



Water

Year 12 Bridging Assignment



AQA Advanced GCE in Art and Design Art and Design (Three-dimensional design) 7205

Command words

Consider:	Review and respond to given information.
Create:	To make something new or invent something.
Develop:	Take forward or build upon given information.
Explore:	Investigate without preconceptions about the outcome.
Investigate:	To examine carefully.
Refer to:	To look at in order to find information and help.
Research:	A detailed study of a subject, to discover new information or reach a new understanding.

Subject specific vocabulary

Annotation: Written notes alongside practical work which can help to make intentions clear, explain thinking and how and why choices and decisions were made. Annotation may also include information about technical processes.

Assessment criteria: Key terms which match and identify levels of achievement in relation to the AQA standards.

Assessment Objectives: The four Assessment Objectives cover all aspects in the investigation, development, refining and recording of ideas which lead to the realisation of intentions. The AOs connect with each other and overlap. Students are required to address all four Assessment Objectives in both components.

Contextual sources: Appropriate work by other artists, designers and/or photographers. Contextual sources may include examples of architecture, or objects and artefacts from different times, cultures and places, or relevant examples of literature or music. References to contextual sources should inform the investigation and development of ideas. They can help to develop students' understanding of Art and Design and enable them to develop their own personal language.

Exploring materials, processes and techniques: Exploring in a purposeful and meaningful manner, media, materials, processes and techniques, which are appropriate to the student's intentions.

Investigating and developing ideas: The process of selecting a starting point, identifying and selecting appropriate sources, and analysing, exploring and responding to them in a focused and sustained manner in order to develop ideas with clear intentions.

Portfolio: The portfolio may include additional work such as carefully selected examples of introductory tasks or assignments or work produced in a life drawing class, a workshop or gallery visit.

Personal Investigation: At A-level, Component 1 is a personal investigation in response to an idea, issue or theme.

Personal response: Students are required to produce a personal response to a starting point which may be an idea, an issue or a theme. Students will present a personal and meaningful response which realises their intentions.

Realisation of intentions: Intentions can be realised in a finished outcome or a series of related finished outcomes. Intentions can also be realised at key points in the work. For example, in a working drawing, a design sheet or storyboard, in a model or maquette.

Recording: Recording ideas, observations and insights is an important element of the work. Recording in appropriate forms includes drawings, diagrams, images, samplers, maquettes and models, and may also include audio and video. Additional evidence of recording can be provided in annotation.

Critical reflection: Critical reflection enables students to move forward the investigation and development of ideas. Evidence of reflection on work and progress can be provided in the practical work and in written material. In the practical work, students demonstrate their ability to reflect, in the ways that one image leads to another and in the connections between images.

Reviewing and refining ideas: It is important to review ideas as they develop, which means identifying what has worked successfully and making decisions about moving the work forward. Exploring relevant media and techniques, and alternative compositions or layouts, should enable students to refine or improve their ideas leading to the realisation of intentions.

WATER

Water can be symbolic, especially when featured in still life or figurative paintings. In both literature and art, water is considered the universal symbol for change – it is forever flowing and can take any course. Water is also used to symbolise purity and cleansing; this is more apparent in historical, ancient and renaissance pieces.

Water can alter the entire mood of a representational piece depending on how it is depicted. For example, in *The Birth of Venus* by Botticelli (Fig.1 on following page). The sea is calming and appears to be warming, providing the entire artwork with an overall feeling of serenity, calm and awe. If the sea had been depicted as wavy and frantic; the aesthetic, mood and emotional qualities would be entirely different.



The water lily pond, Claude Monet 1899

Water itself holds a number of symbolic meanings. It is often used as a symbol of purity and tranquility, but it can also be tempestuous and forbidding, impossible to control and unreliable. In David Hockney's *A Bigger Splash* we see both elements of water. The pool itself is tranquil and unmoving, an appealing shade of turquoise that looks welcoming and inviting. The splash adds an element of movement and action, an indicator that someone is underneath that water, consumed by its blue surface and buried beneath its calm exterior.

