

GCE



CCEA GCE A2  
Exemplifying Examination  
Performance  
**Art and Design**

This is an exemplification of candidates' performance in GCE A2 examinations (Summer 2018) to support the teaching and learning of the Art and Design specification.



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# EXEMPLIFYING EXAMINATION PERFORMANCE

## GCE Art and Design

### Introduction

These materials illustrate aspects of performance from the 2018 summer A2 examination series of CCEA's revised GCE Specification in 2016.

Students' grade A responses are reproduced verbatim and accompanied by commentaries written by senior examiners. The commentaries draw attention to the strengths of the students' responses and indicate, where appropriate, deficiencies and how improvements could be made.

It is intended that the materials should provide a benchmark of candidate performance and help teachers and students to raise standards.

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Best wishes



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**GCE: A2 Art and Design**

**AAR12: Personal and Critical  
Investigation (Written Investigation)**

**Grade: A Exemplar**



## Introduction

The written investigation must be based on a credible and recognised artist/designer/craftsperson, theme or movement. It links to the practical work, informing and reflecting the student's learning as it progresses. The teacher should provide guidance on the suitability of the student's choice.

Students present the written investigation as an A4 word-processed essay of 1000-2000 words. They must include the word count on the essay. This is externally marked. Students should only include photographs and/or illustrations in the essay to give context to the written investigation.

## Student's response

### PAINTING A CITY OF NETWORKS

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### INTRODUCTION

*When first thinking about the word 'Networks' I immediately thought of the hustle of bustle of the city and its multilayers of networks, including the transport system, buildings and even the people who live and work there. When I'm in Belfast city centre with tall buildings surrounding me, it can feel claustrophobic and overwhelming, the buildings and urban architecture can often feel oppressive and mundane.*

*Cities are always changing and progressing and buildings are constantly under construction. In Belfast at the moment there is a lot of regeneration and cranes and scaffolding punctuating the skyline have become common place. Throughout my theme I want to explore artists who use the city as subject matter and more specifically, the individual buildings which make up the city.*

*My initial research led me to discover the wealth of approaches various artists take when interpreting the city. The city as a subject area is so diverse and the different techniques, mediums and styles used by artists is vast.*

*In the first chapter I will focus on the idea of regeneration, looking at the work of Simon McWilliams. As an artist he injects a vibrant and lively mood into his subject matter of scaffolding and construction. I would like to explore how McWilliams uses colour, texture and pattern to create mood and atmosphere in what may be regarded as sombre and unattractive imagery.*

*I will also investigate Una O'Grady's work which features skylines of Belfast. O'Grady uses impasto technique to create energy and expression portraying the city in an exciting way. In this investigation I want to explore whether or not it is necessary to include every detail to produce a successful portrayal of the city; or if it's possible to create an accomplished piece using minimal brush strokes?*

*"It is a constant idea of mine that behind the cotton wool (of daily reality) is hidden a pattern, that we – I mean all human beings – are connected with this: that the whole world is a work of art; that we are parts of the work of art." – Virginia Woolf*  
*([www.artblart.com](http://www.artblart.com) accessed 26/11/17)*

*In the second chapter I will focus on pattern, pattern is an integral part of this theme, as all networks are made up of sequences of repeated lines and shapes creating an underlying structure for buildings and for scaffolding. Roos Van Dijk is an artist whose composition is more focused and has a more simplified approach to her work. I will look at her depiction of buildings and explore her use of pattern, colour and her more stripped back style of interpreting the city.*

*In Chapter two I will focus on Georgia O'Keeffe and her paintings of skyscrapers where she manages to create buildings which are both realistic and simplified. O'Keeffe provides the viewer with the key aspects of the city skyline and I will investigate whether this level of detail is enough to truly mimic the pattern and intricacy the city holds.*

*In the third chapter I will again look at pattern, focusing in on how it can be used in a more expressive way through sculpture. I will investigate the work of Lyndal Hargrave; whose work contains a strong sense of pattern which has inspired me greatly. She immerses herself in the creative process rather than focusing on strict geometric considerations in her sculptures, an approach which I plan to use in my own work.*

*I have explored areas of Belfast that are thriving in regeneration, I have taken photographs and drawn from life to allow myself to become familiar with the subject matter of the city. Experiencing the intricate patterns and shapes of buildings will help me in the exploration of my theme. I plan to use the artists in this dissertation to guide my investigation of stripped back and expressive styles using colour and pattern in new and unique ways while dealing with new materials to produce my own original solutions.*

