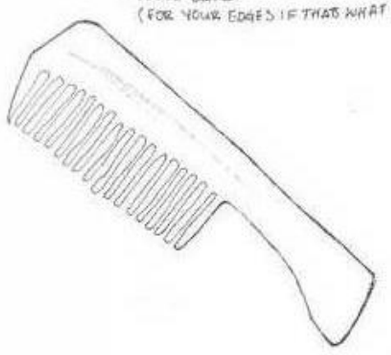
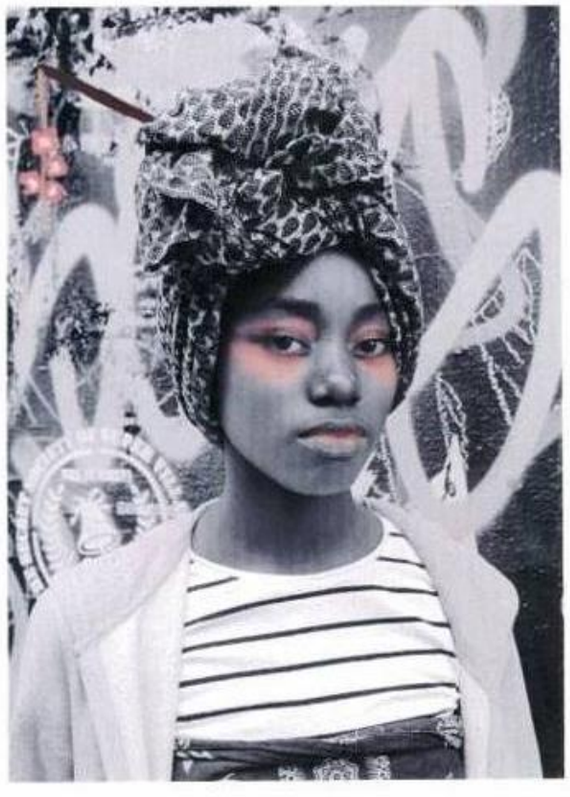
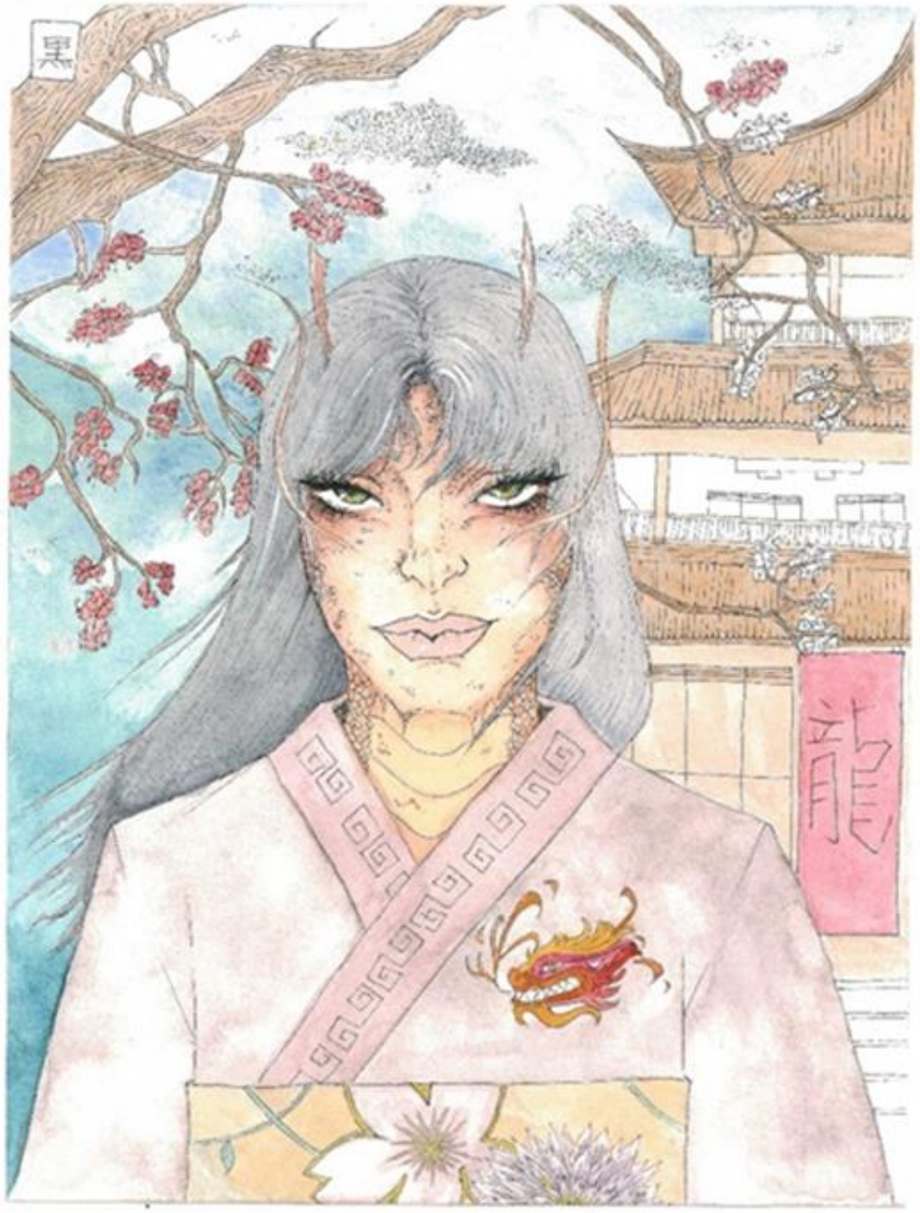
G.C.S.E coursework Level 9

ESSENTIALS FOR HAIR MAINTENANCE:

- HEAD SCARF OF YOUR CHOICE
  (SILK IS BEST BUT ANYTHING WILL DO)
- GEL
  (TO KEEP YOUR HAIR SLEEK & TIDY)
- WIDE TOOTH COMB
  (BECAUSE NARROW COMBS HURT AND CAUSE YOUR HAIR TO KNOT AND TANGLE)
- STIFF BRISTLE BRUSH
- TOOTH BRUSH
  (FOR YOUR EDGES IF THAT WHAT YOU DO)






黒
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Ellen Gallagher By Khamin Calliste Black

Ellen Gallagher has a particular interest in the adverts found in black focused publications such as ebony and sepia Her artworks made in response to these consist of repetitively changing images from magazines aimed at black people such as her well known piece 'Afrylic' which was created in 2004 and is a play on the words 'Africa' and 'acrylic'.

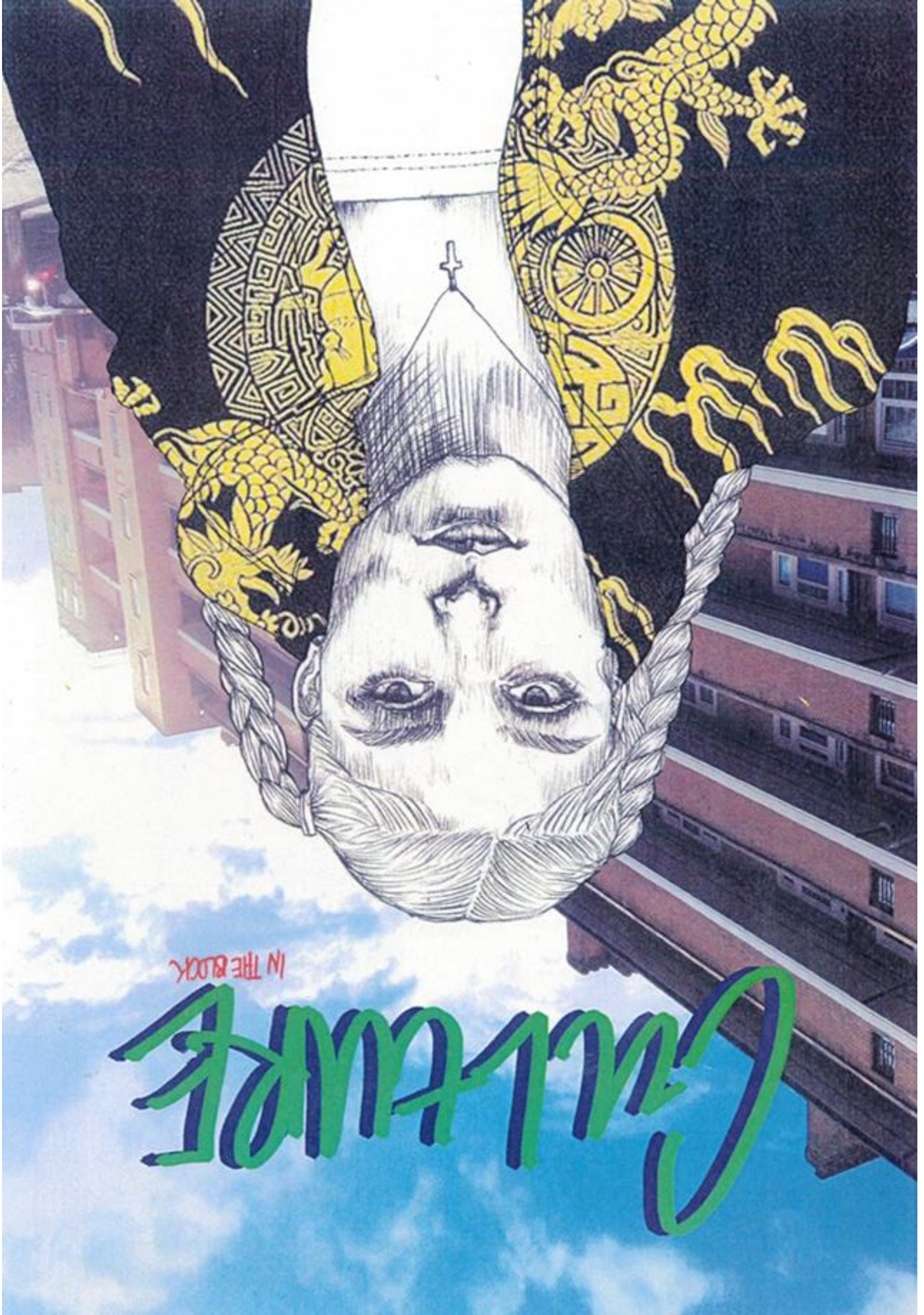
In this work Gallagher presents a page of 16 African women (some of which have been repeatedly used) where she carved out their eyes which is a way of changing their identity and dehumanising them. The pieces feature the women in black and white with large futuristic updos in different shades of yellow made out of gold leaf, coconut oil and plasticine that has been cut, rolled and layered. This symbolises actual methods carried out to style hair in the real world such as getting a haircut, curling your hair and getting it layered. Gallagher uses shapes such are rectangles, triangles and circles to create the uniquely bold hairstyles. Many of the women within the piece possess styles that cover their eyes, the whole or majority of their face. The use of coconut oil in her pieces is significant as it is a product mainly used by black people to moisturize and strengthen their hair. This piece is one part of a 60-piece parody to the magazines towards black women that implied 'better' alternatives to their current appearances.

