

‘Concealed and Revealed.’

What is concealed and what is revealed? The tensions between the two are essential elements in a work of art and design. ‘Concealed’ implies something hidden, accidentally [something lost or forgotten] or deliberately [as in concealed compartment.] ‘Revealed’ implies knowledge gained, as in revelation, a bringing to view or exhibition.

Underlying all work there is an infrastructure which the artist can choose to conceal or reveal, both in the making process or in the outcome. The infrastructure may consist of warp and weft, structural marks, exposed canvas, undisguised joins across a surface. Sometimes what we do not say is more revealing than what we do say. The silence, the gap, the pause, the space, all these are forms of expression.

Task

In response to research on selected artists, you need to plan and execute a photoshoot within your familiar scape exploiting the theme ‘concealed and revealed.’ This initial shoot should be devoid of an actual human figure but may contain echoes. Consider reflections, shadow, obfuscating layers such as water, delicate gauze, smoke and mist. Consider the formal elements; composition [how the eye moves across the picture plane,] the play of light and dark, areas of intense textures, pattern and colour. This shoot may form the basis for a drawing or a painting.

Create a sketchbook documenting your holiday experience whilst reflecting upon the theme.

Make connections between what you do see, visit, experience over the holidays and potential ideas. For example if you are on a beach notice how the water distorts the images below, first hand sketches of the play of light and textures within caves. Consider what the sea offers to the beach in terms of flotsam; collect, sketch driftwood, scraps of rope, sea weed, broken ephemera.

Your sketchbook should be comprised of:

- *Loose, fluid and natural annotation documenting your ideas as they emerge
- *First hand sketches
- *Photographs

* Collaged ephemera

Bring a series of three studies in response to your holiday theme to your first Art lesson in September. Consider media, scale, composition, and, of colour.

To help with the development of your ideas peruse the work of a range of artists. Identify which images inspire you, analyse their work asking of yourself questions such as WHAT? HOW? WHY? Explore similar concepts, techniques and approaches in your own work. Consider: Steve Spazuk's ethereal smoke drawings, Peter Blake's 'White on White' series, Mark Dion's 'Thames Dig' which catalogues what the water concealed. Sue Webster and Tim Noble create fascinating shadow imagery, Rebecca Sexton Larson works with mixed media to reveal evocative, haunting imagery whilst Cas Holmes produces exquisite works with acquired resources. Rembrandt and Caravaggio play with light [chiaroscuro] which is echoed in the painting of Ana Maria Pacheca in order to convey atmosphere and reveal hidden dynamics. Nathan Forde's obscuring of certain facial features, Lesley Ann O'Dell's mystical compositions, Idris Khan's beautiful photography and David Booth's experimental painting.

Present images, analyses and sketches in response to the artists that inspire you and possibly try out some of their ideas, techniques and processes in your own work. If you like something – document it briefly.

Reading List

Two books that you will need to read for your A Level are:

'The Story of Art' by E.H. Gombrich – an easy to read, if very long, rigorous trajectory of Western Art from Cave Art up until the beginning of the 20th Century

'The Shock of the New' by Robert Hughes – a more challenging but fascinating discussion of 20th Century Art which discusses the dramatic social, political and economic changes that have resulted in very exciting art responses/movements/works

We recommend that you start to read *'The Story of Art'*