## SCAFFOLDING AND SKYLINES

*In this chapter I will look at the work of Simon McWilliams. Having seen much of his work in RUA exhibitions in the Ulster Museum I have always appreciated his use of colour and texture. Over the years his subject matter has changed from cows and flowers to glass houses and still lives, however, it is his more recent depictions of partially constructed buildings that I am keen to explore. I am drawn to his strong use of pattern and his bold colour combinations, which to me, make his paintings so exhilarating. I find McWilliams' paintings especially striking as they show his relationship with the places and structures that fascinate him.*

*Plate 1: Simon McWilliams, Metropolis, oil on canvas, 2013*

<https://www.artslant.com/on/works/show/1101320>

*McWilliams' succeeds in creating works of art that are monumental and majestic. He achieves this by working on large scale canvases, deliberately choosing to fill the entire composition with the image leaving little space around it. The angle he has chosen to paint 'Metropolis' (Plate 1) from emphasises the perspective which adds to the imposing quality of the structure and exudes a mood of power and authority. This dominant structure however, does not feel overwhelming as McWilliams' use of unrealistic colours of shocking pink, purple and yellow create an exciting and upbeat atmosphere. I think he challenges the viewer to think differently about construction and the urban landscape through this unusual colour palette.*

*McWilliams' use of unrealistic colours of shocking pink, purple and yellow create an exciting and upbeat atmosphere. I think he challenges the viewer to think differently about construction and the urban landscape through this unusual colour palette.*

*McWilliams' use of complementary colours purple and yellow help to define the clean-cut scaffolding lines and to create depth by bringing the structure to the foreground of the painting. McWilliams' use of repetitive sharp lines allows the networks of the scaffolding to develop, building up the complex pattern of metal tubing which surrounds the building.*

*A hierarchy has been created through McWilliams' use of contrasting light and dark. The lightest areas at the top of the building highlighted in white attract the viewer at first but as the eye travels, the negative space created by the large black rectangular shapes draw the viewer in further which creates a strong sense of depth. When observing McWilliams work in person his love of texture is apparent ranging from smooth blocks of colour to more intricate impasto textures.*

*McWilliams' softens the geometric structure of the building with an organic cloud of dust, this creates an ethereal halo around the heavy concrete and steel. The transient, ephemeral softness created by the dust cloud relieves the intensity of the dominant structure and generates a balance to the mood of the painting. He has allowed the building to become engulfed by the chaos of construction in such a way that is striking and exuberant. McWilliams' has captured this building with great precision and, in my opinion, transformed a large industrial structure into an object of beauty.*

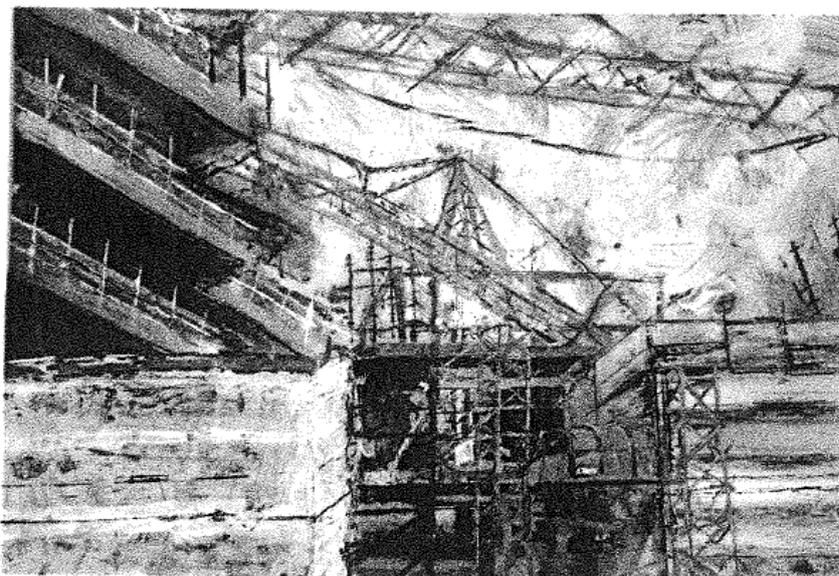
*McWilliams has inspired me to recreate the geometric shapes of scaffolding in an expressive way. I will use rulers, plastic cards and paint to imitate the repetitive lines that make up the network of scaffolding.*

