



Fine Art GCSE to A level

Bridging Work
Year 11 into 12 for 2026/27



Name: _____
Tutor Group: _____
Teacher: _____

SUMMER HOLIDAY BRIDGING WORK
– *BE PREPARED TO SHARE THIS ON
TUESDAY P5&6*

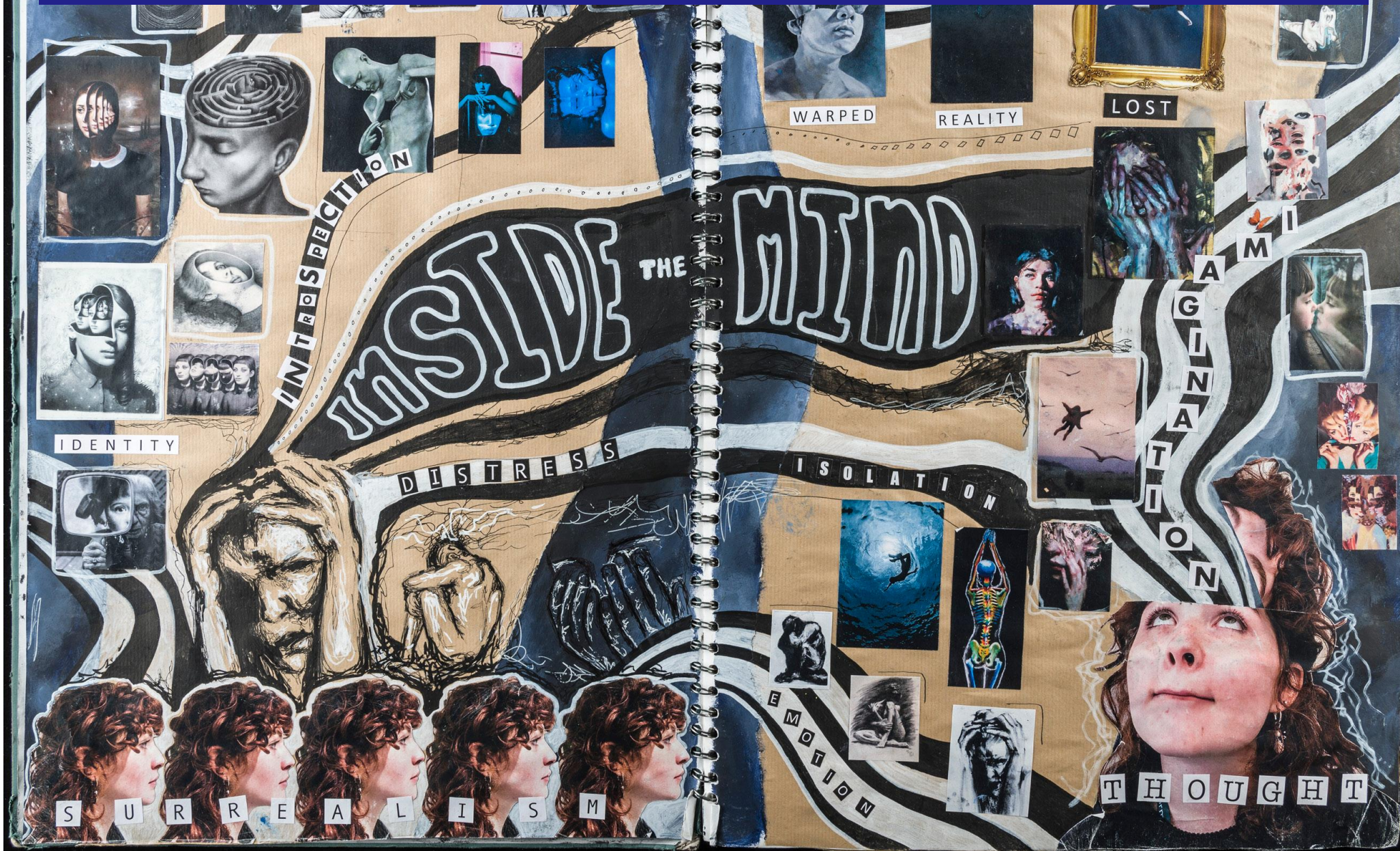
Make the most of your summer holiday...

My suggestion: -

- Plan a trip to a museum or gallery. Write up your visit and reflect on the work you saw there.
- Complete a 30 to 60 shot photoshoot
- Continue collecting relevant source materials drawings/photographs. Do you need a visual inspiration page?
- Present any new work in your book.
- DEADLINE – FIRST LESSON BACK – Be prepared to share your work!!!!

