

What is the Matter with Matter?

Key Stage 4 & 5
Art & Design

2020





Resource One

Model Answers

Answers **Activity 1:**

Answers should be written in full sentences and engage with personal ideas and opinions, for example:

I believe that we should no longer use animal products in order to produce art materials as it is unethical to kill animals in order to create something that is aesthetic (just visual) especially as we now have the technology to create synthetic or man made materials. Therefore, I think that it is a negative to exploit living organisms in order to use their components to make Art as we can use other materials to create similar colours in order create a work of Art.

As an alternate answers might include the ideas that (for example):

- Petrochemicals might be more harmful to the environment and therefore be problematic to be used as synthetic pigment.
- Animals are used in lots of other industries therefore why can they not be used in Art.

Activity 2:

Answers should be written in full sentences and engage with personal ideas and opinions.

Ideas might include:

- A cave painting might be seen as more valuable as it is older then may be perceived as more original (or alternatively less relevant)
- A doodle might be seen as less valuable as it is produced by the subconscious (or alternatively less relevant as it is not planned)



Resource One

Model Answers

- Answers**
- The answer might also touch upon the idea of vandalism (and the value or lack of value) within that.
 - A doodle might be seen as less valuable as it is produced by the subconscious (or alternatively less relevant as it is not planned)
 - The answer might also touch upon the idea of vandalism (and the value or lack of value) within that.

Activity 3:

The answer could look at the evolution of any pigment, the website, <https://gamblincolors.com/mineral-modern-colors/>

Has examples of lots of pigments inspired by minerals.

An example answer might be (how this should be presented with visual examples in either poster or powerpoint format):

Ultramarine was originally formed of lapis lazuli. The semi-precious stone lapis lazuli was ground into an iridescent pigment, sometimes called ultramarine, that seemed to shine when applied to the canvas. The first known use of it as a pigment goes back to 6th and 7th century BCE wall paintings in Bamiyan, Afghanistan, the country where almost all of the lapis lazuli used in art was mined. It became especially popular in Renaissance Europe, often used to accent the robe of the Virgin Mary, the hue simultaneously telegraphing a high price, and a purity of material.



Resource One

Model Answers

Answers

In 1826, a synthetic version of Ultramarine was developed by French chemist Jean-Baptiste Guimet by heating kaolinite, sodium carbonate and sulfur in a kiln to create a pigment which is chemically identical to lapis lazuli, but even more vivid in colour. In order to differentiate it from its mineral counterpart, it was called French Ultramarine. Due to its affordability and effectiveness as a lapis lazuli alternative, French Ultramarine quickly became more prevalent than the original mineral pigment and is now considered an essential colour in an artist's palette. Genuine lapis lazuli paints are still procured, but they are not longer labelled Ultramarine. Compared with the synthetic pigment, lapis lazuli is a more muted colour, and it is weaker in coverage and tinting strength.

As taken from: <https://hyperallergic.com/315564/lapis-lazuli-a-blue-more-precious-than-gold/>

<https://www.jacksonsart.com/blog/2019/11/05/the-story-of-ultramarine-blue-and-french-ultramarine/>



Resource Two

Model Answers

Answers

Activity 1:

This answer should include a notion that the masses are interested in kitsch (according to Greenberg) and therefore the artists artist is an elitism which demonstrates an understanding to just a few within the avant-garde.

Activity 2:

This answer should demonstrate the individuals opinion as to whether they agree with the elite categories of Greenberg or not.

For example, do they believe that art should be accessible to all?

I believe that the best artists are artists that engage as many people as possible and therefore I disagree with Clement Greenbergs statement that 'the best artists are artists artists.' I don't believe that you should have to have an education in the arts in order to engage in art and therefore I believe that the best artists create art for all which might include art that is more direct and less abstract as described by Greenberg.

Activity 3:

This answer should reference the notion that the avant-garde often is inspired by or self-references the medium in its making.

For example: *The cubist work by Picasso's work Weeping Woman (1937) breaks down the picture plain by depicting a woman at impossible angles. The portrait both shows the front view and side view in the same image and therefore is not directly representational and therefore is not trying to depict anything outside itself.*



Resource Two

Model Answers

Answers

Activity 4:

Mind map for 'High art' might include;

Oil paintings, bronze sculptures, poetry, classical literature, classical music

Mind map for 'Low art' might include;

Cartoons, posters, TV shows, movies, Pop music

Activity 5:

This answer should demonstrate the different environments where you might encounter the 'high art and low art.'

For example,

Low Art might be more readily encountered within everyday settings such as magazines, television, comics.