*Plate 2: Una O'Grady, Harland and Wolfe, oil on canvas, 2017*

*Another artist who depicts the city in an expressive manner is Una O'Grady. She differs from McWilliams in that she has a more abstract approach, and rather than focusing on one building she includes many of the iconic buildings of Belfast in her work. I saw O'Grady's work on display at the Eakin Gallery Lisburn Road, I was immediately drawn to the fluidity and expression radiating from the painting. In 'Harland and Wolfe' (Plate 2) her use of impasto oil paint generates movement and adds spontaneity to objects which would otherwise be still and precise in structure. The thick texture allows the paint to sit proudly from the canvas giving each stroke a sense of purpose, generating an urgent and dynamic atmosphere that I think the city holds.*

*O'Grady puts an emphasis on primary colours using varied intensities of blues along with vibrant reds and yellows. The bold yellow and red tones she has used jars with the muted colour palette used in the rest of the painting. The pop of vivid colour draws attention to the structure of the cranes and thus becomes a focal point. O'Grady's use of colour is refreshing and combined with a linear viewpoint helps to transport the viewer to the urban landscape in Belfast.*

*O'Grady's approach to line and shape is simplistic, like McWilliams her work is expressive; she is not concerned with precision and accuracy but instead provides the viewer with a suggestion of structures and an essence of a landscape. She abstracts her surroundings freely while also paying attention to the network of lines on cranes. This is effective as it provides the structure necessary moody and foreboding sky still manages to evoke a lively and intense mood and atmosphere making the viewer feel more connected to the piece.*



**Plate 3: Own painting.**

*I have integrated O’Grady’s expressive style into my work by using thick paint and plastic cards to layer the paint in thick layers, leaving the strokes visible on the page. I have recreated scaffolding using the edge of cards in a bid to emulate McWilliams style. I enjoy the expressive nature of this approach and find it helps me become fully immersed in my own art. The large strokes and bold colours are fun to play around with and add excitement to my work. I love that I don’t know the outcome of my work before I start as the spontaneous nature of the process allows the image to evolve and form as it progresses.*

## PATTERNS IN BUILDINGS

*Plate 4: Roos Van Dijk Rovnikova, Acrylic on linen, 2013*

[http://roosvandijk.com/storage/media/work27/334x500\\_rovnikova\\_8\\_nad\\_jazerom\\_kosice\\_website.jpg](http://roosvandijk.com/storage/media/work27/334x500_rovnikova_8_nad_jazerom_kosice_website.jpg)

*Plate 5: Roos Van Dijk, Nad Jazerom, Acrylic on linen, 2013*

[http://roosvandijk.com/storage/media/work27/400x400\\_img\\_9777.jpg\\_2000x2000.jpg](http://roosvandijk.com/storage/media/work27/400x400_img_9777.jpg_2000x2000.jpg)

*Unlike O’Grady and McWilliams expressive style, Roos Van Dijk focuses on repeated patterns found in modern architecture. Using paint, she recreates large scale architectural photographs in clean blunt lines. Her style is simplistic, but she is very precise in her mark making and accurately mimics the disciplined structure of buildings. Van Dijk emphasises the hardened structure of buildings and creates sharp flat blocks of colour, light and shadow. This brings linear clarity into the city which is often chaotic. Van Dijk strips her subjects of detail and instead focuses her attention on the fundamental structure and exactness of buildings.*

*‘Rovnikova’ (Plate 4) and ‘Nad Jazerom’ (Plate 5) are paintings from Van Dijk’s exhibition entitled ‘Never the same again’. In the exhibition she has used cropped compositions to transform “the daily world using a different medium, [giving] a new view of the things you would usually see. Allowing [the viewer] to look at normal things with a different focus” ([www.youtube.com](http://www.youtube.com) accessed 11/11/17)*

*Van Dijk brings her audience half way up a building, as though they are standing in the building opposite. This gives a unique viewpoint and the close proximity enlarges the patterns and shapes in the buildings allowing Van Dijk’s use of bold colour and sharp line to become the focus.*