Hockney's pool paintings often depict a Californian land of luxury and acceptance – a utopic, anything-goes world where wealthy people luxuriate in their surroundings. But history tells us that at the same moment in history, public pools were experiencing racial segregation and tension. Open homosexuality was still taboo and the push for civil rights was raging.

Water is often associated with the ability to wash away our sins and leave us pure and refreshed. In religious ceremonies, water is often used to purify us, ready for a transformation or new beginning.



WATER AS SCIENCE AND ART

Photos and article

by Greg Luft

It sparkles, shines, absorbs light, and returns it with an exclusive sense of clarity. When we catch a look, or make an image, we rarely think about the essence of the illustration.

Water is ubiquitous. On a global scale it fills the oceans, humidifies our air, erodes our canyons, and in cold conditions, covers the soil in fluffy or brittle crystals. On a micro scale water dissolves and conducts nutrients to feed the cells of plants and animals.

This elemental blend of two parts hydrogen and one part oxygen is a “just enough at the correct interval” substance. Too little or too much results in dire consequences for most living things. In varied conditions, it is a home for countless species of organisms, from the largest to the smallest forms of life on the planet. Because water can hold and carry both living organisms and inert substances, its purity varies dramatically, and this often dictates the nuances of how it can be exploited.

The evaporation of water is a magic cleanser, pulling moisture to the skies to leave impurities behind, gathering again in clouds and re-distributing with the help of global air currents and crashing storms.



In the story of life and death, water can serve as the antagonist, the protagonist, the plot, the theme, the conflict, and the dénouement. Water’s immense power is central to local, national, and international political scuffles, decisions, and impacts. It has molded and will continue to determine geography, and the history of human life.

Social systems and customs are intimately tied to availability of water, and there is no economy on earth that does not leverage its value or suffer from its scarcity. Records of impact often are found concealed underwater, in soil, jungles, and caves as a lure for anthropologists. Fires, floods, and hurricanes fascinate us, and journalists seize on the opportunity to tell us about water’s role in devastation and prosperity. The influence in language, music, and theater is extensive, and of course, the mythical rain dance is one of many ceremonial customs tied to water.

Water also exists in a variety of shapes. It reflects color, catches light, flows, and freezes. It becomes artistic prey for photographers, filmmakers, and painters, who seek to capture the often temporary, spellbinding virtues of illumination and moisture as companions. Try as you will to find a photograph, moving picture, painting, or other work that does not reflect the image, influence, or impact of water. If you do, it is likely that you aren’t thinking philosophically enough. Sometimes it’s just not easy to see the light, but thinking with a camera can produce some remarkable, captive evidence of water’s role in our lives and our environment.



