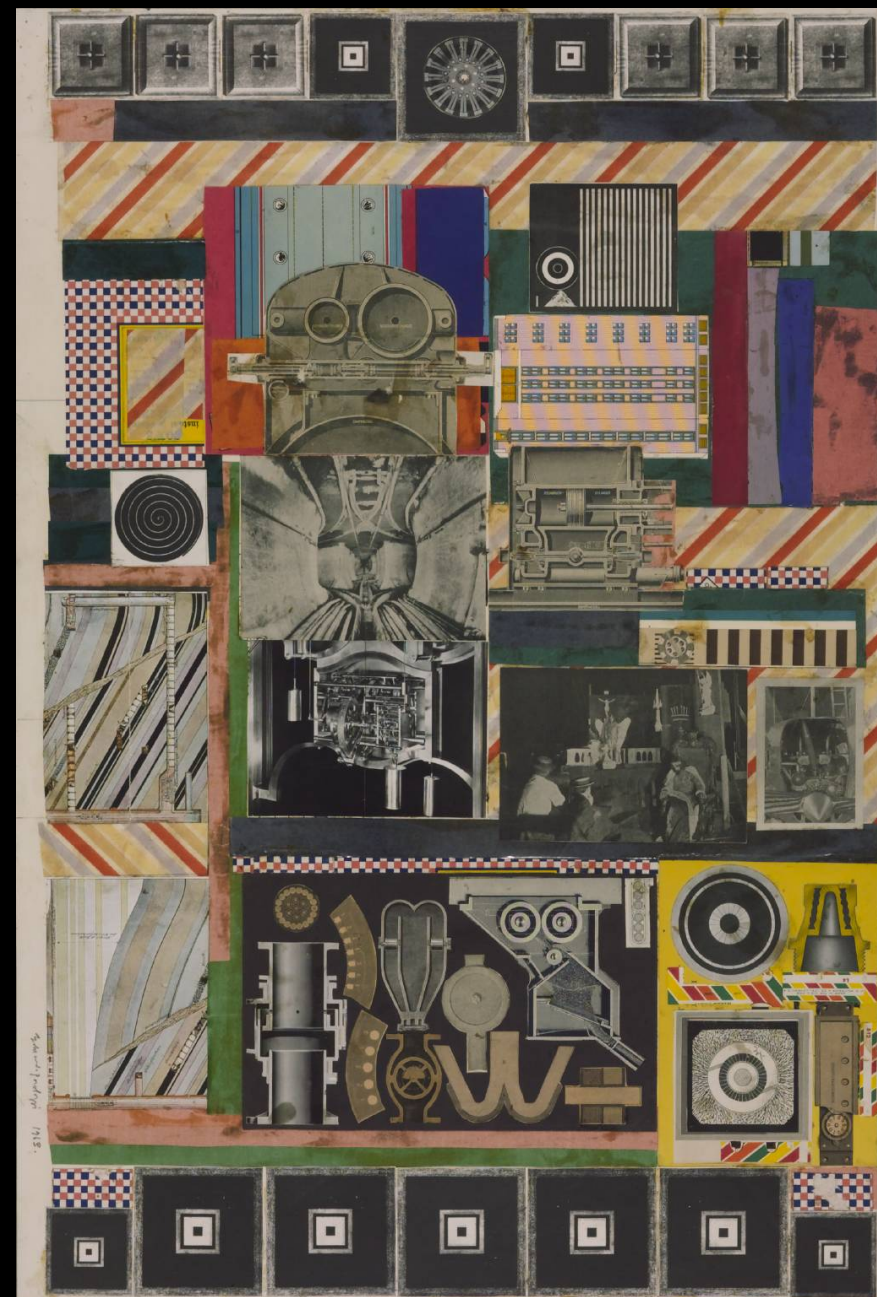
See **Tony Cragg's** sculptures



Combining a variety of objects or surfaces can be visually dynamic. **Robert Rauschenberg's** painting *Canyon* uses the juxtaposition of collage, paint and a stuffed eagle on a canvas. This could be described as a painting or a sculpture. Could this idea offer inspiration for your work?



