

Candidate 2

ENTER NUMBER OF QUESTION	DO NOT WRITE IN THIS MARGIN
01)	<p>old Duff by SJ Peploe. 1922.</p> <p>working methods.</p> <p>→ peploe liked to paint everyday and ordinary objects → in this painting he has chosen to paint an ordinary man → we can tell this by the blocks of colour applied to the mans hands → gives a grained texture → suggests a life of work.</p> <p>→ peploe was a scottish colourist → he liked to paint using bright colours → a key of his movement was bringing the art of the France to the build a creative scotland → peploe is inspired by Paul cezanne → they painted many similar objects → peploe's 'old Duff' is inspired by peploe's cezanne's late period → the colour palette and experimentation with light illustrates this influence.</p>

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Q1)	Response
<p>colour → a muted colour palette → peplow has strayed from the bright colours of his previous work → the limited palette causes more experimentation with shade and tone → around the figures face of skin tone variations of colours are used to create shape.</p>	
<p>The dark background → provides contrast in the image → mottled shadows create a moody atmosphere → perhaps relating to the character being an 'old duff' → 'duff' in Scots being someone of bad temperament.</p>	
<p>only use of colour is the muted blue palette → subject makes the subject an important one → the subject wishes to look professional → connotations of the colour blue → suggest sadness → creates pity for the figure.</p>	

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Q1)	
colour	
people uses realistic skin tones to bring	
the character to life → the	
use of warm tones makes him human	
→ it makes the viewer that relate to him	
as he looks like us → it also illustrates the	
artists skill as he can accurately	
depict a person	

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Q1)	<p data-bbox="311 409 981 448">Social cultural and other influences</p> <p data-bbox="311 488 478 526">Cezanne</p> <p data-bbox="311 560 1236 689">↳ people was always inspired by french art and artists, especially Paul Cezanne.</p> <p data-bbox="311 723 1189 853">→ Cezanne and people painted many similar objects → fabric with folds, fruit.</p> <p data-bbox="311 887 1125 1016">→ in Cezanne's later period he moved to paint ^{with} darker + more moody palettes</p> <p data-bbox="311 1050 1189 1249">→ this in turn inspires people to explore a more impressionist style as seen in Old Duff.</p>	
	<p data-bbox="311 1373 718 1411">Interwar Interwar Scotland</p> <p data-bbox="311 1444 1276 1883">↳ interwar Scotland was a place of economic upheaval, → The wall street crash caused many industries, including many mines to collapse → unemployment was high → the choice to paint a working man was would likely be inspired by these struggles</p>	

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Q1)	<p>Workers rights were on the rise → The treaty of Versailles is quoted as saying 'peace cannot be established if it is not built on social equality' → this man has worked a long life → his faded suit and stick suggesting his past was full of strength ## but he no longer possesses it → this painting is a celebration of the working class.</p>
	<p>This painting is at 6 years after WW1 → one of the greatest losses of life in history → the mans pose, downwards gaze, slumped shoulders → the looks almost as if he is lost in thought → the viewer asks themselves what this man has lost in the war → this creates a very vividly and emotionally impactful painting by Peplow.</p>

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Q2)	<p>lighting The lighting is very atmospheric → the dark shadows of the chair contrast to the light flowing over the top of it → creates an a very moody atmosphere → suggestive of things are both light and dark.</p> <p>The choice of having one figure in shadow → pushing himself down in the chair and scowling → compared to the innocent child sleeping bathed in light → emphasises this idea of duality while also suggesting a troubling nature of being a teen that the the young child is not aware of.</p> <p>The choice of black and white adds to the contrast of the image → there are not many mid-tones → this creates a very visually striking image.</p>

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02)	mood and atmosphere
	The composition of the piece creates an almost surreal atmosphere, combined with this sense of the derelict → these chairs are left in an abandoned space → creates this sense of worry for the children.
	The worried look on the face of the central teen creates this serious tense atmosphere → he is in deep contemplation of something, we see the detail of his furrowed brow. → The viewer worries about his worries.
	There is also this juxtaposing atmosphere of relaxation. → the splayed legs → the sleeping child → the lazy afternoon light → all suggest to the audience a peaceful scene (the tension only appears when studying the teens face).

