



Pearson

# **GCE A Level Advanced Art and Design**

**Fine Art  
Component 2**

**SIKA**

**Total Mark 54**

	<b>A01 Develop</b>	<b>A02 Explore and Select</b>	<b>A03 Record</b>	<b>A04 Realise</b>
<b>Mark</b>	13	14	15	12
<b>Performance Level</b>	5	5	5	4
			<b>Total out of 72</b>	54



A dead deer,  
stillborn, isolated  
on the hills. I found  
this whilst out  
walking. Initially  
feeling upset at  
this sight I then  
realised the  
photographs of  
this scene aligned  
perfectly to this  
exam title. The  
deer is perfect,  
beautiful and  
lying out on lush  
green grass yet  
the upset is when  
the viewer notices  
the open eyes, the  
jumbled limbs and  
flies gathering.  
Yet this is a  
natural process  
a part of science  
and life. My  
creative interventions  
here are to preserve  
not just the perfect  
elements, but also  
the flies.



While capturing the deer, it was hard to avoid  
 the upsetting nature of the fluid gathering.  
 My immediate reaction when first seeing  
 the dead deer was to notice the  
 insects and this is something I'd like to  
 further explore.



Experimenting with a side and  
 point to create a layer of texture  
 and for using light tones, mid and  
 dark tones to create contrast.



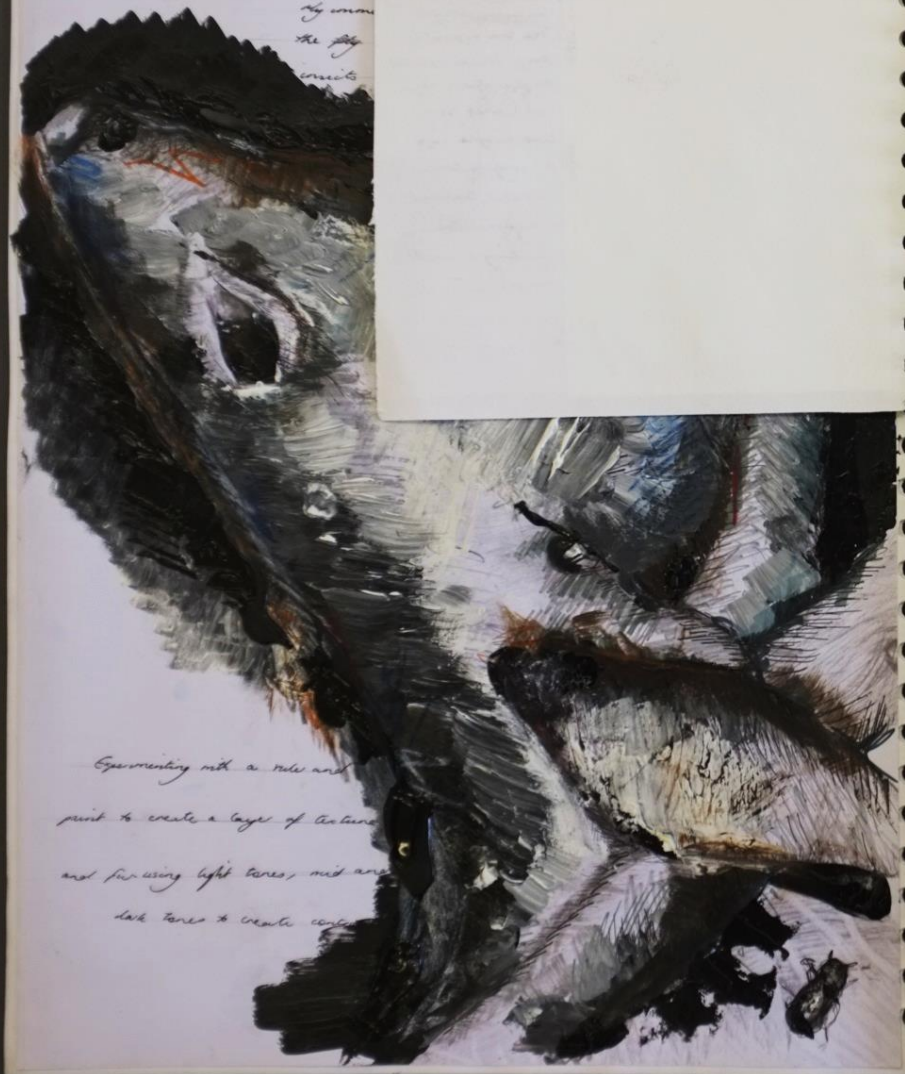
This is a development  
 photograph of my  
 original line drawing.

See the opposite  
 page for annotated  
 explanation of  
 how I went from  
 this simple line  
 drawing to the  
 colorful, textured  
 and dramatic  
 painting I shall  
 post.