The Splash, 1966

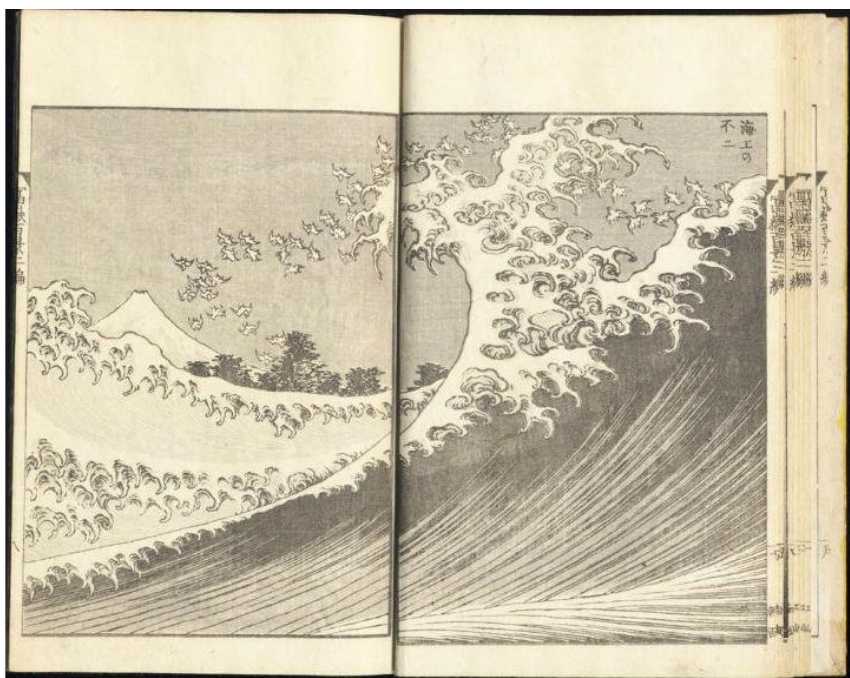
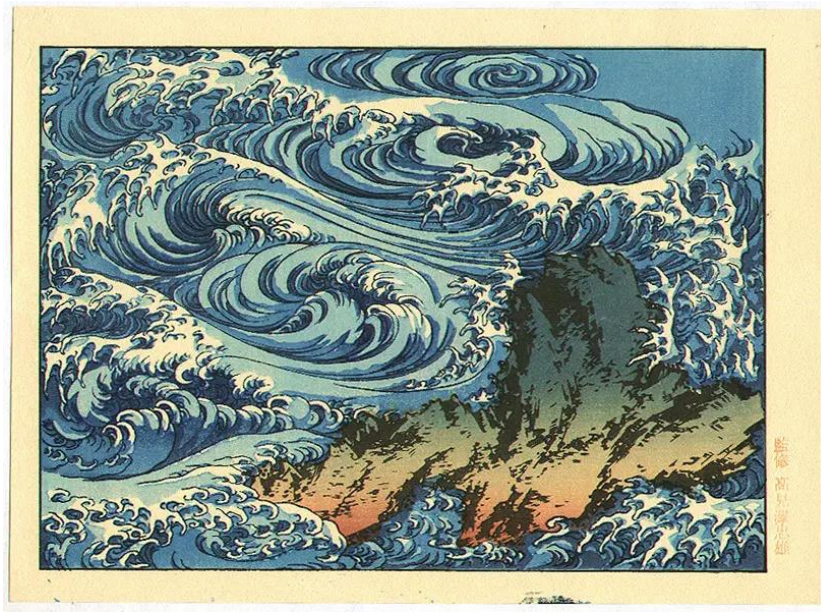


A bigger splash, 1967



Portrait of an Artist (Pool with Two Figures), 1972

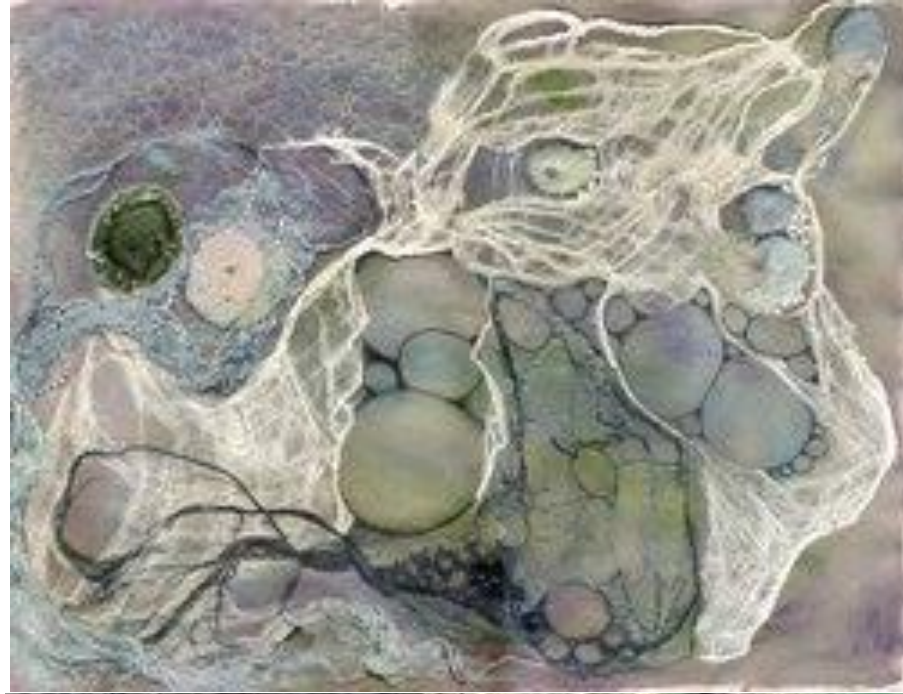
David Hockney (born 9 July 1937) is an English painter, draftsman, stage designer, printmaker, stage designer, and photographer. As an important contributor to the pop art movement of the 1960s, he is considered one of the most influential British artists of the 20th century.