High Art by comparison is more likely to be present within the institutional setting of museums or theatres.

Additionally, it is interesting to consider how the internet or social media might challenge this (remember that Greenberg wrote the essay in 1939) as most major galleries now engage audiences through social media which is a much more everyday setting.



Resource Three

Model Answers

Answers **Activity 1:**

Answers should be written in full sentences and engage with personal ideas and opinions on the fountain, for example:

- The colour (how this might relate to classical sculpture)
- Material (Porcelain how this might relate to other types of art like ceramics)
- How the work sits on a plinth and is therefore raised as Art.
- How the value of the object is transformed to be accepting as Art by applying a signature, however as the signature was unknown it was recognised as of enough value to be accepted into the exhibition

The answer should importantly reference personal opinions about the work backed up with reasoning.

Activity 2:

Answers should be written in full sentences and engage with personal ideas, for example:

If I was on the admission panel for the Independent Artists Society I would not have admitted 'Fountain' as I do not believe that a work from the unknown artist 'R. Mutt' should be allowed without knowing their other work. (This answer would indicate the importance of the canon of art)

Other factors or opinions that might be discussed in answers might be:

- How buying an object is not Art (Art should be made or adapted) so the sculpture would be rejected on that basis
- How anything that is labelled as Art (no matter the profile of the artist) should be considered for exhibition...



Resource Three

Model Answers

Answers

Activity 3:

This answer should include a consideration of different objects, their placement and a reflection on how the title could reveal or conceal something different about the object:

For example,

- A cheese grater could be renamed to 'torture chamber' or something to indicate that it could be seen as a violent object

Further ideas can be found at

<https://www.artsy.net/article/artsy-editorial-toilet-roomful-kittens-work-art>

The photographs should take the object out of its original context in order to really focus on the object.

Other websites for inspiration:

<https://www.tate.org.uk/art/art-terms/f/found-object>

<https://www.tate.org.uk/art/art-terms/a/appropriation>

<https://www.tate.org.uk/art/art-terms/a/assemblage>

Activity 4:

The object chosen should be everyday, it might be an empty carton or box, wrapper or seemingly unimportant object, there are some famous examples below in different mediums:



Image: Lisa Milroy, light bulbs, 1988

(<https://www.tate.org.uk/art/artworks/milroy-light-bulbs-t05217>)



Resource Three

Model Answers

Answers

Activity 4:

Claes Oldenburg - Hamburgers made from plaster and enamel paint

Image: Two Cheeseburgers with everything, Claes Oldenburg, 1962 (<https://www.moma.org/collection/works/81183>)

Jim Dine - Five blade saw drawing using graphite, charcoal and crayon on paper

Image: Untitled (five saw blade) Jim Dine, 1973 (<https://www.moma.org/collection/works/37124>)





Resource Four

Model Answers

Answers

Activity 1:

The answer should investigate the work of either Joseph Cornell, Meret Oppenheim or the sculptures of Salvador Dali.

The answer should include the following information (for example):

Meret Oppenheim has used different types of everyday objects in her sculptures for example, shoes. The shoes are fused together in her work 'the couple' in 1956, taking two objects and placing them together to make one object, reflecting on the idea of a couple, which is then echoed by the title. Moreover, Oppenheim places shoes upside down in the sculpture 'the nurse maid' in 1936, tying the objects together and placing them on a tray like you might find a roast chicken, the title for this work might not have a direct obvious connection to the objects however the juxtaposition of objects and title serve to showcase how surrealism taps into the subconscious,

Activity 2:

For this answer any material juxtaposition is possible:

- Taking something hard (like a rock, plate, glass) and wrap it with something soft like fur or felt or fabric, importantly the title should reflect on how changing the material might add another dimension to the work.
- Taking something hard and setting it in plaster or PVA glue so that is no longer tactile.

Activity 3:

- This activity importantly should show a reflective approach to personal objects and a sensitivity to their assemblage within the shadow box.