Ellen Gallagher's works are often race related, and through the way she addresses issues of aesthetics such as hair and skin tone, we see her touch on much deeper issues of discrimination. We see this in works such as 'Oh! *Susanna* (1993). Here we see her Gallagher use a magazine ad and deface the written section with cartoon like paintings of circular structures and sausage shapes that every now and then coalesce into comic faces comprised of goggle eyes and a grinning mouth. These cartoonish forms symbolise the effects achieved when using the "black face" make-up used in black and white minstrel shows to transform white faces into caricatures of black ones. This process is reversed in the image above when the black face is whitened using irregular shapes carved into an African face, highlighting the facial structure.

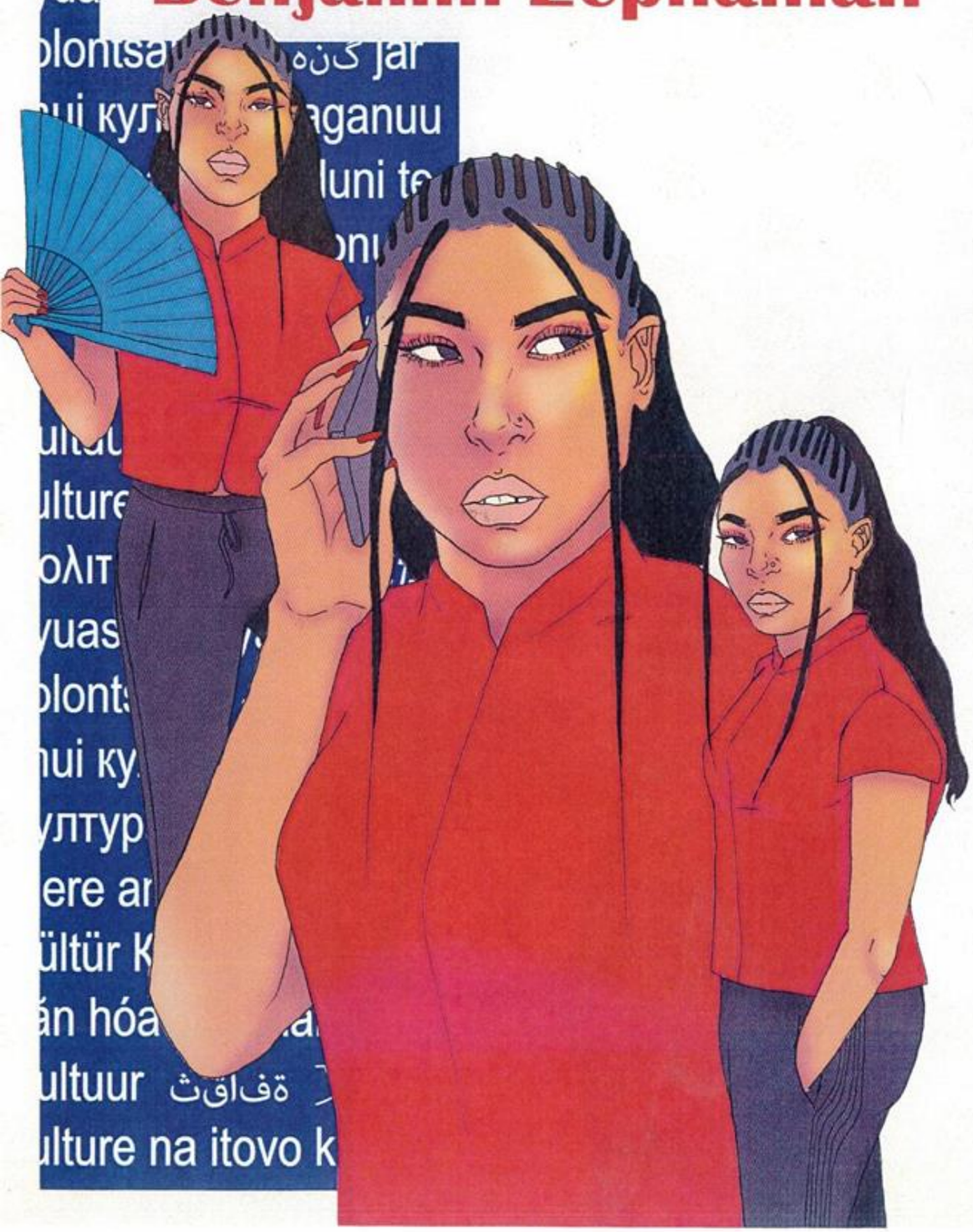
By almost creating a reverse black face effect, it allows the audience to understand and have empathy towards the black women who are often targeted by these magazines and symbolises the 'average' white aesthetic being reflected upon many black women in such publications which results in the white washing of black culture and their natural appearance.

Gallagher often uses symbols and codes within her artwork and repeatedly uses characters from Black minstrel shows such as one of the main characters known as 'Pegleg'. These characters were often used to entertain white audience and played to their cultural stereotypes.

Gallagher uses the imagery provided in many publications focused on black women and alters them to restore the original culture or aesthetic known to black people to the images as they have been in some cases somewhat 'White Washed'. Through her practice, Gallagher addresses complex political and social issues, using humour as a way in to these difficult discussions. She incorporates many elements into her works and often chooses them due to their cultural connotations for example her use of products such as coconut oil, and her links to various cultural phenomenon.


Cullville
IN THE BLOOD

-The British -
Benjamin Zephaniah



Take some Picts, Celts and Silures
And let them settle,
Then overrun them with Roman conquerors.

Remove the Romans after approximately 400 years
Add lots of Norman French to some
Angles, Saxons, Jutes and Vikings, then stir vigorously.

Mix some hot Chileans, cool Jamaicans, Dominicans,
Trinidadians and Bajans with some Ethiopians, Chinese,Vietnamese and Sudanese.

Then take a blend of Somalians, Sri Lankans, Nigerians
And Pakistanis,
Combine with some Guyanese
And turn up the heat.

Sprinkle some fresh Indians, Malaysians, Bosnians,
Iraqis and Bangladeshis together with some
Afghans, Spanish, Turkish, Kurdish, Japanese
And Palestinians
Then add to the melting pot.

Leave the ingredients to simmer.

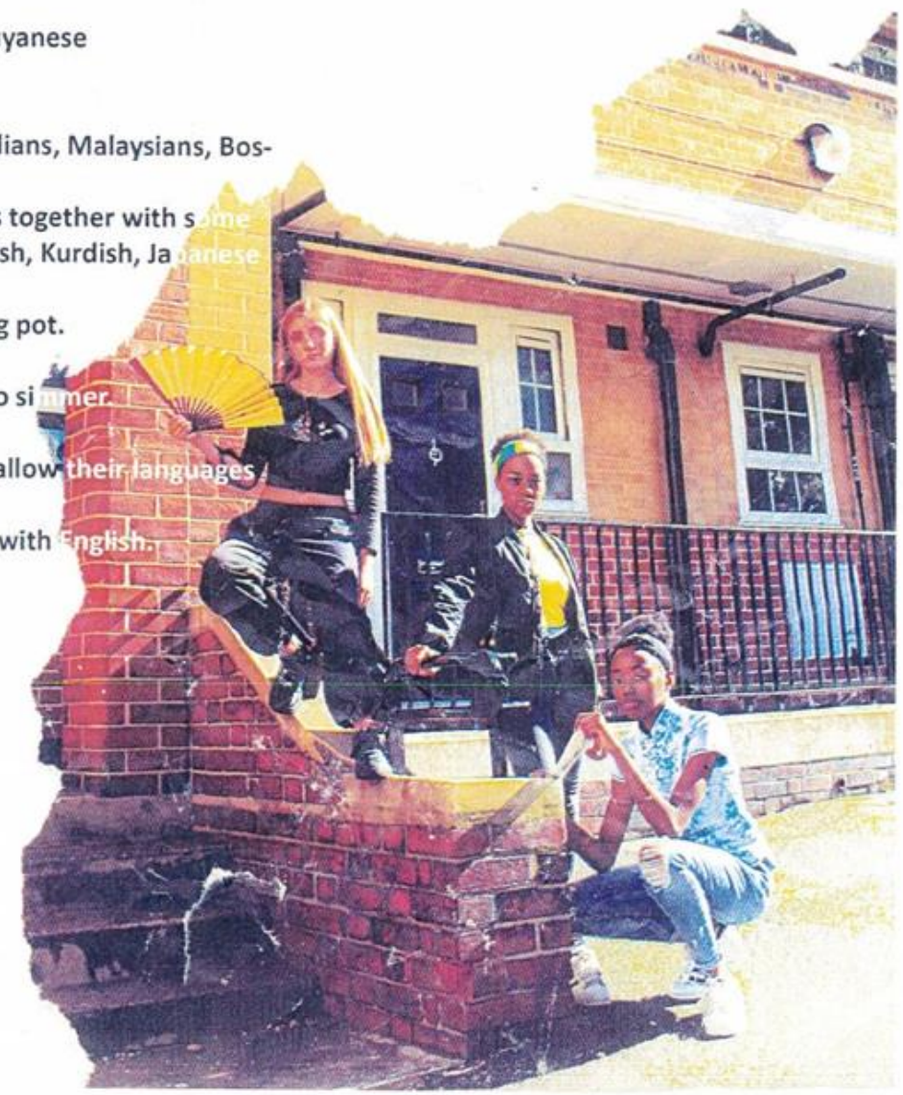
As they mix and blend allow their languages to flourish
Binding them together with English.