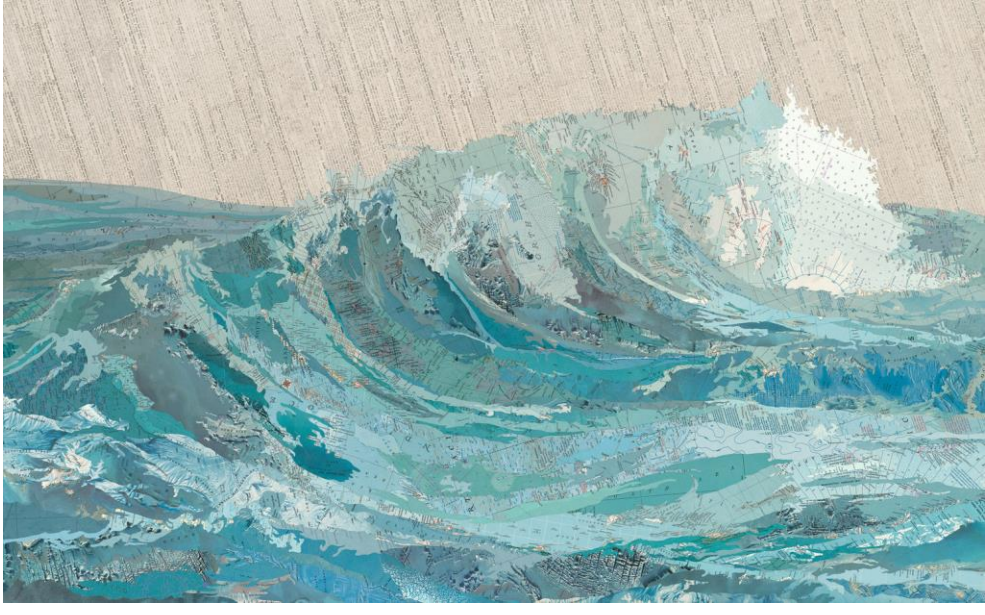
Katsushika Hokusai – A Master of the Edo period

The period Edo period in Japan (1603-1868) is known for its rapid economic growth, strict social order, isolationist foreign policies, a stable population and an overall enjoyment of arts and culture.