*“It is not really about the building itself it’s more about the situation, where it’s standing and the moment.” – Van Dijk ([www.youtube.com](http://www.youtube.com) accessed 11/11/17). ‘Rovnikova’ and ‘Nad Jazerom’ show small snapshots of the windows and geometric structure, reducing the overwhelming scale of the building. Her use of repeated pattern not only celebrates pattern but also generates rhythm which creates an aesthetic, immediately appealing to the viewer.*

*Roos Van Dijk has inspired me greatly and I plan to recreate an image of office blocks under construction using her style and techniques. However, I feel her style is almost clinical in its accuracy. The precision she has used, in my opinion, generates a lack of soul in her paintings and without any suggestion of people creates a cold atmosphere. Windows are a key element of a building as they create an interest as to who might be behind them, Van Dijk's decision to black out all the windows in her paintings removes any trace of people. I think this removes the movement and life injected into a city by the people, and creates a lack of connection between the viewer and the art. Although Van Dijk says that her art is about the situation and moment rather than the building I find that her paintings are devoid of an atmosphere and lack any evidence of human activity.*

*Plate 6: Giorgio de Chirico, Piazza d'Italia con cavall, oil on canvas, 1970*  
<https://www.artsy.net/artwork/giorgio-de-chirico-piazza-ditalia-con-cavallo>

*Similarly, Giorgio de Chirico creates an unwelcoming landscape with flat blocks of colour, elongated shadows and harsh geometric shapes (Plate 6). As Schwartz (1990) stated De Chirico creates "images of forlornness and emptiness" (P29). This description I think can be used to describe Van Dijk's work.*

*Unlike Van Dijk's artwork Edward Hopper captures architecture from a person's point of view, injecting a narrative and creating a story in his paintings captivating his viewer.*

*Plate 7: Edward hopper, Office in a Small City, oil on canvas, 1953*  
[https://www.metmuseum.org/toah/images/hb/hb\\_53.183.jpg](https://www.metmuseum.org/toah/images/hb/hb_53.183.jpg)

*Edward Hoppers' precise, realist style of painting opposes that of Una O'Grady and Simon McWilliams' artwork. However, I was inspired by the crafted mood and story Hooper tells through his pieces which allows his audience to only connect with the painting but also feel a part of the scene he is trying to create.*

*In 'Office in a Small City' (Plate 7) Hopper uses a composition similar to that of Van Dijk's from a raised perspective almost at the top of the building. Although Hopper includes humans in his stark urban settings he creates a mood of loneliness and isolation. The man is sitting in an impersonal office, free from clutter which creates a sense of mundane realism showing that this man is not special he is just one of many others in the same position. Although I appreciate the complexity of the scene Hopper has created a dull, lifeless atmosphere, the complete opposite of what I want to impose on my own urban scenes. I admire the connection Hopper has built between humans and buildings by allowing the viewer to glimpse through the windows to the life of the people who live and work there.*

Plate 8: Georgia O'Keeffe radiator building – night, New York, Oil on canvas, 1927  
<http://www.georgiaokeeffe.org/radiator-building-at-night/>

Georgia O'Keeffe's painting 'radiator building' (plate 8) is painted in a style which is stylistic and simplified but yet still maintains hints of it's realistic form. O'Keeffe's flat blocks of colour are separated into geometric simplified lines and shapes and yet still generate an energy. This is helped by the dominance of the striking black paint which acts as a backdrop for the rest of her colour palette, allowing the highlights of whites and grey to glow in comparison. She, like McWilliams also includes an ethereal smoke which contrasts against the rest of the straight structured lines and helps to soften the piece preventing it from being too harsh or clinical.

Her composition is shown from a lower vantage point than that of Van Dijk which helps to place the viewer into the painting allowing them to become fully immersed. O'Keeffe creates a scene and an atmosphere that encourages the viewer to become engulfed by the imagery and the mood created. O'Keeffe combines the geometric structure of the building as blocks of colour and the energy of the lights, in my opinion, to successfully mimic the active atmosphere of the city. The presence of light suggests a human presence which I have found for me is crucial, to create a true rendition of the city.