Using discarded objects to create an innovative artefact could be an interesting way to start. **El Antatsui** used bottle tops, aluminium and copper wire to create his wall sculpture *Flag for New World Power*. Could you consider reusing objects or materials in a creative way to produce a piece of art?



Eduardo Paolozzi's collages



Investigating and recording the internal mechanisms and separate components of objects such as radios, televisions, washing machines, computers and clocks could offer you an interesting starting point.

See **Eduardo Paolozzi** construction



**Chen Zhen** *Crystal Landscape of Inner body*, crystal, iron and glass



**Bill Woodrow**





Annette Messenger Installations



Crockery and cutlery are usually arranged together set out on a table. Other objects come in pairs such as footwear, earrings and gloves. Could exploring objects that are commonly seen together or in sets provide you with an interesting starting point for your work? See **Lisa Milroy's** paintings.





**Wayne Thiebaud - *Cakes* 1963**



Andy Warhol - 100 Cans 1962



Andy Warhol



Tony Cragg – Companions 2008



**Choi jeong –Hwa**  
*Plastic paradise*



Look at **Giorgio Morandi's** arrangements of objects.



Paul Cezanne still life



**Katarzyna Jozefowicz** *Habitat*



The arrangements of objects on shelves in shops are deliberately set out to attract our attention and encourage us to make a purchase. The photograph by **Andreas Gursky** *99 Cent* shows the familiar rows of goods displayed on supermarket shelves in orderly parallel rows with objects apart and/or together. Could the arrangement of objects help you create your response?



Painting by Yayoi Kusama



**Christina Iglesias, Installation, *Esparto Grass***



**Nathan Coley** *The lamp of Sacrifice*  
Cardboard



**Carlos Garaicoa**

*You can build your own city  
at your own risk, metal, plexiglass, rice paper, wire*



**Yin Xiuzhen** *Portable City*  
Suitcase and mixed media



**Richard Deacon**  
Sculptures



**Leonardo Drew *Number 80*, cast paper**



**Cornelia Parker**  
*Cold Dark matter*



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From **Grayson Perry's**  
*Tomb of the unknown*  
*Craftsman.*



**Susan Hiller**



Tony Cragg

ACTIVITIES



**Abdoulaye Konate** in his contemporary textile piece *Generation biometrique n.5* brings together crafts of his cultural heritage such as applique, patchwork, and embroidery to explore immigration issues. You might consider researching your own contextual sources and experimenting with traditional techniques to express ideas regarding issues that affect you.



Stitching, sticking, fixing and folding are all actions that bring materials together. Conversely, ripping, tearing, cutting and dismantling are all actions that involve separating or taking something apart. Could you explore these activities to develop ideas for your work?



**Hannah Hoch** used irrational ideas and intuition as a source of inspiration for her art. Her collage *Cut with a Kitchen Knife through the First Epoch of the Weimar Beer-Belly Culture* is a composed yet seemingly random collection of images that appear to have little or no meaning.

Could the Dada artists provide you with ideas for your starting point?



The act of lifting your foot away from sand, mud or snow can leave an imprint. Pressing an object into a surface can leave an interesting mark or texture. This process has been used and continues to be used by artists. Could experimenting with this idea help you develop a response?