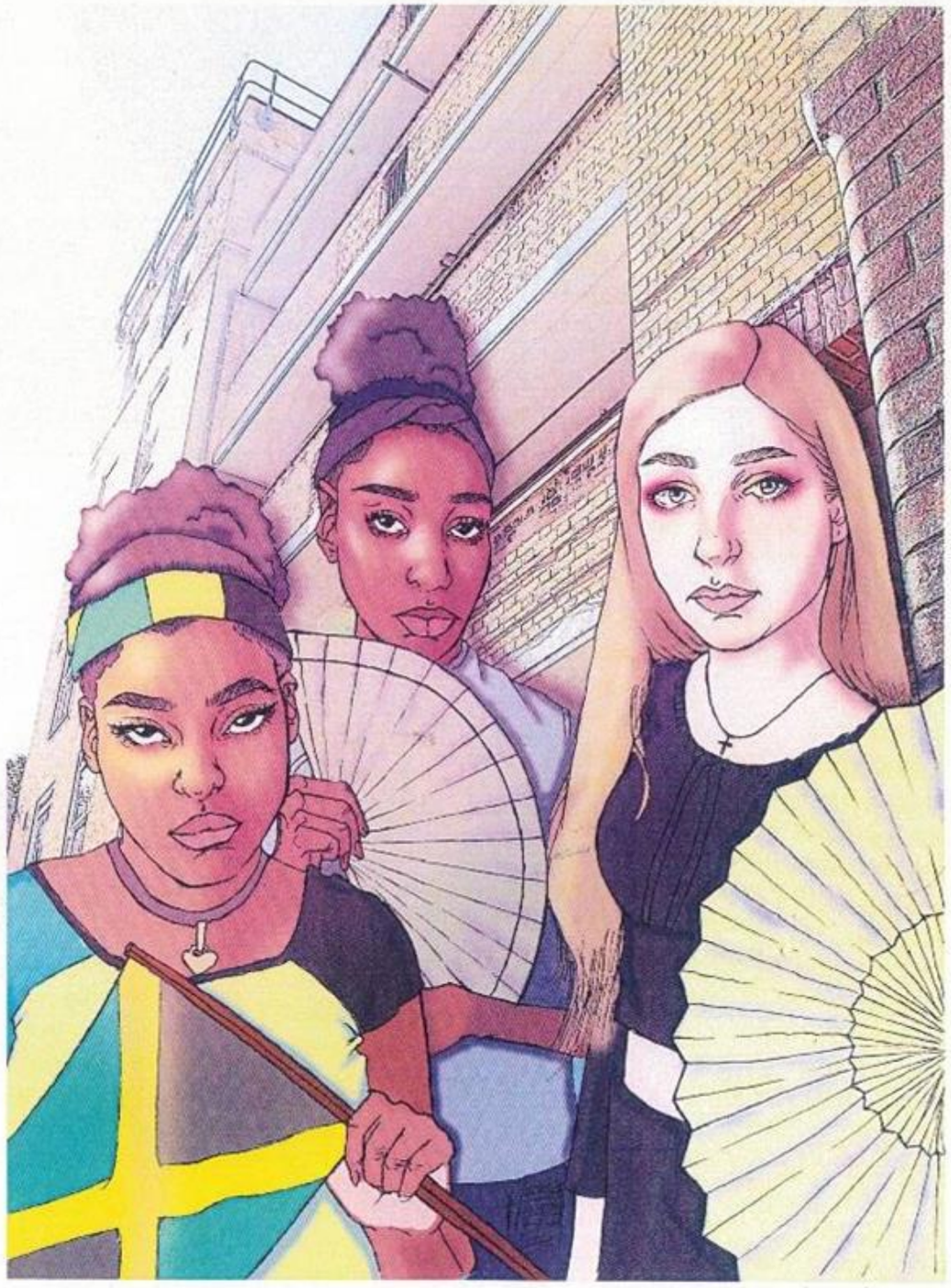
Allow time to be cool.

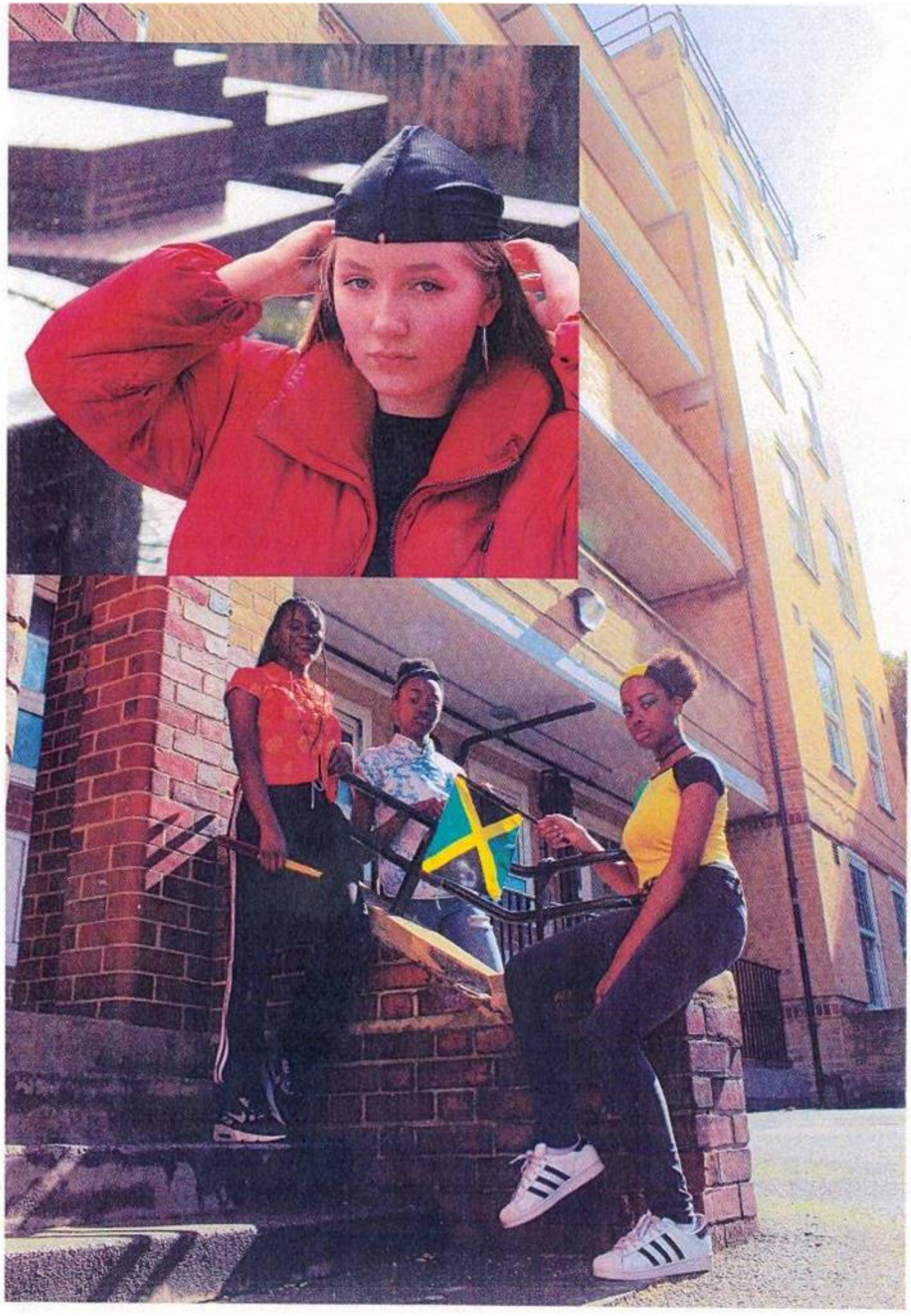
Add some unity, understanding, and respect for the future,
Serve with justice
And enjoy.

Note: All the ingredients are equally important. Treating one ingredient better than another will leave a bitter unpleasant taste.

Warning: An unequal spread of justice will damage the people and cause pain. Give justice and equality to all.