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Q2)	lighting → the lighting is natural →
	it is apparent we are outdoors →
	it comes in and creates shadow at an
	angle that suggests the sun is low in the
	sky — perhaps the scene depicted is a lazy
	afternoon. → daylight also adds to this
	sense of realism, seeing things as they are
	viewpoint:
	The camera is low, close to the ground,
	we are level with the subject matter
	suggesting that the viewer is of the same
	age → equal.
	The boy is framed in his chair → we are
	close to him → creates this sense of
	intimacy → we can see the details of his
	tattoos, the stripes of his trousers, his worried
	face → the back of his chair is turned
	away from the others behind him, there
	is a sense of us seeing his inner thoughts

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Q2)	Out of focus behind him is the derelict building
	→ the sense of abandonment → we also see
	a young boy against the wall and
	another on the couch is asleep → is the
	older boy responsible for them? → we connect
	as an audience with the older boy →
	The detail of the background is visually
	striking.

Q2)	mood + atmosphere
	the image is very realistic → the choice of a scene
	photograph as the media meaning the scene is detailed →
	we see the empty bottle, the mud and stones on the ground,
	the abandoned building, the worn chairs, the teens
	tattoos → this is no place for a child, it is a
	concerning scene, a tense atmosphere.

Q5) The location

→ location is on the side of a residential building

→ it decorates what could have been just a concrete block of flats → creates a whimsical sense + provides visual stimulation

The painting is above some trees →

the plants ~~that are~~ ~~shown~~ in the painting appears

as if they are growing from these

trees → the art blends in with its

environment. The sky painted at the top

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<p>(Q5)</p>	<p>of the building matches with the the roof creating an illusion → once again helps the building blend and fit its environment.</p> <p>The man depicted is the looking outwards towards the rest of the city → this leads the eye of the viewer outwards to the view → in this way the painting compliments its environment.</p> <p>The scale</p> <p>The painting is very large → creates this sense of the man being a giant → grabs the attention of the viewer and instills an emotion of awe.</p> <p>In proportion to himself the man is anatomically correct → then illustrating the skill of the artist as even with such a lax of scale he can create a realistic human.</p>

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Q5)	<p>The man's clothes are very loose and baggy → suggesting he does not care about his appearance and moving our focus from him to the plants.</p> <p>Subject matter</p> <p>The choice of a gardener and his plants could be political → a statement about growing your own food and seeing more green— plants in cities.</p> <p>The cactus is an interesting choice → can can survive in harsh environments → probably → perhaps it suggests the hostility of cities the → the tree with fruit suggest fertility → a chance of harvest and to prosper through plants.</p> <p>The man → wearing his baggy clothes → appears ordinary → he gazes out across the city perhaps as a plea for more plants →</p>

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Q5)	sending the message that every day people can make a change for our environment.
Q7)	costume Design for a Balanchine in 1977 Nourisse performed by the Ballet Russe - Leon Bakst
	Techniques:
	This design would not be create made by the designer himself. → it was meant to act as a guide for the costume maker → Bakst had to use the lines to form of the fabric to suggest movement and quality, while using shape to suggest form.
	Bakst also had to consider the silhouette as the design had to be visually striking on stage → he considered the shape of the bodice as the dancer moved and used flowing forms to suggest the

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Q7)	silky fluid quality of the costume.	
	then B&B also needed to consider the	
	building of the costume	
	aesthetics	
	Bacchantes are wild and free followers	
	of the wine god bacchus → B&B chose	
	a wild aesthetic → oranges suggesting	
	life and yellow sunshine both combine in a	
	warm palette to emphasise the wild	
	nature of these characters.	
	The colour palette is also very warm →	
	combined with the short hemlines and	
	flowing nature of the fabric → suggests	