*AO3 Record
experiences and
observations, in a
variety of ways using
drawing or other
appropriate visual
forms*

MIND/MAP – VISUAL INSPIRATION



TONY LUCIANI

Tony Luciani is an award-winning photographer and painter, over 40 years of his life has been spent painting, specifically using positive negatives, light and composition to produce his art. He graduated from Toronto's Ontario College of Art and progressed quickly with his style by observing renaissance paintings.



Luciani found that taking his mother's photo brought her spirit and humour back to life, taking her back to her younger-self.

Luciani also captures his mother's journey with dementia over four years. His mother, Elva, age 93, was developing dementia and moved into his home in 2011. He started taking photos brought his mother and realized how much fun she had participating.

I think this links to my theme as in his photography, he transports his mother back mentally, to when she was younger, reflecting on past memories through creating new ones in a photoshoot. This is, in a way, introspection through her eyes, as she is reflecting on her younger self but also to the viewer. They are looking at the long life of someone as well as their own grandparents or themselves.



I chose to research Tony Luciani as I was intrigued by his way of capturing aging in his photography. He does this through the bizarre, child-like scenarios he photographs his mother in.

Although Elva was losing her short-term memory, she was perfectly able to recall her younger years, through talking to her son while he took photos, Luciani thought of ideas from the memories she shared with him for different scenarios and portraits to photograph. Most of their photos have an innocent, child-like essence to them. To contrast with the humorous poses and faces she makes, I think Luciani takes black and white photos to highlight the age of Elva. This photo is called 'Internal reflection', it is meant to 'pull out the inner child we all have within us'. It shows the part of ourselves we feel but only slightly reveal. The two images are the same, yet years apart.



In this photograph, Tony's mother, Elva, is holding a mirror with the reflection of her younger self's face, angling it so that face joins with the other half of her aged, wrinkled face. The photograph is in black and white, matching the quality of the reflection as it's an old photo.

Although the image has been photoshopped to create the reflection in the mirror she's holding, it has a realistic meaning of aging and how fast it happens. The photographer used a high quality camera to capture in extreme detail, the lines and wrinkles of Elva's face, almost exaggerating the age gap between her younger self and her present self.



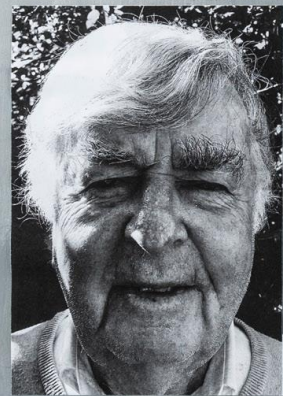
RESPONSE



For my response to Tony Luciani, I started with photography. I took several up close photos of my grandparents, enhancing them on my phone to capture them in more detail. I also edited them to be monochromatic to copy Luciani's photography style. I used my grandma's old hand mirror for the reflection photos as I thought this linked well with my theme of introspection as they are looking at themselves, and Luciani's use of mirrors.



After taking these photos, I asked my grandparents for any old photos of themselves and interviewed them about their younger self. Specifically when they were my age - 17. This was to look at the gap between themselves then and now, and in their introspection, do they still see themselves as the same person in the photographs. I used this interview in the background of the portrait as I wanted to show their thoughts. I drew in pencil as I wanted to imitate an old photo and concentrate on detail.



To experiment with Luciani's theme of reflection, I took these photos by smashing a mirror and using it's distorted reflection.