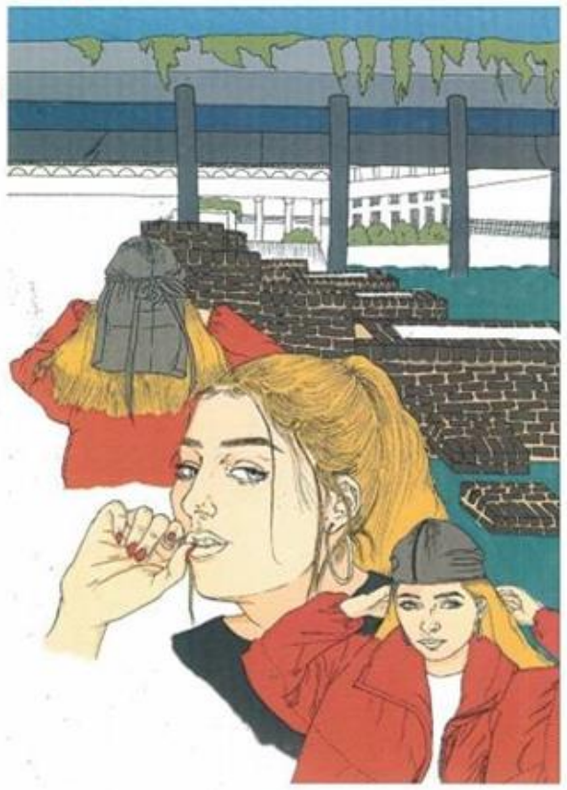


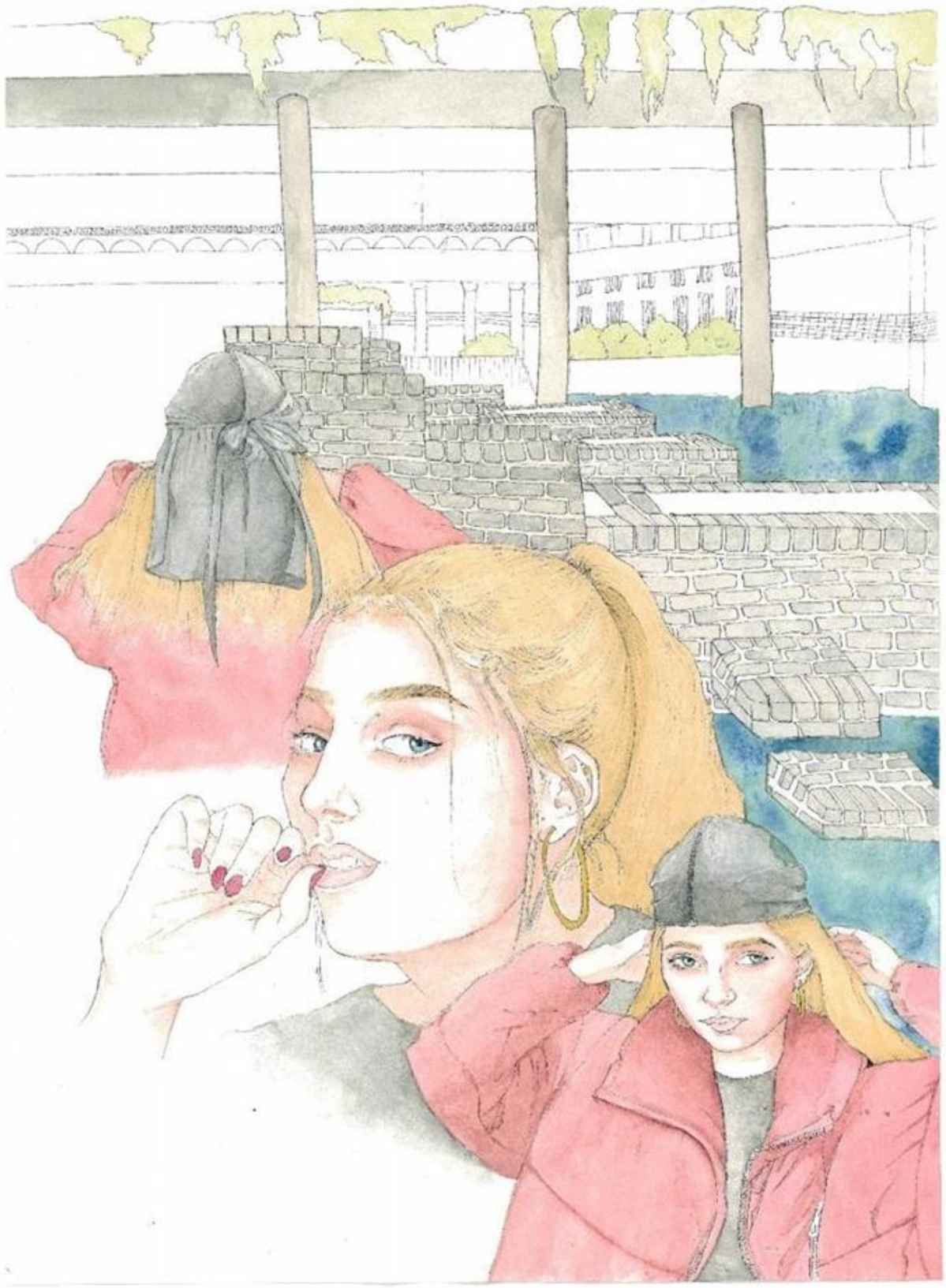


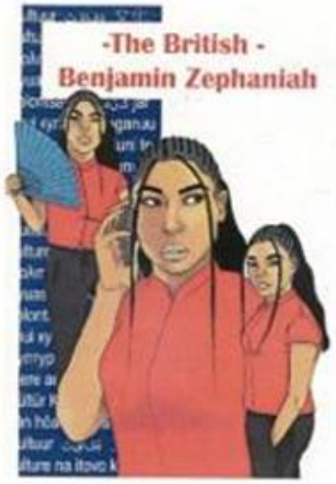


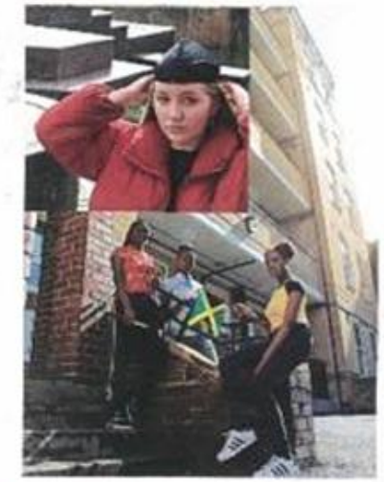
CULTURAL APPROPRIATION

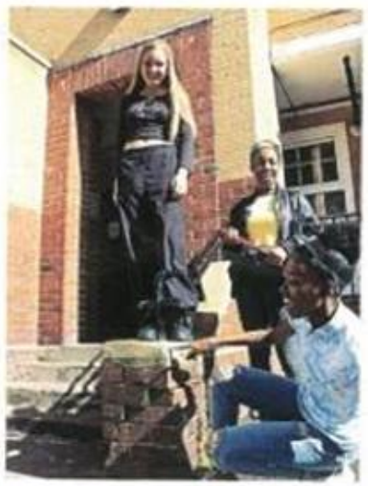
'The adaptation or use of the elements of one culture by members if another culture' this usually happens to minority groups by dominant cultures without consent of those from said culture. This is also known as misappropriation or violating the intellectual property rights of others.

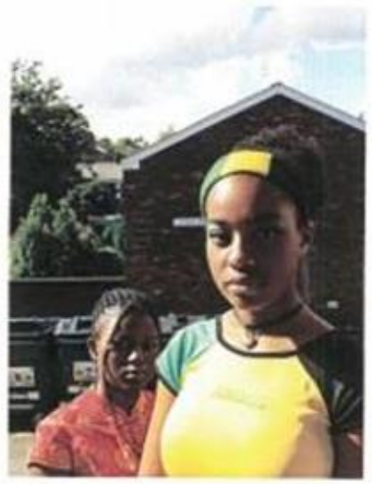


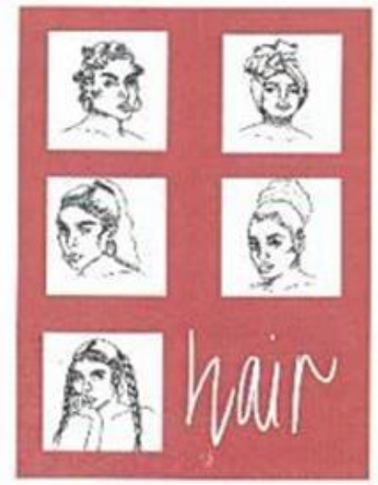



-The British -
Benjamin Zephaniah





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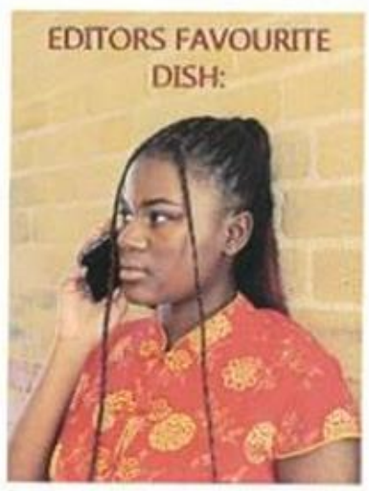
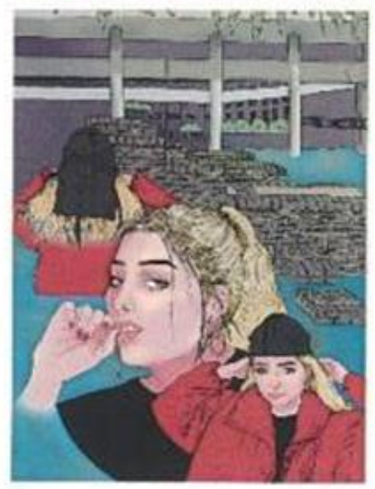
Products


EDITORS FAVOURITE
DISH:

Andy Duong



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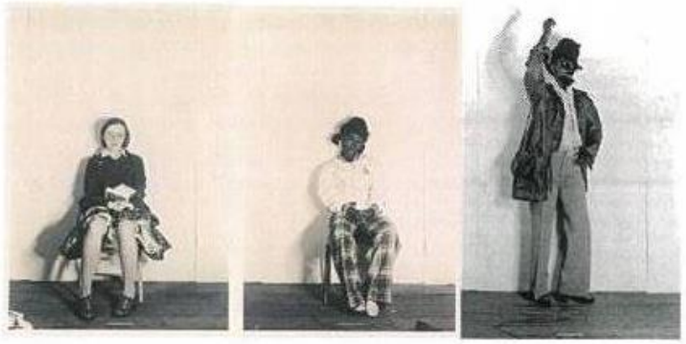
Cindy Sherman Isobel Costello

Cindy Sherman is an American photographer who works on conceptual portraits of herself, in these photos her face will be altered by makeup and costumes. Sherman has produces her work in series, where the imagery has a common theme and style. Sherman's works alone to produce these images and is responsible for every element of her practice, from designing the costumes to setting up the camera to being the model. She works alone in her studio to give her images a DIY aesthetic.

A common trope in her work is going to the extremes to transform herself into her characters. Her various personas differ so much that it can be hard to recognise that it's the same model when first observing these images. This idea is heavily present in some of her earlier work, such as her series "Bus Riders" in which she dresses herself to look like the people you view on buses.



To truly capture the variety of people, she couldn't merely wear different clothes, she had to adopt wigs, painting her skin and model their posture. The photographs are all shot in black and white against her studio wall. The positioning of the model is used to portray the motives of characters, some being more reserved with their legs crossed. On the other side of the spectrum, there are more visibly open characters, who's stance tends to present them with broad shoulders and pushed out chest. An example of this is the male image she adopted on the right, who feels like a bigger character purely through the raised arm position.

Sherman continues to work in black and white for her next project titled *'Untitled Film Stills'* 1977- 80 In these work Sherman creates a scene that could be part of a film, without portraying any particular meaning or plot to it. She uses cinematic devices in order to create suspense and a sense of narrative within these images.