**Richard Wentworth**



Anthony Green



Niki de St. Phalle - The Guardian Angel



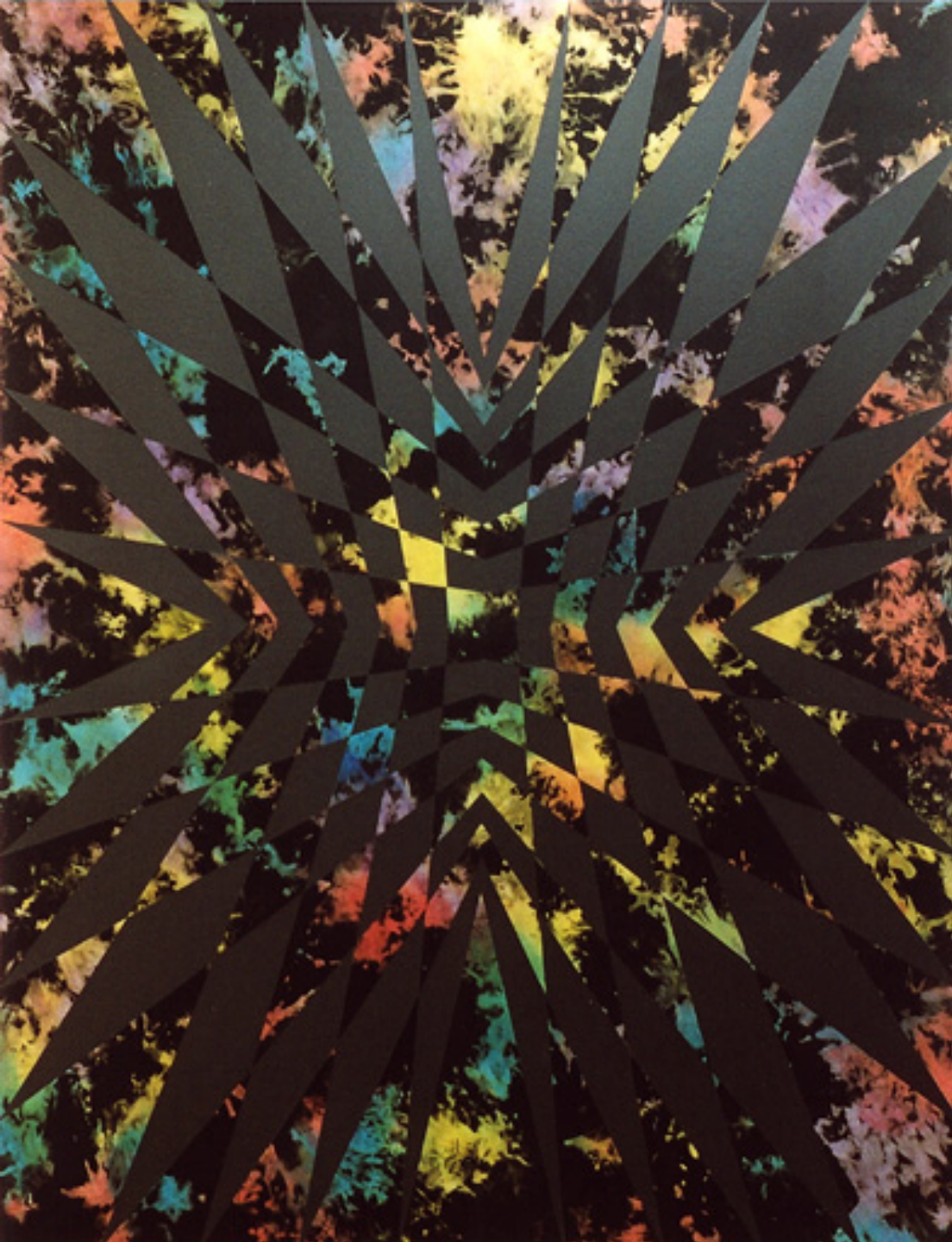
Niki de Saint Phalle - Nanas



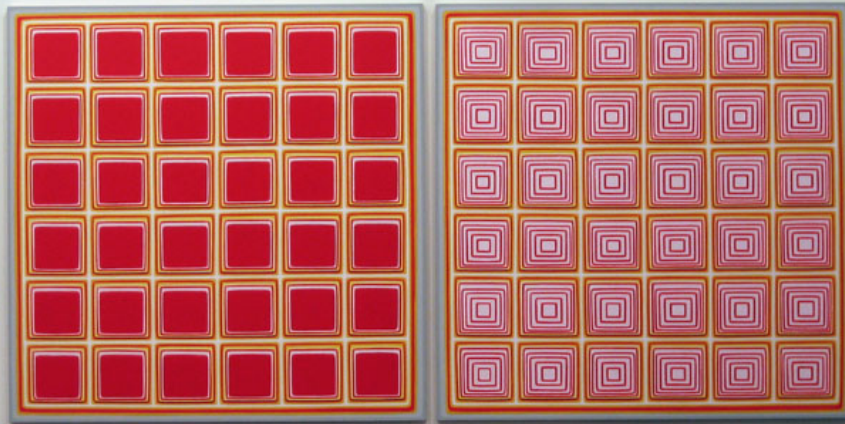
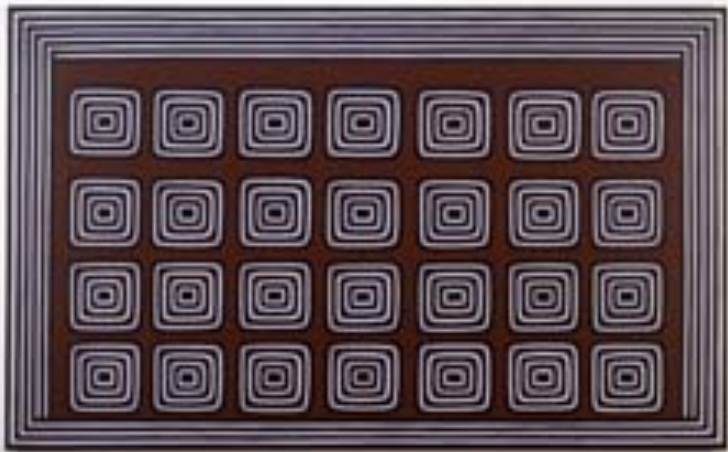
IMAGINATION