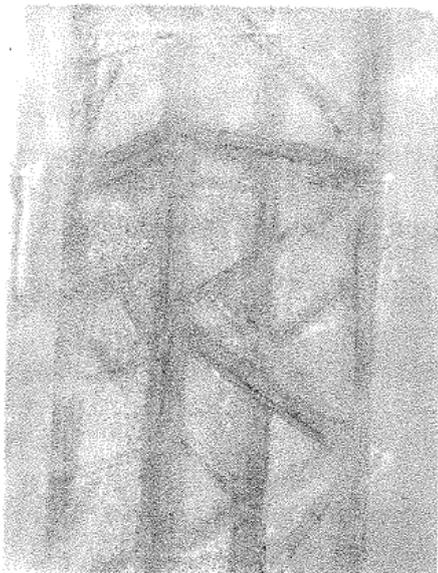


Plate 9: Own work.

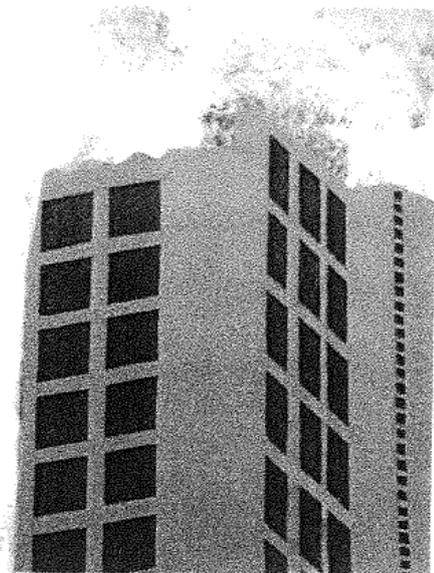


Plate 10: Own Work

After being inspired by Van Dijk and O'Keeffe I was determined to create a similar image of flat blocks and geometric shapes. I knew this would be a challenge as I am a messy worker and my style and approach is more loose and free. I was unhappy with my first attempt (Plate 8) which resulted in inaccurate edges so I decided to swipe grey paint over the surface of the canvas which I think created the effect of viewing scaffolding through mist.

*I realised that even with the use of masking tape, I was unable to make paint create precise shapes that are necessary to emulate the style. So for my second experimentation I cut through card using scissors (Plate 10) although even then I wasn't completely happy with the results. The difficulties I encountered trying to replicate these artists has resulted in a deeper appreciation of their work.*

### THE CITY IN 3-DIMENSIONS

*Lyndal Hargrave is a painter and sculptor who uses the city as inspiration. She ignores representational forms and instead using geometry as a focus manages to interpret the underlying sense of pattern beneath the chaos and commotion of city life. She uses disjointed and original perspectives of everyday scenes using colour, shape, form and pattern using many different mediums.*

*Plate 11 Lyndal Hargrave, City Lace, oil on Canvas, 2008*

<https://geoform.net/wp-content/uploads/2013/07/city-site1.jpg>

*My interpretation of Hargraves title 'City lace' is that she is representing buildings as the fabric of the city. Hargrave has stripped back the exterior of the buildings revealing a network of urban skeletons. Hargraves' painting 'City Lace' (plate 11) intrigued me greatly due to her abstracted depiction of the city through a network of thick straight lines. The asymmetrical structures add precision and a sense of order to the piece which might otherwise appear confused or chaotic. This juxtaposition between order and chaos generates an energy which I find fascinating.*

*Hargraves use of bold line is simplistic and so creates a lot of negative space. This negative space allows the viewer to see through each structure revealing the one behind. This creates a very cluttered composition which is almost claustrophobic and contrasts against the more open space at the edges of the canvas.*

*Hargraves use of muted, dull colour is reflective of the mundane and at times oppressive atmosphere of a city. Nevertheless, I also find her colour palette effective at creating depth in the painting. She has used colour to create clusters within the piece grouping structures together to perhaps mimic buildings. The bold use of darker tones, black and green dominate and help to create a hierarchy from the foreground to the background. Hargrave has also used more muted tones of beige which have given the painting a softness despite the harsh edges of the geometric structures.*

*Her use of muted colour has allowed some of the structures to fade into the background which emphasises this hierarchy while also creating a mist like effect. The bleached colour tones generating a fog in the background could represent the constant reinvention and construction occurring in the city, showing that the city never stays the same for very long and that this fading is the structures evolving before the viewers eyes.*

Plate 12 Lyndal Hargrave, *Hairpin dragons I & II*, 2009

[https://artblart.files.wordpress.com/2009/09/hargrave\\_hairpin-dragons-web-1.jpg](https://artblart.files.wordpress.com/2009/09/hargrave_hairpin-dragons-web-1.jpg)