If we look at the framing of these images we can see the face of the model is what we are naturally drawn to, as it is the main focus of the photos. This is due to the intense expressions of each model. The use of lighting highlights the face allowing it to stand out, even if it's merely an image reflected in a mirror, such as the far right image. This focal point is important to the image, because if they were simply blank expressions, they would lack the sense of plot that is otherwise highly present within this series. There is an added level of intensity due to the intense gaze that is casted beyond the camera, we can see there is clearly a point of focus, however we are unaware or what it is. This aspect creates questions for people viewing the art work. What are they looking at? What is beyond the camera lenses? Are they looking for something in particular?

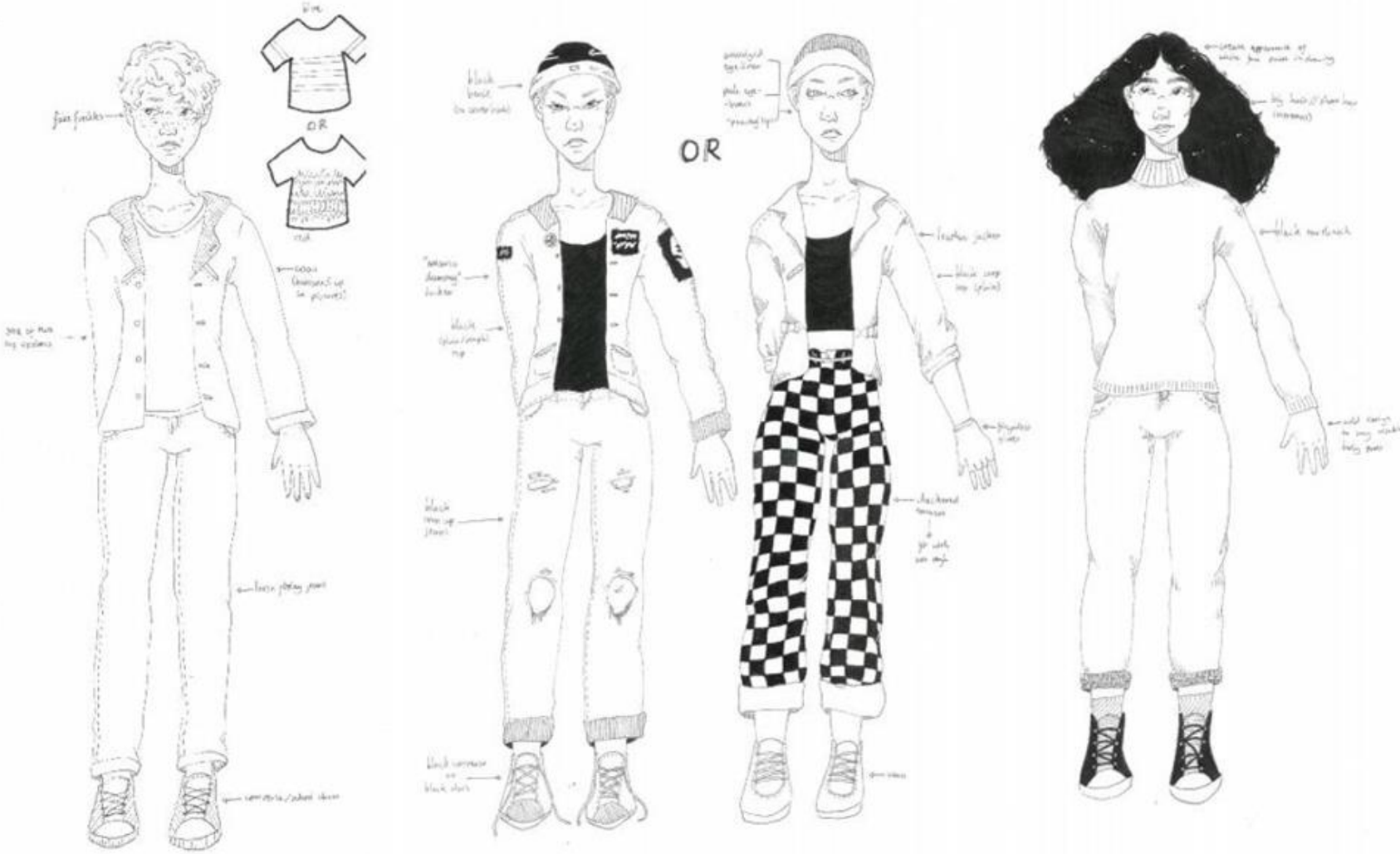
Although not defined as a feminist, it is possible to analyse Sherman's work through a feminist perspective. Her untitled film stills example could be critique of women's roles in Hollywood cinema. This is due to the fact that women are often highly sexualised within Hollywood and other media. It is this intense sexualisation and she attempts to drift from, due to the fact woman should be perceived as more than just sexual objects. This is not to say that woman shouldn't be able to express their sexuality, but just to show that there is more to each individual. In certain aspects of female photography, it appears the camera is very male dominated, however as a female Cindy shows women how they are in a simpler sense. Sherman continues to explore women's roles in society through other works such as her centrefold series and then later her high contrast colour imagery that looks at female stereotypes in contemporary American society. This project explores the beauty and diversity of woman. To do this she transforms herself into such a large variety of characters, who all appear to come from different backgrounds and have different stories. In these photos she uses heavy makeup and stylized clothing and exaggerated hairdos to develop a range of traditional female stereotypes. This intense "cakey" image highly contrasts with what she describes as her "aged hands" which she incorporates into each scene.

These works have a garish look, to the extent where her models are almost imitating clowns, as they are shown facing the struggles of the beauty standards I previously mentioned. Her intense backdrops are made manually, but when finalizing her imagery she digitally edits the photos so this take away any leftover realism from her subjects faces. To do this she intensifies and exaggerates the woman's features, almost giving them a cartoonish expression.

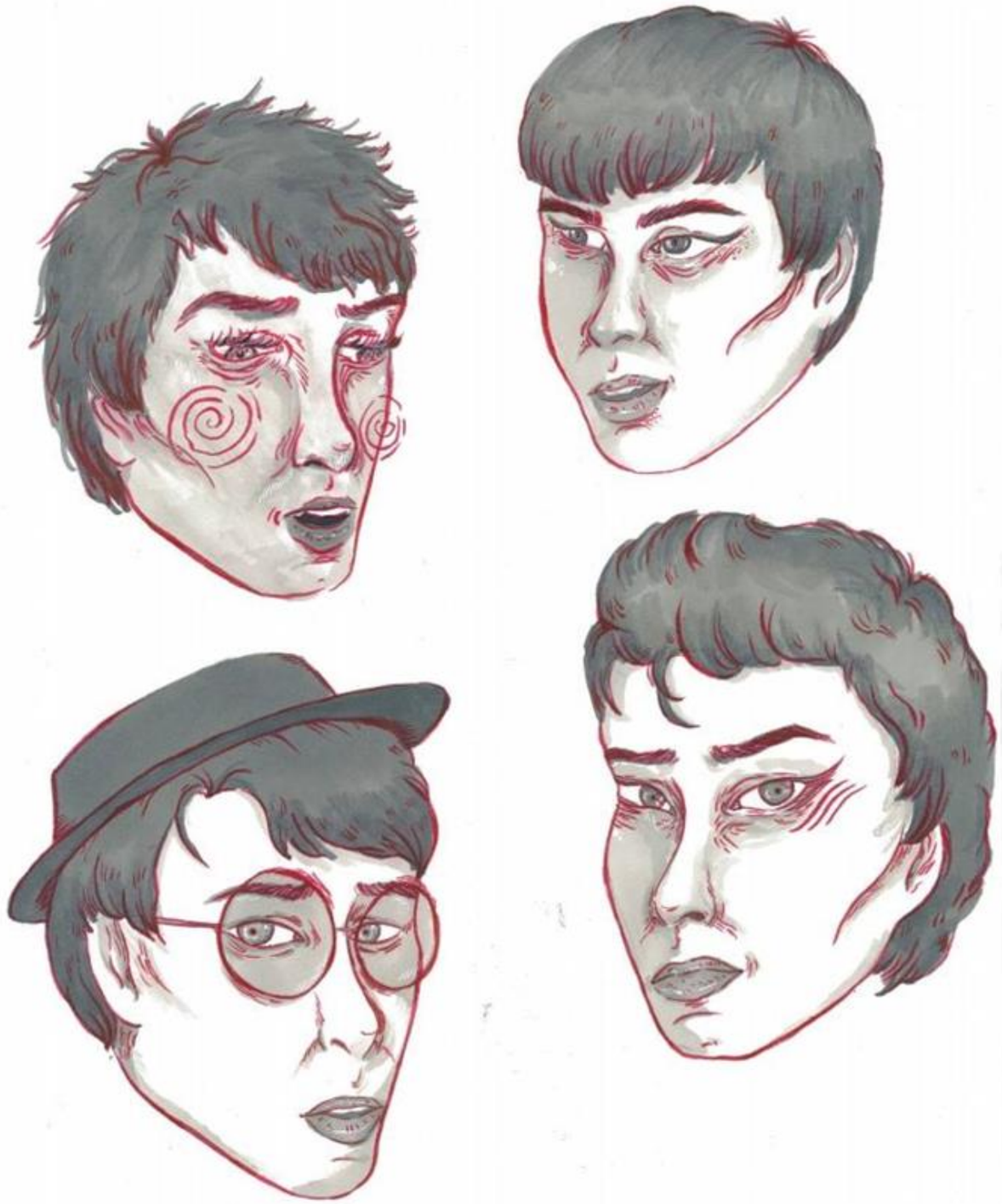
To summarise her artwork, she uses photography to create characters and stories out of nothing. These images give the sense of personalities that vary wildly, despite the reality that they're all the same person. An underline message that could be noted from this is our nature to judge people purely on their stance or clothing. The personality that bursts out of her images is an incredibly powerful tool for her creations.