Resource Four

Model Answers

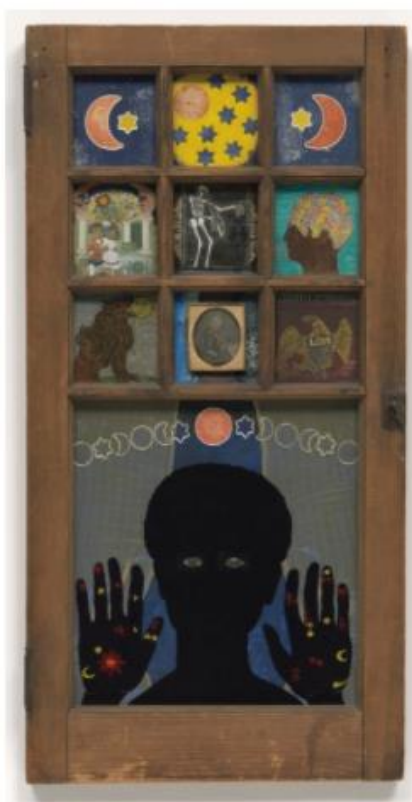
Answers **Activity 3:**

The written component of the answer should be reflective (for example):

The objects when arranged in the shadow box become **autobiographical** revealing parts of my personality by including images that show issues that I am interested in. For example the object ... demonstrates my interest in ...

Other shadow box examples:

Betye Saar



Black Girls' Window by Betye Saar 1969

(https://www.moma.org/collection/works/167631?artist_id=5102&page=1&sov_referrer=artist & <https://www.moma.org/artists/5102>)



Resource Five

Model Answers

Answers **Activity 1:**

This answer should acknowledge preconceptions and how they might be challenged – particularly in relation to gender.

One might assume that concrete would be used in more masculine works by male artists as concrete is a materials used within the construction industry, on the other hand one might assume that lipstick is used by female artists and make up is usually marketed towards women and therefore perhaps this material might be seen as more feminine.

The following examples show how different artists have approached the mediums (and might challenge preconceptions):

Fabrice Hyber's 1M3 de beauté (One Cubic Meter of Beauty)
(330 pounds of YSL lipstick)

Image: *1M3 de beauté* (One Cubic Meter of Beauty) by Fabrice Hyber, 2012, (<https://thebeautygypsy.com/what-does-330-pounds-of-ysl-lipstick-look-like/>)





Resource Five

Model Answers

Answers **Activity 1:**

Rachel Whiteread uses materials such as concrete and plaster (often associated with building) in order to create subtle works such as torso (whereby she takes a negative cast of a hot water bottle).

'Untitled / Torso' by Rachel Whiteread, 1992/5
(<http://www.arcstreet.com/2017/09/rachel-whiteread-is-open-at-tate-britain.html>)

Activity 2:

This answer should demonstrate a visual analysis on the work 'lick and lather' reflecting with purpose on the use of food and soap in the work. The answer should be written in full sentences and write specifically about the objectification of women for use as sexual objects or commodities or as workers (cleaners and the domestic labour involved) The answer should also challenge the notion of body proportions that referenced by the 7 heads in the work.

Activity 3:

This answer should be a personal reflection on the use of materials, for example, considering that where a material comes from doesn't matter as it is what the artist does with it that is important.





Resource Six

Model Answers

Answers **Activity 1:**

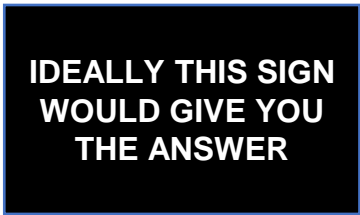
This answer should showcase a practical outcome that demonstrates a clear image that has a clear label that denies its existence.

Activity 2:

This answer could be made on photoshop, powerpoint or any other software that allows for the font and background to be altered.

The text should indicate a promise or ideal but not as a direct copy of Prouvost's work.

For example:



**IDEALLY THIS SIGN
WOULD GIVE YOU
THE ANSWER**

(However you could use a different background, font in order to create your own composition)

The text step would be to consider where you might put this poster in order to engage your audience, how might the sign be considered differently in different placements?

Activity 3:

This answer should be written in full sentences and demonstrate a personal understanding of Joseph Kosuth's work 'one and three chairs.'

This answer is an extension to resource 3 activity 1 & 2, and should similarly explain how a readymade or found object can be accepted into the art canon. This answer should be an extension on activity 3 however there should be a more developed understanding of how different versions (language definition, photographs and objects) work together as signified and signifiers to create signs.

Final Reflection Activity Further Guidance



Final reflection:

Think about the practical art work you are making in Art for your course and challenge preconception and assumptions as investigating through this resource pack.

Think about how you can develop your Artistic practice by using objects or materials in different or unusual ways, especially considering how certain objects might carry a certain value. Moreover, consider combining different materials to subvert what we think we know about objects, this is a crucial way to experiment linking with assessment objective AO3.

Furthermore, think about how you present your work whether this utilises text to engage the audience or how you might use titles to add new meaning to your works in order to develop the work further, crucially linking to AO4.

Finally, beyond considering materials in your own practice you can also consider the meanings in the Artworks that you are analysing both in your coursework but also when you encounter art in galleries and museums (AO1).



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