Hargrave's sculptures, 'Hairpin Dragons' (Plate 12) and 'Jacobs Ladder' (Plate 14) are constructed using found objects. The geometric shapes making up the structures remind me of the networks in scaffolding, despite their purposely bending and edgy form. 'Hairpin Dragons' (Plate 12) is dense at the bottom but allows the eye to travel upwards with it as it dissipates towards the top, almost fading into nothing. Hargrave has created an order however, it is organic in form and shape. She has used wire to frame negative space allowing gaps to be created that the viewer can look through. This creates interesting and irregular compositions that are unique at every angle the sculpture is viewed from.

The overlapping darker and denser structures, to me, represent the busiest part of the city. Although there is no evidence of people, one can imagine the activity of many moving busily around the base of the sculpture. This illusion of city life in my mind is what makes Hargrave's piece more effective than Van Dijk which lack all evidence of human presence.

Hargrave's choice to use black as the only colour in her sculpture is striking and creates drama. The negative space allows the room to become a part of the sculpture allowing it to be displayed almost anywhere.

'My work explores the gap between order and chaos and helps me to understand the meaning of balance.' – Lyndal Hargrave ([www.artblat.com](http://www.artblat.com) accessed 6.12.17)

Plate 13: Jean Claude Christo, *Wrapped Reichstag, Berlin*, 1995

<https://christojeanneclaude.net/data/ae71d0750351ddec033e68a060dd35ee.jpg>

Another artist inspired by the aesthetics of buildings is Jean Claude Christo. His magnificent wrapped buildings celebrate structure and form in a majestic way. The sheer size and scale of the Reichstag in Berlin, Germany provided the perfect building to create this monumental sculpture. (Plate 13)

Strong shadows accentuate the structure, while the repetitive folds in the fabric create rhythm and movement in an otherwise static form. As Holzhey 2005 stated Christo's wrapped building provided "new ways of seeing familiar landscapes" (P34) and this I felt was also true of Hargrave's work.

Plate 14/15: Lyndal Hargrave, *Breathing space*, 2009; *Jacob's Ladder*, 2009  
[https://artblart.files.wordpress.com/2009/09/hargrave\\_breathing-space-web.jpg](https://artblart.files.wordpress.com/2009/09/hargrave_breathing-space-web.jpg)

'Jacob's Ladder' (Plate 14) has a stronger more symmetrical structure than 'Hairpin Dragons I & II' (Plate 12). The shape is geometric and has more of a man-made feel than the previous sculpture. The repeated pattern of the wood reminds me of the structures found in scaffolding. Although the sculpture has a definite structure, the way it bends and twists slightly from side to side adds movement and creates a more energetic composition. Like 'Hairpin Dragons I & II', 'Jacob's ladder' dissipates towards the top, the top rods are suspended above the rest of the structure which leave the sculpture unfinished in appearance. To me this gives the impression that the sculpture is still growing and evolving before the viewers eyes.

The sculpture is complemented by the painting 'The breathing space' (plate 15) Which can be seen in the background, it conveys an abstracted vision of the city. The asymmetrical vertical and horizontal lines represent the networks of electricity lines, lampposts and street lights. The simplicity of the design leaves the subject to be interpreted by the viewer which I find effective. The busy composition of overlapping coloured lines creates a sense of movement, the lines almost blurring together to show perhaps the whoosh of energy from the traffic or the commotion of the city.