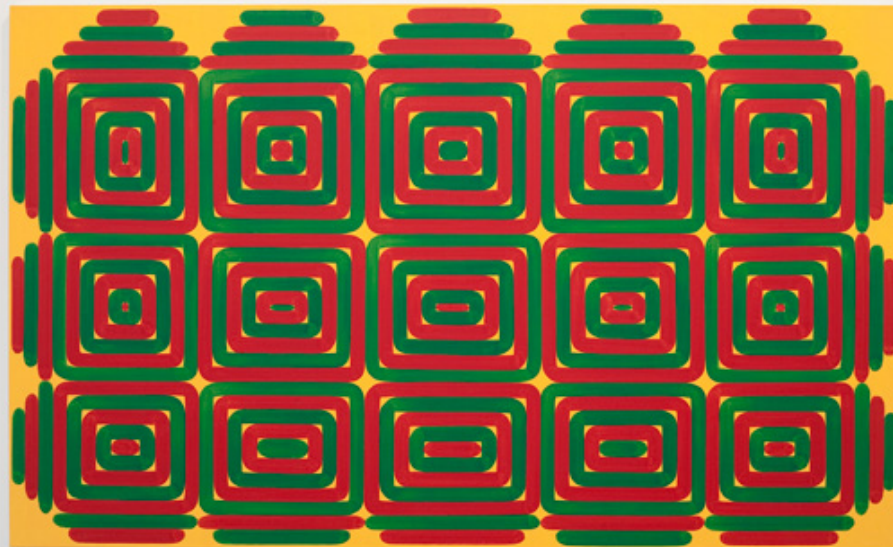
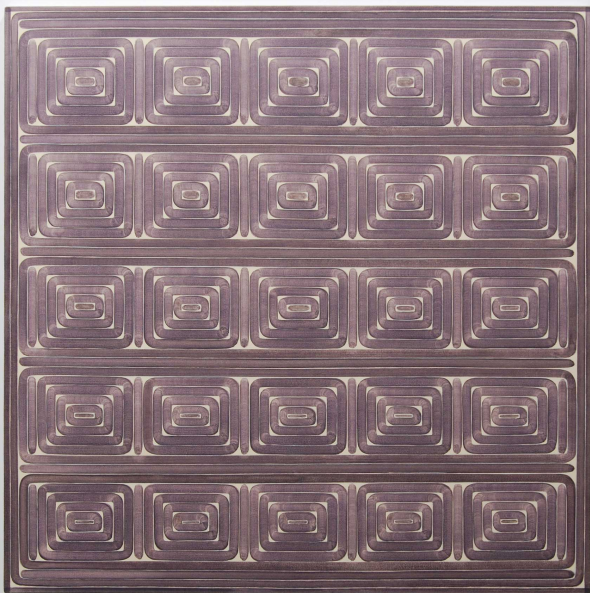
Some artists investigate the use of colour to create bold and dramatic visual effects. **Bridget Riley's** painting *Achaean* shows the juxtaposition of vertical parallel stripes of colour to create a powerful image. You might consider researching other contextual sources and exploring your own colour combinations as a starting point for imaginative work.