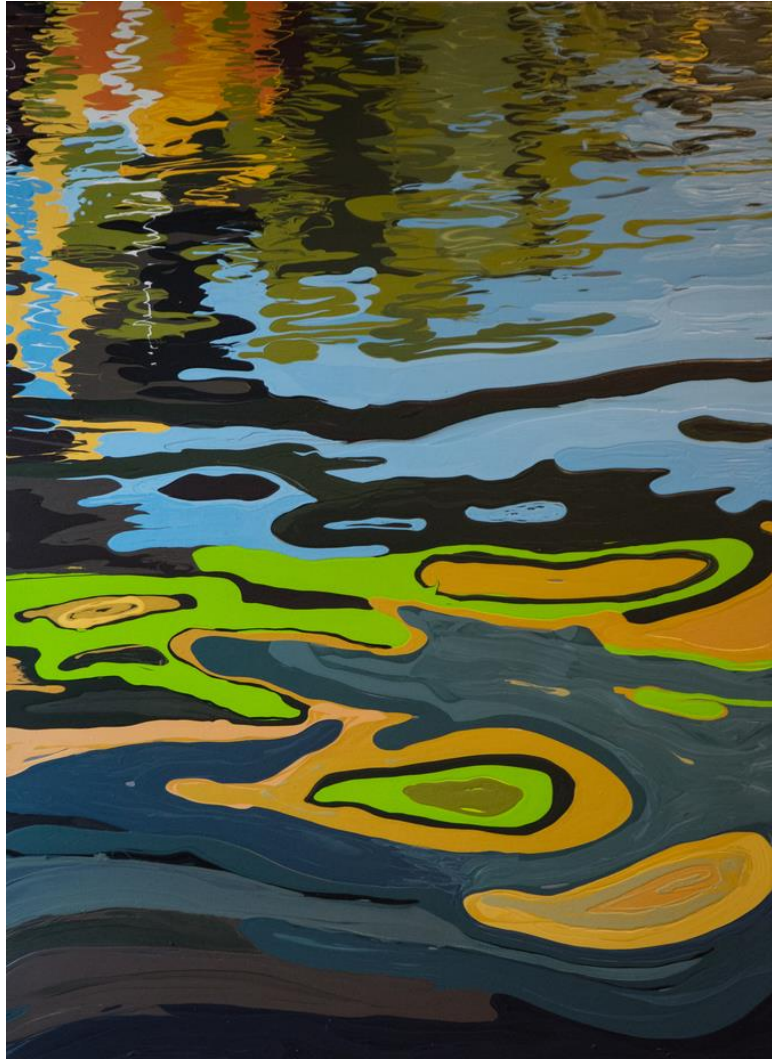
One of the most famous and influential artists of this period was Katsushika Hokusai, a famous painter and printmaker, best known as the creator of the woodblock print series Thirty-six Views of Mount Fuji which feature the famous work Under The Great Wave off Kanagawa.



Julie Shackson is a textile artist who creates art that is primarily a visceral and an emotional reaction to colour and form in the natural world. Shackson's subject matter arises from the microcosm and macrocosm; patterns and flowing landscapes in the biological and geological realms.



Matthew Cusick was born in 1970. More than ten years ago, he discovered a box full of old maps in his studio. The artist then began to experiment and was immediately fascinated with the possibility of creating his own places and time zones with just a few snips. In Map Works, Matthew Cusick puts together pieces of maps like a puzzle, creating an intoxicating and “roaring” new image. Massive waves rise up where there would otherwise only be numbers and lines.



Hilary Gent: 'The paintings begin with inspiration from the extensive color palette that I see in reflections of light, landscape and other objects in and on the water. Touch, sound and sight conjure a personal connection with the water's surface. Water ebbs and flows. It carves paths, can be peaceful or violent and is a symbol of resilience.
I relate many of the happenings in my life to the qualities of water, and I hold a deep emotional connection to its power.'



William Turner was an English Romantic painter, printmaker and watercolourist. He is known for his expressive colourisations, imaginative landscapes and turbulent, often violent marine paintings. His later work became more abstract and is so atmospheric.