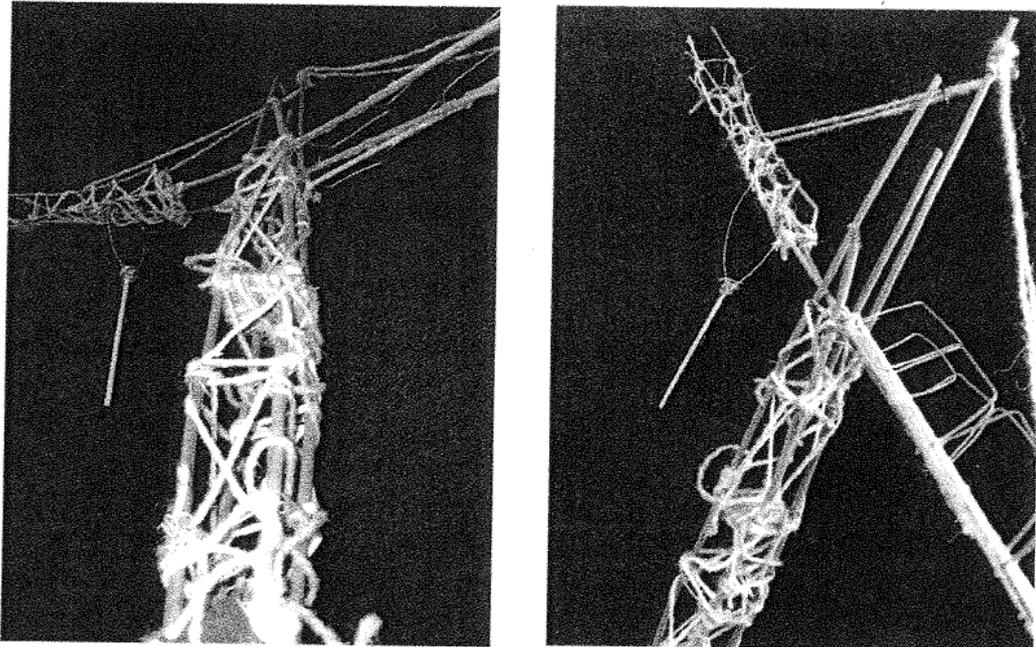


Plate: 16, Own sculpture

*I was inspired by Hargrave to create a crane with unusual materials. I used willow, wire and string (plate 14) and was careful to incorporate a repeated sequence so as not to distract from the overall look of the piece just as Hargrave did in her sculptures. I also left willow strands bare at the ends to create a similar effect to the sculpture dissipating as Hargrave has done. I thoroughly enjoyed the process of sculpting as it allowed me to think three dimensionally and recreate a crane from all sides rather than portraying a crane on a flat canvas. This experimentation allowed me to try something different and create a piece which is expressive and exciting.*

## CONCLUSION

*The city and the buildings within hold a wealth of inspiration for all the artists I have researched. How artists have chosen to interpret the city is varied and wide ranging and I have enjoyed exploring the different mediums and techniques used by the artists in this dissertation.*

*I was inspired particularly by McWilliams and O'Grady who are successful at conveying dynamism with their use of impasto painting. Both artists manage to create vivid expression with their use of brush strokes. O'Grady sweeps the paint with spontaneous brush strokes to create vitality and energy, whereas McWilliams use of impasto paint and additional collage creates texture, depth and exuberance. Both O'Grady and McWilliams use colour to inject a sense of exhilaration into their work which reflects an upbeat mood and atmosphere. They manage to find beauty amongst otherwise unappealing subject matter.*

*In my own work, I particularly enjoyed creating expressive visions of Belfast using plastic cards and thick impasto style paint as this allowed me to connect and fully immerse myself in my work. McWilliams and O'Grady inspired me to use paint freely and to concentrate on the motion and energy I put into each stroke rather than focusing my attention on every minute detail.*

*In chapter two I explored Van Dijk's simplified approach to recreating completed buildings, I found her work successful in that minute detail wasn't necessary for her to achieve accuracy. Van Dijk simply used solid blocks of colour which were enough to portray a realistic representation of typical buildings. From my investigation of Van Dijk's and O'Keefe's art I have been inspired by their technique of stripping images back to their simplest forms and patterns, enabling me to find the pure essence and framework of the city. I used images of scaffolding and construction to focus on the geometric shapes and pattern within the city which I enjoyed abstracting in this more simplified way.*

*In Chapter three I concentrated on Lyndal Hargrave's organic approach to painting and sculpting. Her artwork is expressive in nature and yet still holds a simplicity as she focuses on the shape and pattern of the objects and scenes she is recreating. To me, Hargrave's work is all about the movement she creates through the use of repeated shapes and patterns. I was most inspired by her sculptures and when experimenting with my own work, although I thoroughly enjoyed the process, I found it difficult to manipulate the materials in the way I wanted to. This meant, that my sculptures were left with an imperfect finish to them which upon reflection I believe adds to the mood and character of the sculptures.*