**Anja Schworer**  
Acrylic on Batik



Dan Walsh paintings





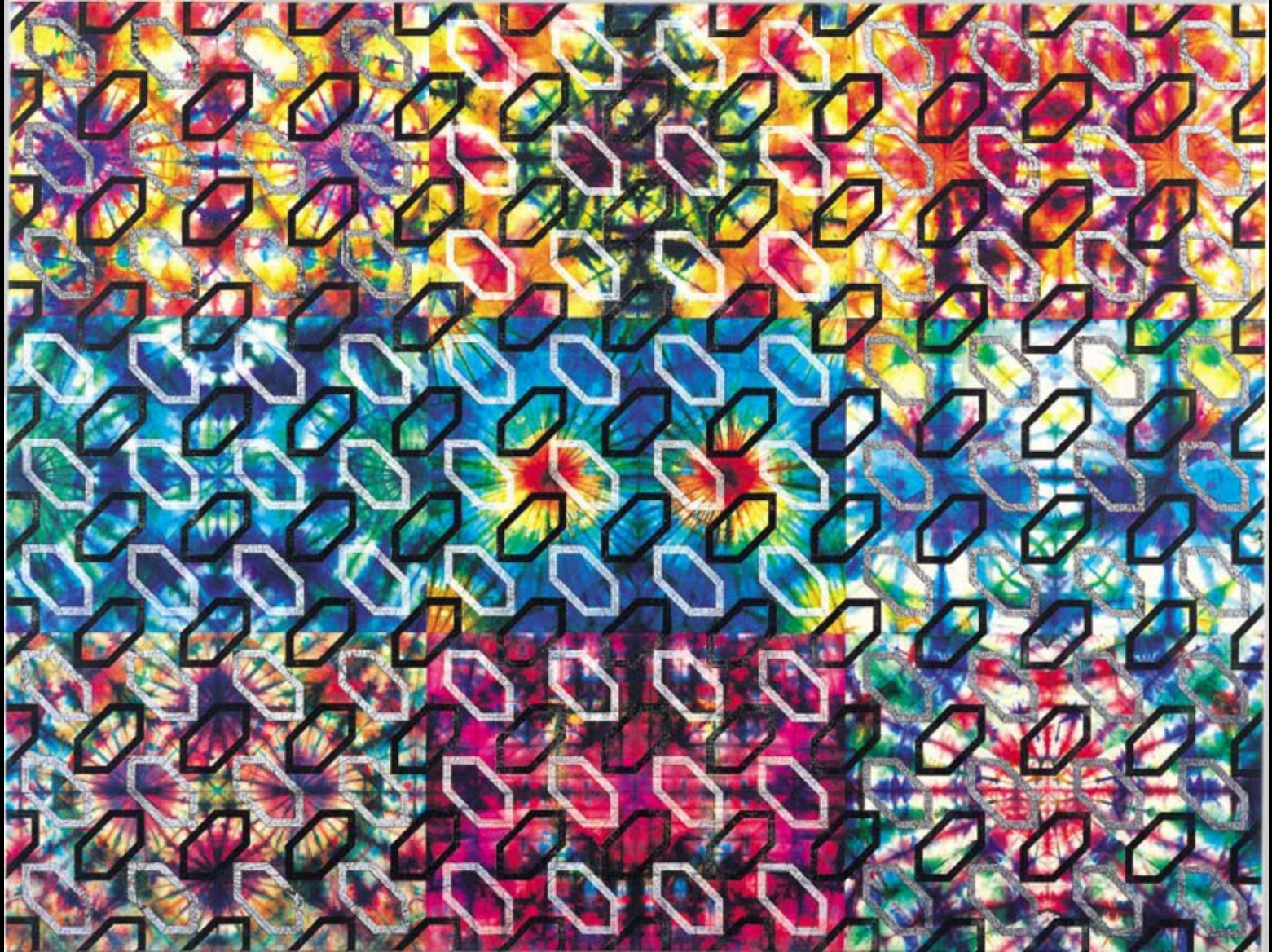
Paintings by **Tomma Abts**



**Marta Marce** *Flowing in Black*, acrylic on canvas



**Joanne Greenbaum**  
*Hollywood squares*  
Acrylic on canvas



Artists use perspective, scale, colour and other visual devices to make things appear closer or further away, creating the illusion of depth on a flat surface. Could you explore these elements and use them imaginatively to create depth in your work? See **Philip Taaffe's** paintings.