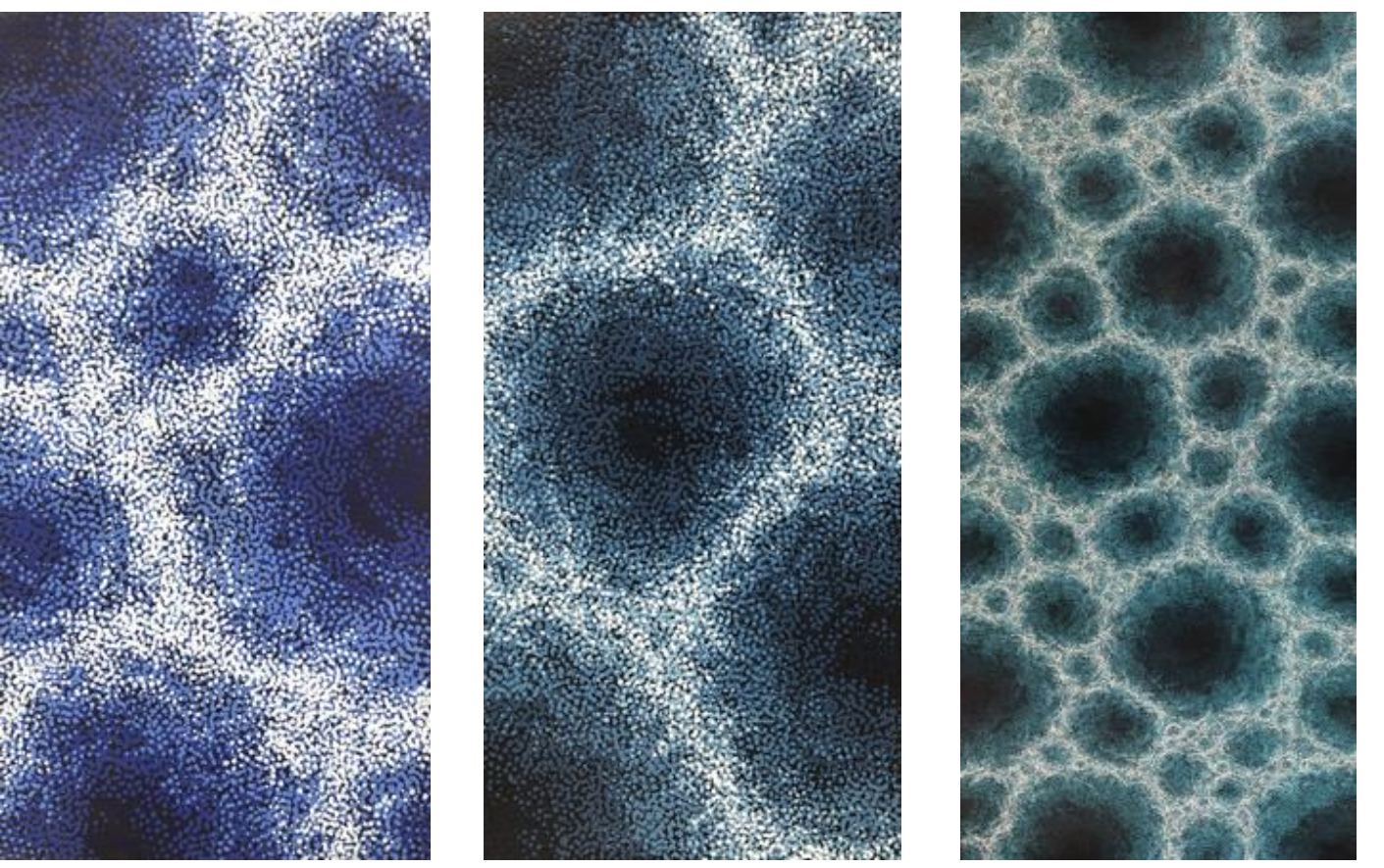


Zaria Forman creates hyperrealistic pastel work is often documenting climate change. She has flown all over Antarctica, Greenland, and Arctic Canada to inspire her work. Her work is large scale and she often works with her fingers.





Canadian artist **Margarethe Vanderpas** works using oil paint. Vanderpas explores new regions in northern Ontario on foot and by kayak, aiming to capture the waters and unique worn, weathered rock formations that she finds.



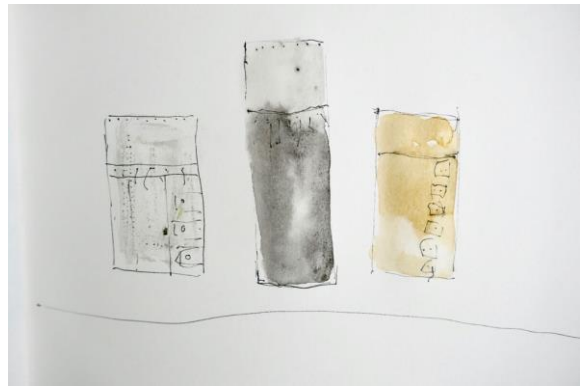
Tarris King was born in Adelaide, South Australia on the 4th September 1986. Tarris inherits her¹³ Australian Aboriginality from her father who was part of the Gurindji tribe from the Northern Territory.