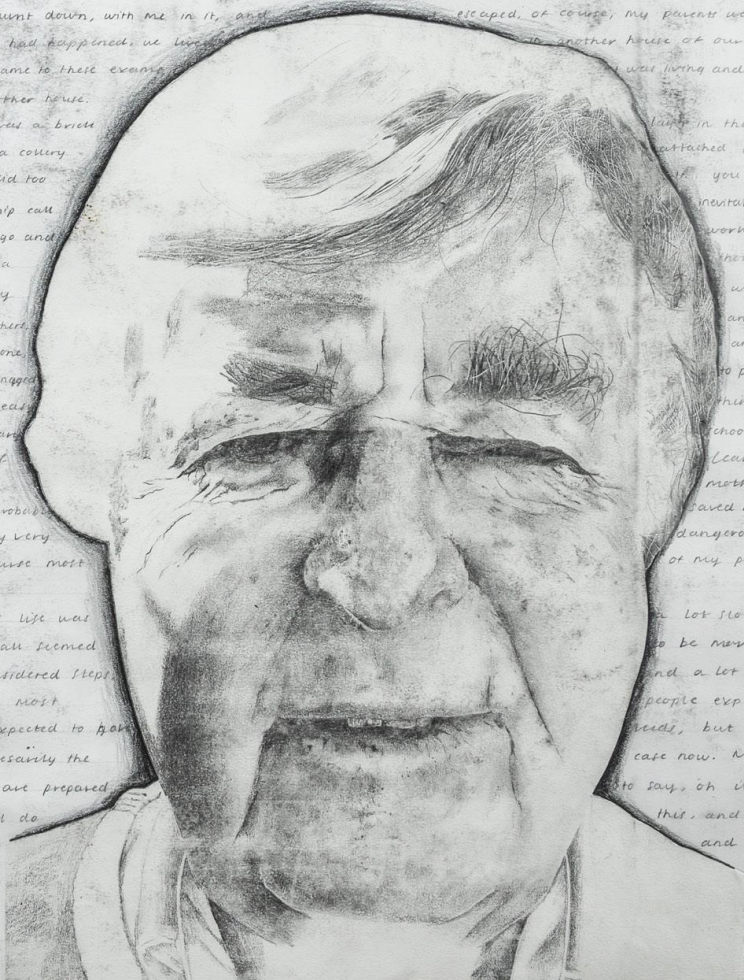
MY RESPONSE

I was born December 1941, so that would make me age 17 in December 1958.

I was in a grammar school in Hartlepool from the age of 11 until 16, when I left. I started work in the Civil Service in the Ministry of Labour in the National Service, dealing with the unemployed and construction. Was that a future you were set on for a long time? I think I probably sleep-walked into it so much as, at school I had a friend in the year above me who had joined the Civil Service and it seemed to be an interesting, secure, long-term option. In the spring of that year, during exams, unfortunately our house burnt down, with me in it, and I escaped, of course, my parents were stressed after what had happened, we lived in another house of our neighbours so when it came to these exams I was staying in another house.

My father was a bricklayer, he was in a colliery, my brother did too. The scholarship came and I would go and I didn't want a private school where their fathers' friends would go. I thought that they were better off where their fathers' friends were. I thought that they were better off where their fathers' friends were. I thought that they were better off where their fathers' friends were.

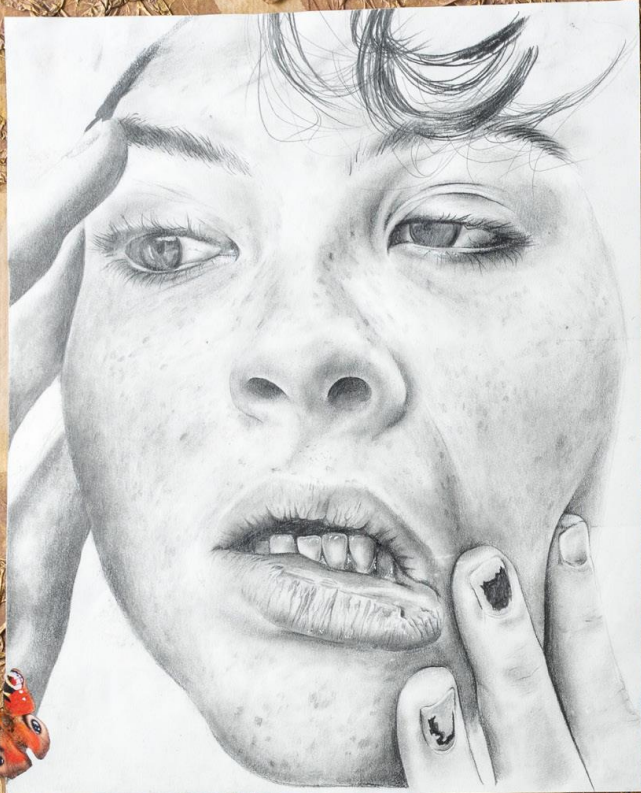
I think life was then. They all seemed sort of considered steps, convention, most married, expected to have children, necessarily the more people are prepared travelling, all do the other.



I was in the mines under the village, you didn't pass the 100, 99 out of 100 work in the colliery, brought in people would follow and brother and and many did. To pass the 11 plus thing to do then. School was a fairly learning. I now mother was in town saved me from going dangerous job. Of my piece went into.

A lot slower moving to be more deliberate and a lot of it was people expected to get used, but I don't think care now. Now a lot to say, oh I'll just go off this, and that and and they do it.

PERSONAL DEVELOPMENT



To carry on my theme of portraits from my response to Tony Luciani, I took a few close up portrait photos. Although in the photos lower on the page, the viewer can see the subject looking at themselves, I took the more close-up photos to see what the subject would be looking at themselves.

I took these photos to visualize looking at yourself, in an accusatory and questioning way. I experimented with different angles, trying to position the camera so the viewer is the person looking at themselves through editing the lighting of the photos, I tried to make the lighting harsher to achieve an almost clinical feel - like they are examining themselves.