Monique Prieto paintings, oil on canvas



**Alexander Ross**

Untitled  
Oil on canvas



**Kim Fisher**  
*Full Moon*



*Tourmaline*



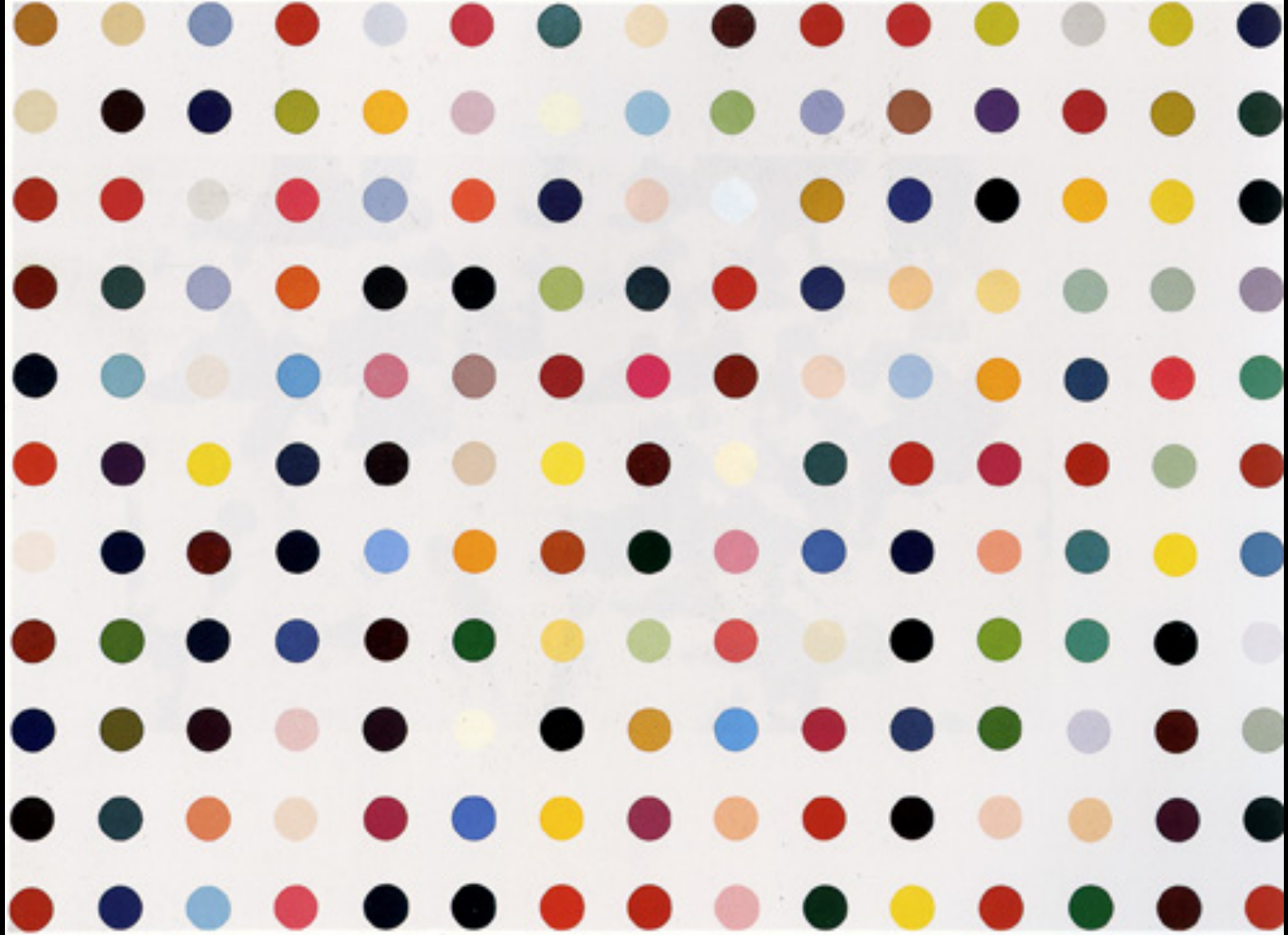
**Jim Lambie**



**Yinka Shonibare**



Neil Rummig – God Made the Queen (dyptych) 2003