*I began this investigation thinking that buildings are the focal point of the city and certainly their dominant structure is an integral part; but I was surprised to find that although people were not depicted in any of the artworks I looked at, I was compelled to imagine their presence. With some of the artists' works that was very easy to do whereas the ones with a more abstracted approach I struggled to connect with to the same extent.*

*The style of painting employed by McWilliams creates an atmosphere and mood that, along with his composition and colour palette captures the city and the commotion within it. Even the size of the canvas he uses creates a dominance reflecting the loud and chaotic atmosphere of a construction site which helps conjure up the workmen on site, the industrial noise and an overall buzz of energy.*

*Likewise, with O'Grady's expressive brushstrokes, although we are looking over the tops of buildings, I can imagine the people below busily getting on with life. Even with Hargraves abstract sculptures, I found an energy that was lacking in Van Dijk's work. The simplified approach of Van Dijk conjures up a soulless and clinical atmosphere due to the flat blocks of colour and focus on pattern. The lack of emotion and mood makes it hard for the viewer to connect and as a result I find it unappealing.*

*Without meaning to, in my investigation of networks, I believe I have stumbled upon the most important aspect of what makes a cityscape successful for me. I believe that it is the spirit of the city and the feeling of human presence which makes a painting or sculpture of the city successful. I have found that the energy transmitted through the use of broad brush strokes and an organic, expressive approach connects the viewer to the image in a powerful way. It is essential that the networks of people are visualised alongside the physical attributes of scaffolding cranes and buildings in order to produce the atmosphere of the city. I will be sure to incorporate this feeling and atmosphere of energy and vitality in my own artwork, my aim, to encourage people to become fully immersed in the scene I have created, I think I will have successfully interpreted the city.*

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Edwina Corlette Gallery: Lyndal Hargrave, Biography

<http://edwinacorlette.com/artists/lyndal-hargrave/~bio> (accessed 20.11.17)

Geoform: Lyndal Hargrave

<http://geoform.net/artists/lyndal-hargrave/> (accessed 19.12.17)

Simon McWilliams: Bibliography

[www.peppercanister.com/simon-mcwilliams-bibliography/](http://www.peppercanister.com/simon-mcwilliams-bibliography/) (accessed 27.10.17)

People of print: Roos Van Dijk

<http://www.peopleofprint.com/solo-artist/roos-van-dijk/> (accessed 7.12.17)

This is art fair: Roos Van Dijk

<http://thisartfair.com/artist/roos-van-dijk/> (accessed 7.12.18)

The art story: Radiator Building – Night, New York (1927)

[www.theartstory.org/artist-okeeffe-georgia-artworks.htm#pnt\\_3](http://www.theartstory.org/artist-okeeffe-georgia-artworks.htm#pnt_3) (accessed 10.1.18)

*Video Interviews*

*Simon McWilliams:*

<https://www.youtube.com/watch?v=oskliiSHey8> (accessed 23.10.17)

*Lyndal Hargrave*

<https://www.youtube.com/watch?v=laNian3xNyQ> (accessed 23.10.17)

*Galleries*

*Black Canvas Gallery*

*Eakin Gallery Belfast*

*RUA exhibition*

## Examiner's comments

Mark awarded – 35

This response scored full marks in AO1 and AO2 and dropped only 1 mark in AO3 making it a clear Level 4 written investigation.

### AO1

The candidate demonstrated excellent knowledge and understanding of contexts such as historical, contemporary, techniques, materials and processes. Both visual and text sources were identified and used to support the written investigation. In the investigation there was a good balance of description, examination and critical analysis with clear links made to the candidate's own work. The focus on the selected subject and theme was sustained throughout. Visual sources fully labelled. An appropriate number of credible artists were discussed which enabled the candidate to concentrate on these artists and give thorough critical appraisal.

### AO2

From the outset in the introductory section the candidate indicated intentions, purpose and organisation of ideas. The candidate identified the theme, approach, selected sources, artists, techniques and processes of interest, chapter by chapter – a coherent and structured plan was evident. There was clear evidence of ideas connected to broader contexts and also connected to the candidate's own work.

### AO3

There was a consistent and appropriate use of specialist vocabulary and terminology, critical appraisal evident, and the texts and sources were relevant. The text presented was mainly accurate and the meaning clear. Table of contents and extensive bibliography included.

The investigation ends with a well structured and thought out conclusion which ties together the most important ideas discussed, summarising but not repeating, with a gesture towards further work/research.