FIRE EXIT

FIRE EXIT


OR
OR

YOU STOLE IT
RIDDLE OF THE MODEL
UP
Girls
BEAUTIFUL SEA
SING STREET
TO FIND
YOU
DRIVE IT LIKE
Brown
SHOES



EAMON

POP!
ART
Conor
Cosmo
Sing Street

A
BEAUTIFUL
SEA

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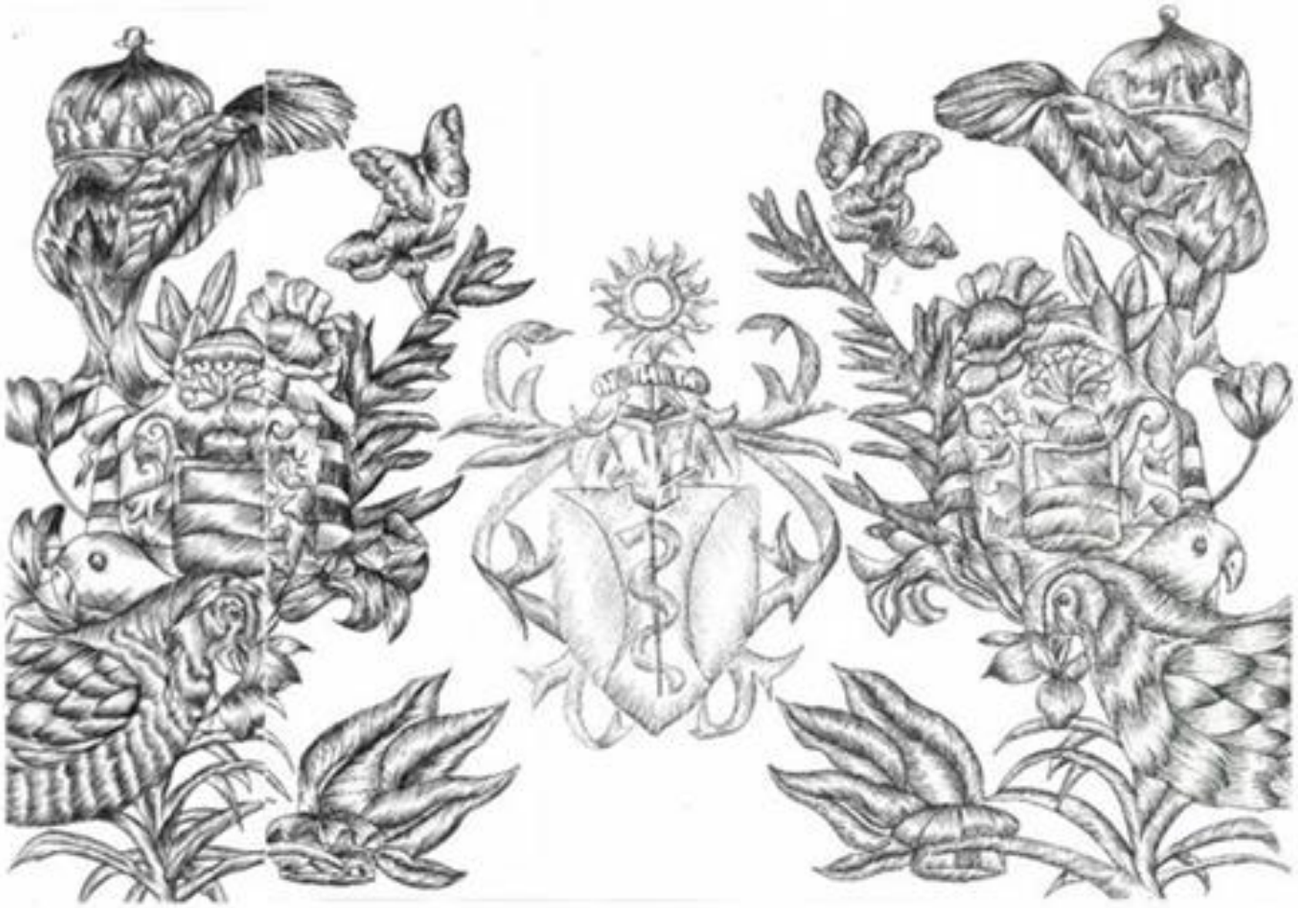


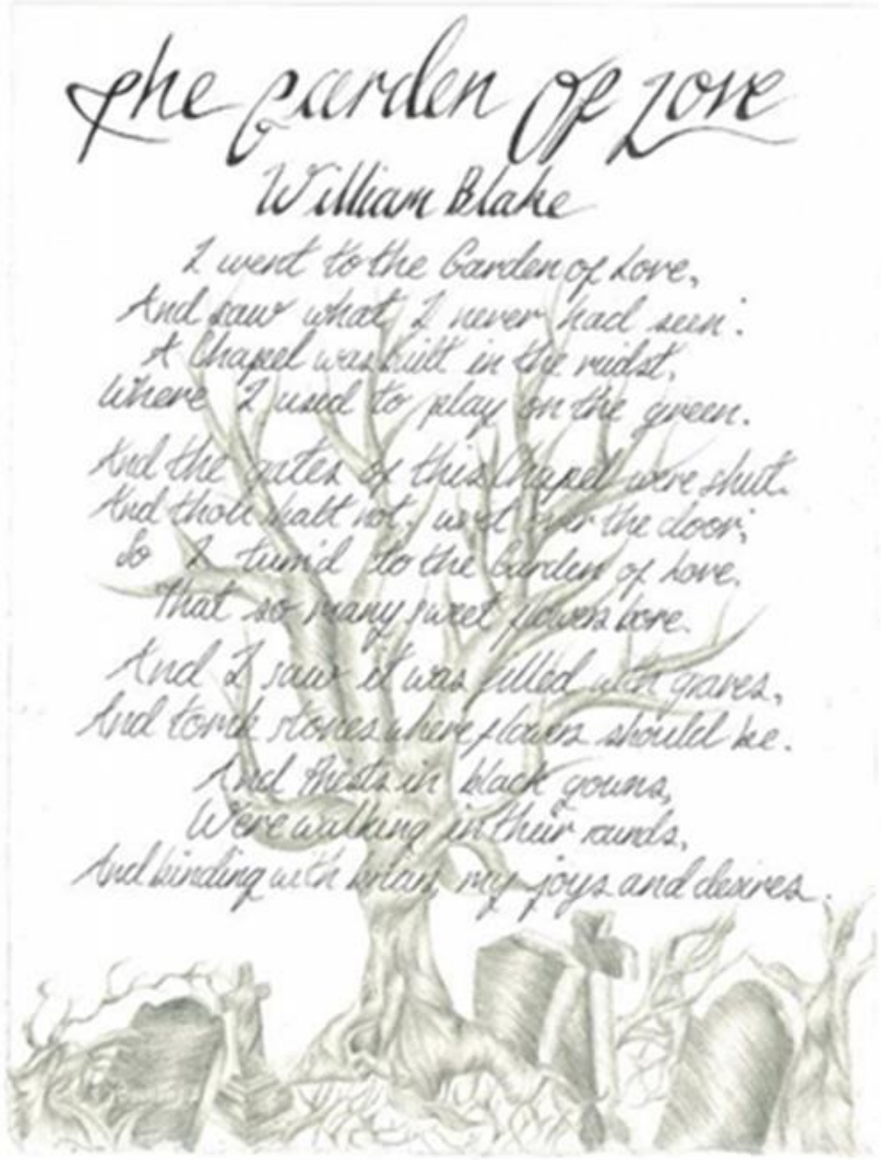
The Garden Of Love

William Blake

I went to the Garden of Love,
And saw what I never had seen:
A Chapel was built in the midst,
Where I used to play on the green.

And the gates of this Chapel were shut,
And thou shalt not, writ over the door;
So I turn'd to the Garden of love,
That so many sweet flowers bore.

And I saw it was filled with graves,
And tombe stones where flowers should be.
And priests in black gowns,
Were walking in their rounds,
And binding with briars, my joys and desires.

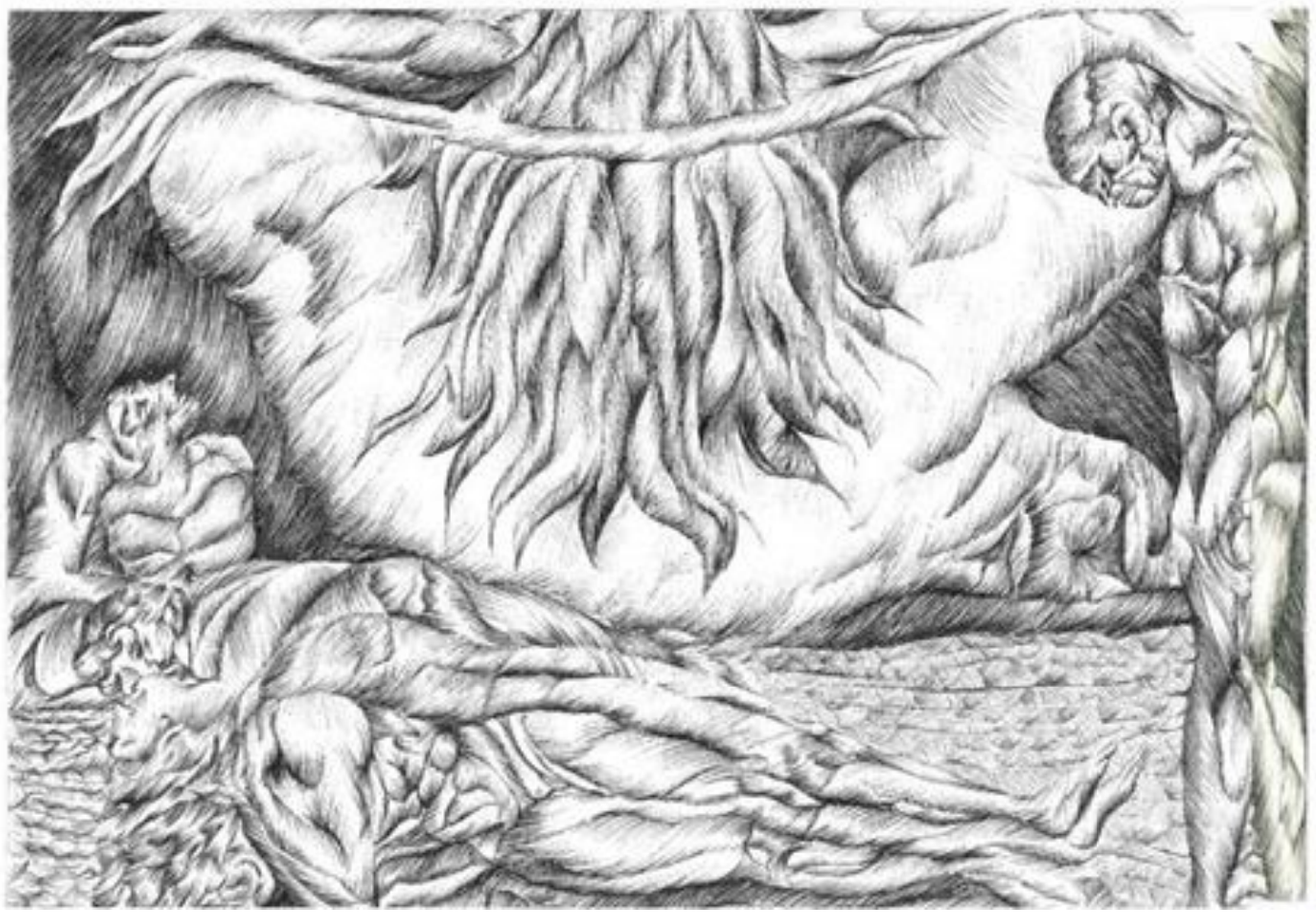


"The Ancient of Days"