**Damian Hirst's** famous *Spot* Paintings

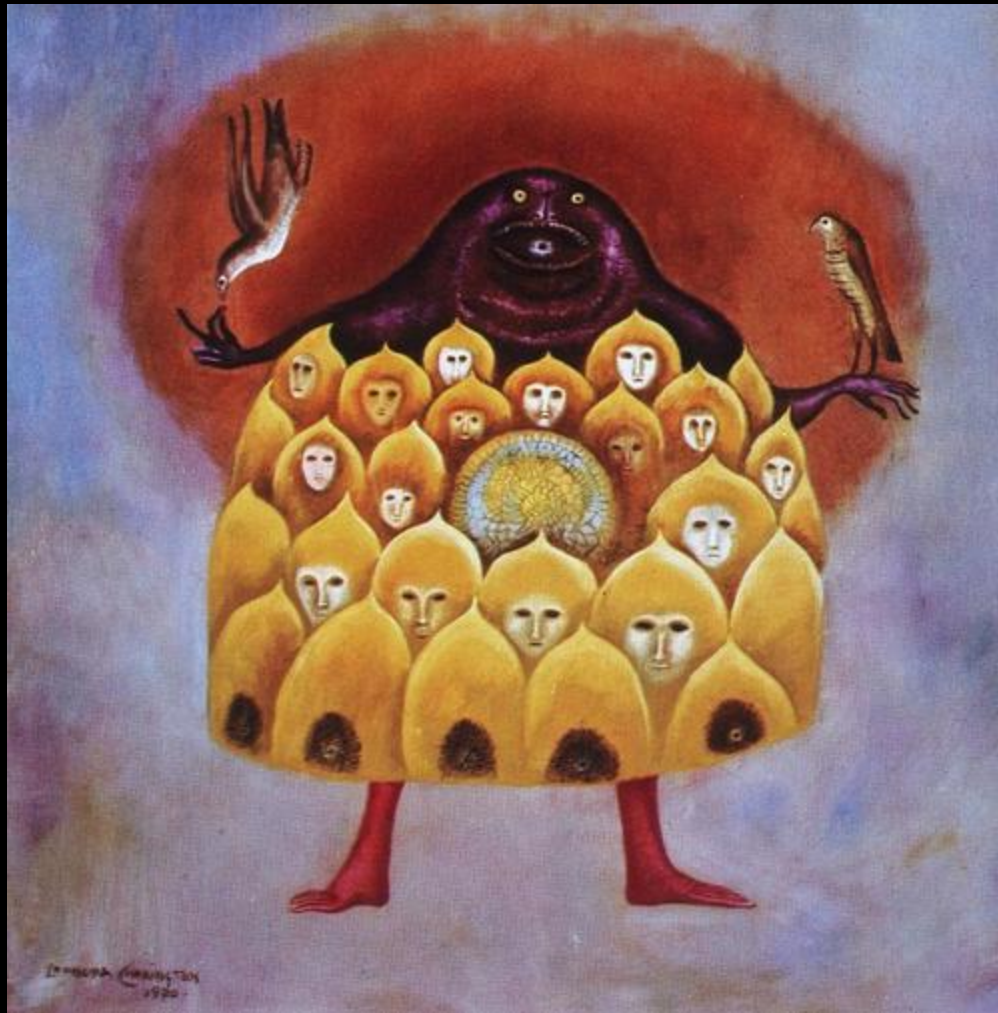




**Annette Messenger**



Annette Messenger - Fables and Tales 1991



Leonora Carrington - The Godmother 1970



Leonora Carrington - A Warning to Mother 1973



Wangechi Mutu - Untitled



Wangechi Mutu – You Tried So Hard to Make Us Away 2005