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07)	
<p>a mediterranean vibe to the design, perhaps</p>	
<p>suggesting the the stories roman origins.</p>	
<p>The green of the design, along with the natural-esque pattern of the leaves harbours to the natural elements of the bacchantes and emphasises their free aesthetic → suggesting they are part of nature.</p>	
<p>the Social/cultural/other</p>	
<p>women's clothes were moving away from the restrictive victorian design of corsets and bustles → this influenced the choice of shorter hemlines in the design, showing off more skin.</p>	
<p>women were gaining more power socially → getting jobs, going dancing → living more free lives → the choice of depicting</p>	

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Q7)	The bacchantes → powerful and hedonistic women
	→ would likely be inspired by the rising female empowerment at the time.
	Leon Bakst was a part of the Mir Iskustva movement. → a Russian group of
	artists who created a magazine all about capturing beauty and relaying it to the
	public through art → with the Ballet
	Russes Bakst created extravagant productions
	for the public → to bring beauty to the masses.
	Ballet was becoming more popular →
	Ballet dancers from the Ballet
	Russes were re-inventing and modernizing
	the Ballet → and thus letting Bakst
	truly experiment with his productions.

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Q7)	<p>In Pre-war Europe Paris was a hub of activity and art → by living here Bakst was inspired by many artists that worked around him → the invention of the stitching sewing machine allowed Bakst to create experimental pieces that would only be worn a few times very easily → the steam train also allowed better travel to Paris for all sorts of people.</p>	

- Q9) • The decoration ~~at the top~~
- The painting of the flowers →
very dainty and intricate →
shows off the wealth of the wearer →
a show of all the beautiful flowers and
that they can hire a skilled artist
→ the decoration is also quite feminine.
 - The golden enamel florettes are
reminiscent of a royal crest →

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Q2	
<p>suggest the wealth and power of the wearer.</p>	
<p>Each piece is decorated with white and black enamel causing a lot of contrast.</p>	
<p>→ the base of black suggests class while the white adds dainty detail.</p>	
<p>materials</p>	
<p>Gold illustrates the wearers wealth → that they can own a thing made of a precious metal.</p>	
<p>The enamel allows the wearer ^{designer} to paint the flowers carefully, mixing colours and also allows the intricacy of the smaller details while remaining hardy.</p>	
<p>However both of these materials are rather heavy, meaning the bracelet has a lot of mass to it, and could be uncomfortable to the wearer.</p>	
<p>For AQA</p>	

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02)	the decoration
<p>the inside of the watch is very simpler without decoration. Both because it is hidden and unlikely to be seen but also due to the fact that it makes the watch easier to read.</p>	
<p>Target market.</p>	
<p>The materials used are very expensive suggesting a very wealthy target market</p>	
<p>The intricate feminine details and softness softness of gold, combined with expense mean it is likely not every day wear, and would only be worn for special events.</p>	
<p>The weight of the solid bracelet would be quite high, meaning that wearing it for too long would be highly uncomfortable so it would probably only be</p>	

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Q9)	worn for occasions or evening wear.
Q12)	form:
	The form of the dress is top is very fitting, it compliments the body of the model well and sits close to her.
	There is a bit of mass around the shoulders which makes the wearer appear powerful and balances out the mass in the lower skirt.
	The skirt is made of many little balls and bumps of these elements, giving the appearance of something growing large and numerous, or pebbles, or a collection of snowballs.
	inspiration.
	The laser cut elements appear to be inspired by snowflakes with a hexagonal shape to them and variation among the individual pieces.

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Q12)	The round bulbous skirt is reminiscent of the
	piling of snow on soft surfaces, and or
	bubbles, mimicking these soft found shapes
	in nature.
	There is also this juxtaposition of the
	natural organic shape of the body and
	the soft round skirt to each of the individual
	elements which are very geometric.
	wearability.
	The elements are as joined with flexible
	tubing, allowing the wearer some freedom
	of movement and breathability.
	The laser cut elements may have sharp
	edges, which could poke at or hurt the
	model creating some discomfort.
	The rigid nature of the skirt means that
	the wearer could not sit down without
	crushing it making it not ideal for

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Q12)	everyday wear	
	the dress itself is also transparent material	
	inspiration	
	The way the elements catch light is reminiscent	
	of ice in sunlight - perhaps suggesting ice formation	
	as a source of inspiration.	