Throughout the years of Blake's progression as an artist, immersing himself in Michelangelo and Raphael at the Royal Academy of Arts, he uncovered his passion for depicting his poetry into visual arts, creating refined works, such as the famous 'Ancient of Days', based on one of the mystical visions Blake claimed to have had when he was four years old, in a range of mediums including etchings, print work and paintings. The invasive golden tones amongst muted shades of grey represent the God Urizen measuring out the material world; another critique of society and religious impact. Contrast of the soft, rounded orange tones compared with the striking and harsh yellow lines visualise the destructive nature of conforming to religious routine, and the underlying message that nothing is what it seems.

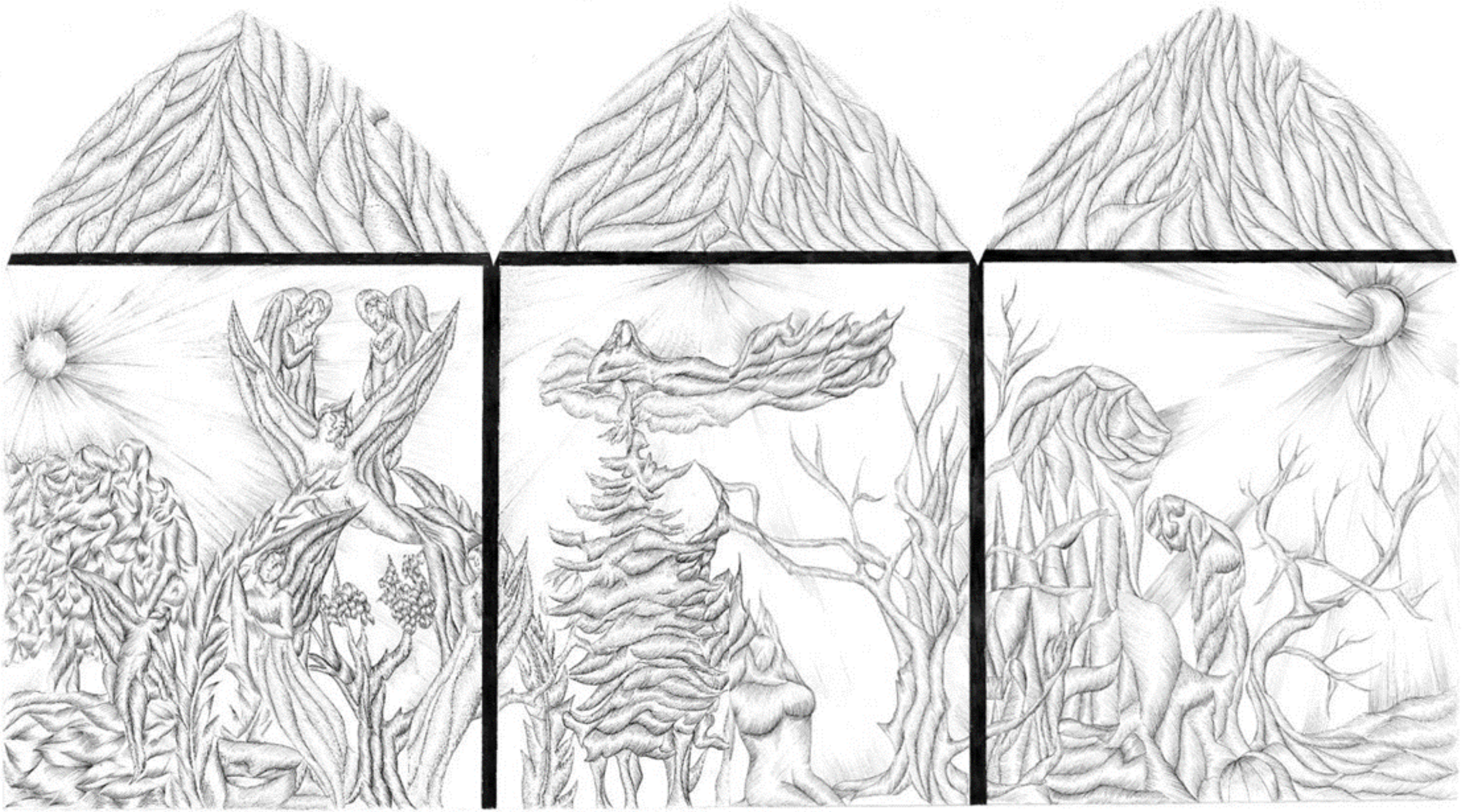
Perhaps Blake was not the greatest influencer of the Romantic Era, yet come the 21st century, art culture has been redefined by his controversially brave creations.

Reflecting the questions provoked by Blake, my triptych- styled outcome signifies unfulfilled promises regarding religion, based on the Blake poem 'The Garden of Love'. From the contrast of a divine dream of angels, progressing to the harsh decaying reality that Blake poses of the 'shut' of the Chapel halting his 'joys and desires', the illustrative nature allows this disheartening feeling to be visually explored. Unlike the majority of Blake's creations, I decided to present my outcome in monotones, in order to let the detailed illustration attract the eye rather than overpowering colours taking the lead. I believe that it successfully outlines the compelling, yet surrealistic effect that religion, or religious doubt, has on our minds. Altogether, I would be able to say that through Blake, I have been able to put across feelings of my own and create something out of it.



William Blake (1757- 1827) was an English poet, painter, and printmaker of the romantic era, exploring notions of religious doubt, uncertainty, yet also faith and hope, expressed through his thought-provoking and vibrant works. Blake's artwork is often made up of visual representations of his idiosyncratic views, taking an illustrative approach towards unfolding his controversial reasoning's behind religion, for instance, 'A Vision of The Last Judgement', where the swirling energy of the 1808 watercolour painting holds a 'moment of epiphany', unravelling deeper meaning towards perception of religion. Additionally, the golden tones feed into the divine imagery, each aspect and character of the painting telling a different story.

"A Vision of the Last Judgement"



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Vivian Maier

Untitled 1950's Chicago East 108th Street New York 1959

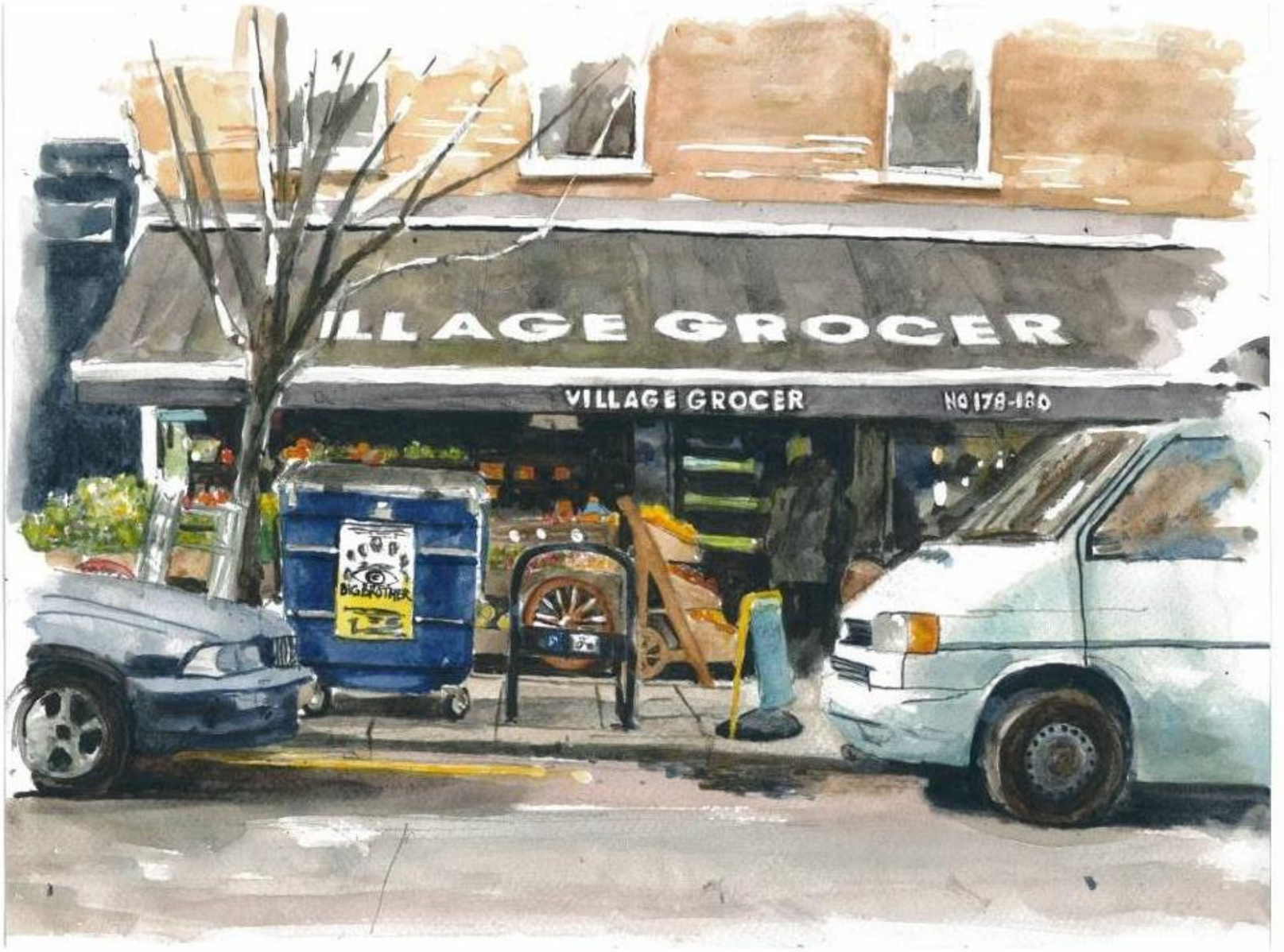
Vivian Maier was an American housekeeper and nanny who secretly took many photographs throughout her life. Maier died in 2009 but her rolls of undeveloped film and negatives were found and her work has since gained recognition from the artworld.