Suffolk artist **Maggi Hambling** was inspired by the North Sea. Hambling's Scallop sculpture was unveiled in 2003 in Aldeburgh and is a tribute to composer Benjamin Britten, who founded the Aldeburgh Festival



Maggi Hambling: Breaking Waves



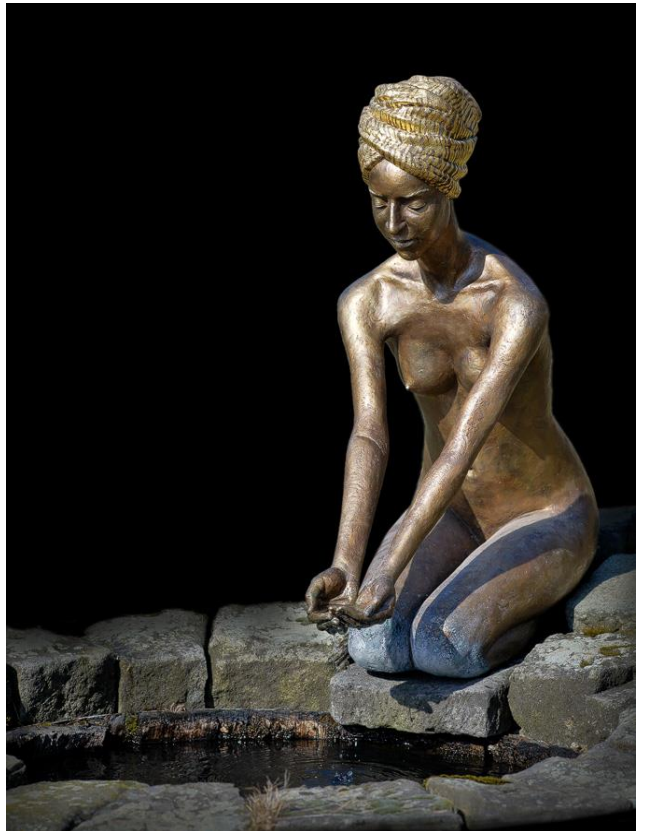
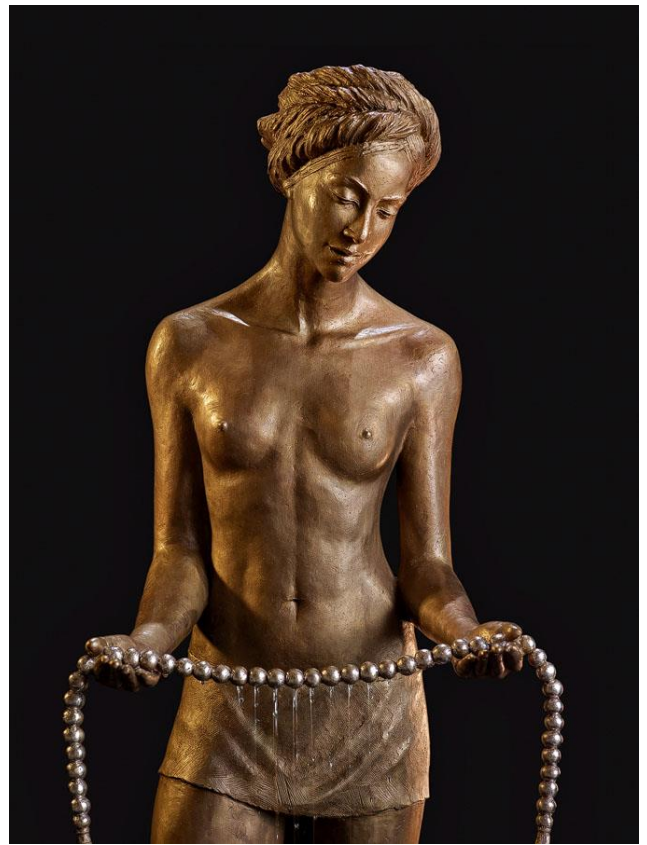
Debbie Lyddon's inspiration comes from being out in the natural world – from walking, noticing, collecting, being curious and learning. She makes mixed media cloths, sculptures, installations and drawings which originate from thoughts and memories that are a consequence of experiencing place and paying attention. Her work explores the relationship between the visual, aural and tactile landscape.