In her photographs, Maier tends to focus on the more mundane aspects of life. The majority of her images capture the streets of 1950s/1960s Chicago and New York, with her subjects unaware that they are being photographed.

In Untitled (1950s, Chicago) Maier captures a street scene, partially obscured by a passing man and the hood of a car in the foreground corner. A large lamp post also adds to the obstructions, towering over the man. The row of battered doors behind the passing man adds interest in contrast to the bleak buildings in the background. This casual way of making art attracted me. Maier doesn't seem to agonise over compositions as she didn't consider herself a conventional artist.

I was inspired to use similar ideas for the composition- bins in the foreground, cables hanging down walls and cars blocking certain areas of the shop front. With the inclusions of these unattractive and awkward details I hope it will help the painting to retain the authentic, urban reality of the photos used as the reference. The convention would be to remove all of the street furniture and obstacles but I wanted to keep this in.

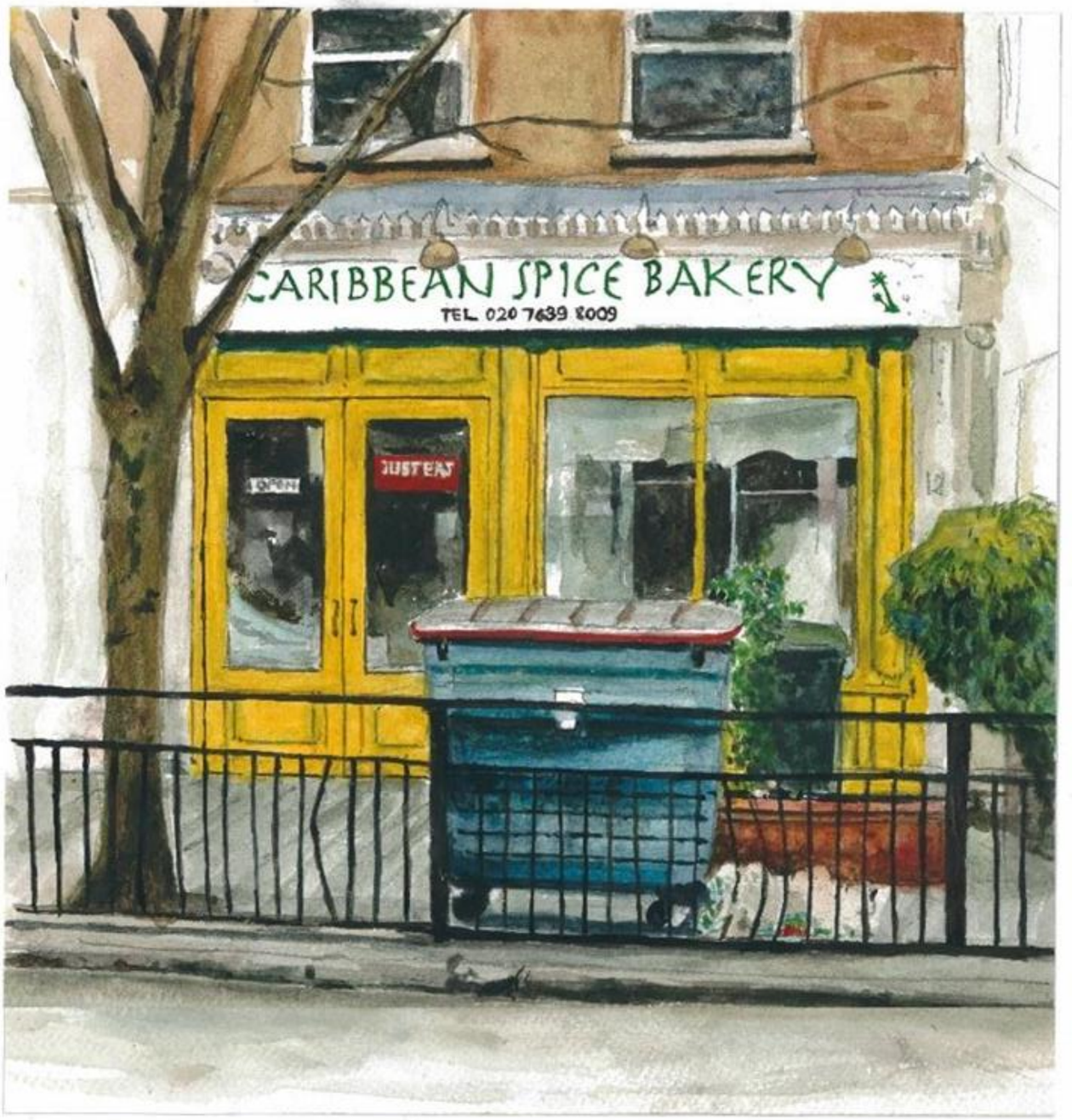
I explored the contrasts within the urban streets of my local area. My final piece depicted a crowded street scene just yards away from where I live. The photograph that I used as reference displayed a shop front obscured in areas by random and awkward objects. These included: a bin overflowing with rubbish, a sign post, and two cars right in the foreground. The inclusion of these somewhat 'unattractive' or 'distracting' street objects communicates the cluttered nature of the streets of my local area and of cities everywhere. The lighting was an important factor too. When gathering images for my final piece, it was mainly cloudy and overcast, yet this contributes to the theme of the mundane and bleak reality of urban life, so I kept the rather flat and grey colouring within the painting of my final piece.

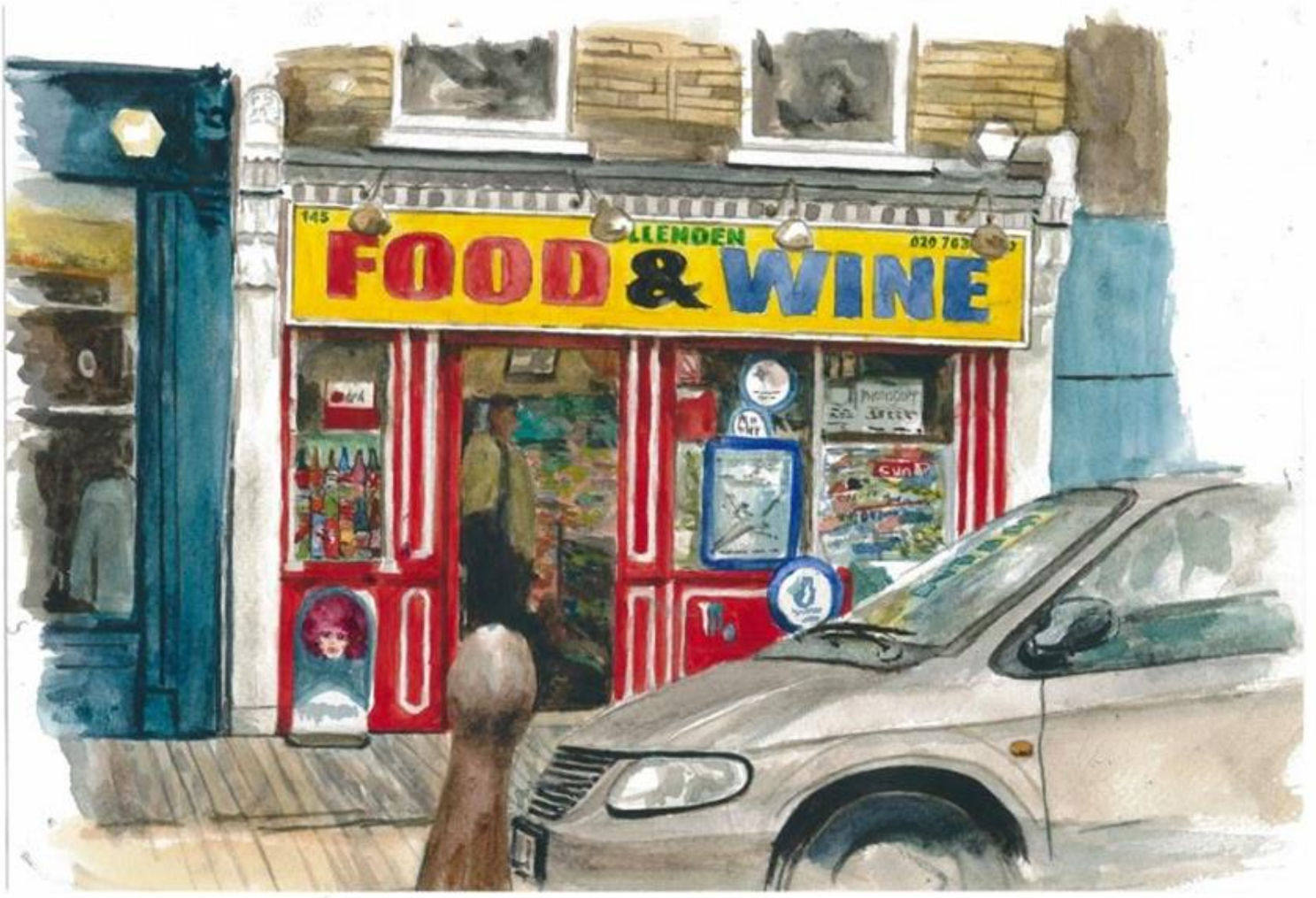


as
OFF LICENCE

LLAGE GROCER
BELLENDEN
VILLAGE GROCER
BIG BROTHER
CASH

Bias
OFF LICENCE


CARIBBEAN SPICE BAKERY
TEL 020 7639 8009
OPEN
JUST EAT


145
LLENDEN
FOOD & WINE

Bias
P
20 mins
FO