She has said that cloth is found in coastal environments in the form of tarpaulins, boat covers and sails. The materials that she uses in conjunction with cloth – salt, bitumen, wax, varnish – are substances that are found in coastal locations, they play an integral part in relating the cloth objects to their surroundings in her work.

15



Soundwalk Drawing, detail – Debbie Lyddon

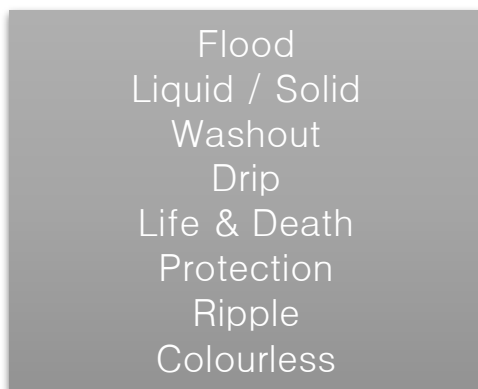


Polish sculptor Malgorzata Chodakowska creates beautiful fountain sculptures out of bronze where the water plays an essential part in the whole structure.

Task 1

In your sketchbook, develop a creative and detailed mindmap which explores the concept of water. Expand on the following words to start with, then further enhance the mindmap by adding locations, phrases, other relevant artists than those mentioned etc.

Your mindmap should be a minimum of one full A4 page.



Task 2

Produce a collection of between 25-30 personal and original photos that are directly linked to a few aspects of your mindmap.

Your photos must not have been garnered from a secondary source.

These should be printed in colour as a contact sheet.

Task 3

From your collection, select the strongest 10 photos.

Before selecting, consider the following:

- ☐ Is the photo relevant to the concept?
- ☐ Does the photo portray line, tone, colour, form, volume, mass, contour, space, texture or composition in an interesting way?
- ☐ Can you envision how you could creatively develop the original photo?
- ☐ Annotate the 10 photos with your thoughts

Task 4

You will now use your selection of 10 photos from task 3. Using a medium of your choice (pencil, charcoal, paints of any kind, dry or oil pastels etc), create a minimum of 1 response for each image.

When responding to an image, you are not simply copying it. Instead, your response should be inspired by your original photo. For example, you may try to mimic the texture in the photo, you may try to recreate a pattern or the shapes found in your photo or you may choose to respond by mimicking a particular emotion that your photo portrays.

The responses you create should be completely in keeping with the style and theme of your project.

Student Learning Checklist

Tasks		Quantity	Complete	A.O Focus
Task 1	Develop a detailed and creative mindmap that explores the concept of water.	X1 A4 page		AO 1
Task 2	Produce a collection of between 25-30 personal and original photos that are directly linked to a few aspects of your mindmap.	25-30 photos Printed in colour as a contact sheet		AO 3
Task 3	From your collection, select the strongest 10 photos.	10 strongest photos.		AO 1 & 3
Task 4	Using a medium of your choice, create a minimum of 1 response for each image.	10 minimum creative responses to each photo from task 3		AO 4

You have shown an exceptional ability to develop ideas through sustained investigations.

The investigations have been informed by contextual and other sources.

Assessment Objective 1

Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

You have demonstrated exceptional analytical and critical understanding.

You have demonstrated a fluent use of appropriate specialist vocabulary.

You have shown an exceptional ability to explore and select appropriate resources, media, material, techniques and processes.

Assessment Objective 2

Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.

You must review and refine your ideas in a confident and purposeful manner as your work develops.

You have shown an exceptional ability to record ideas, observations and insights relevant to intentions.

Assessment Objective 3

Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.

You have demonstrated an exceptional ability to reflect critically on your work and progress.

You have demonstrated an exceptional ability to present a personal and meaningful response.

Assessment Objective 4

Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

You have demonstrated an exceptional ability to successfully realise intentions and, where appropriate, makes connections between visual, written and other elements.

Your written work is exceptionally clear, coherent and you have included an accurate use of language.