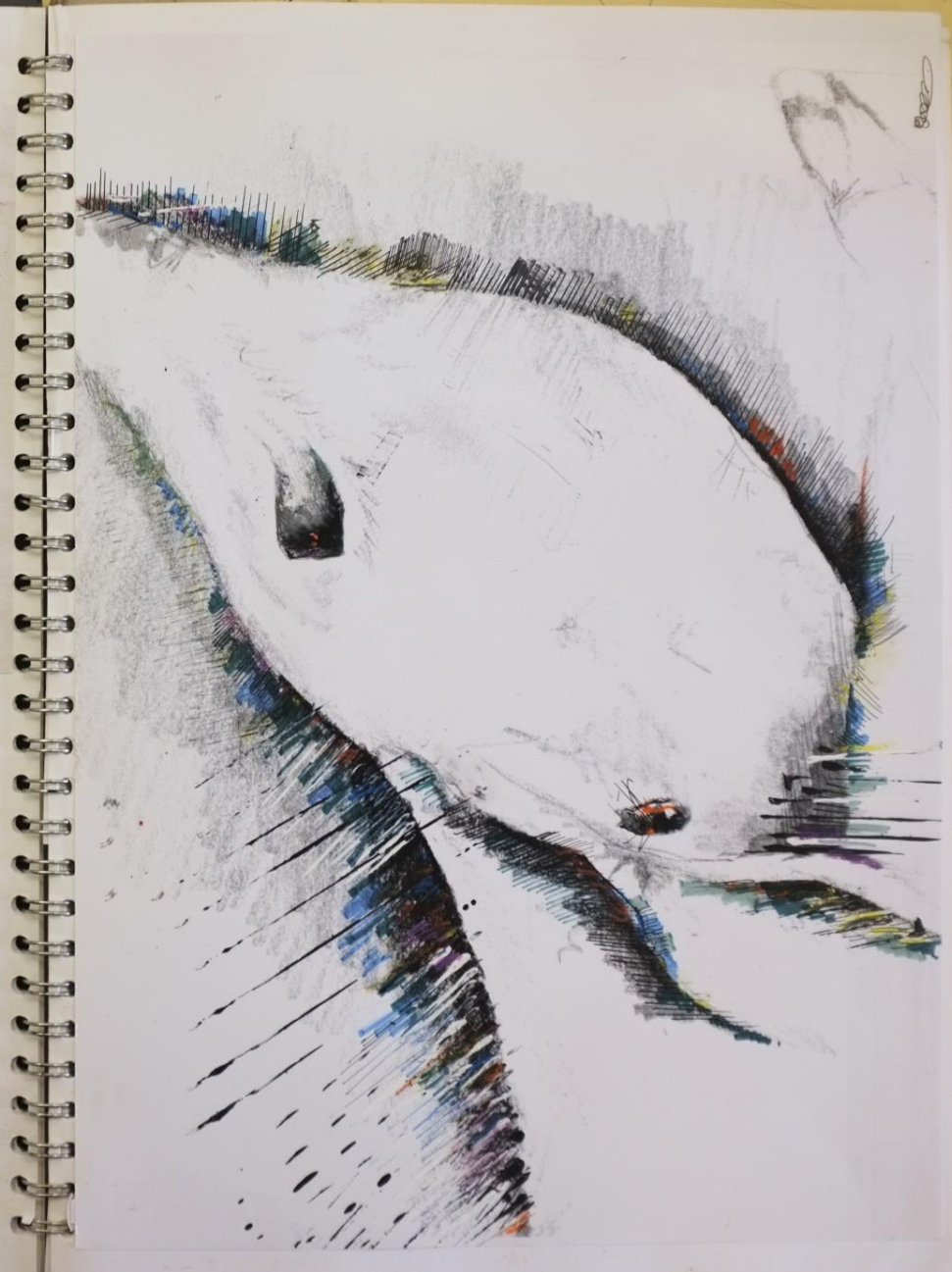


the goshawk  
the fly  
correct



Experimenting with a new and  
pink to create a layer of texture  
and for using light tones, mid and  
dark tones to create contrast





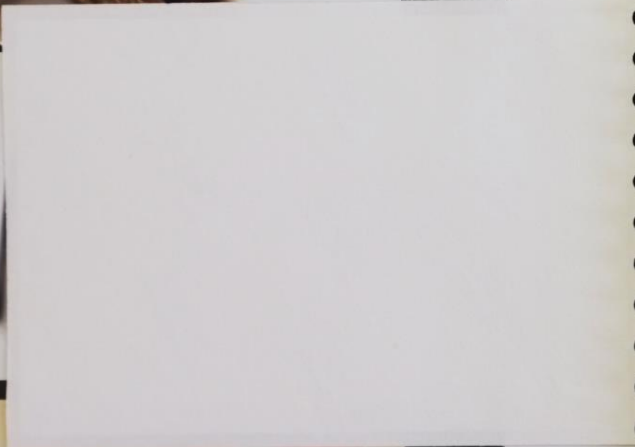




I used my macro lens to capture the detail of the fly. The damaged and dehydrated state of the fly was of interest to me and resulted in a thought provoking series of images.

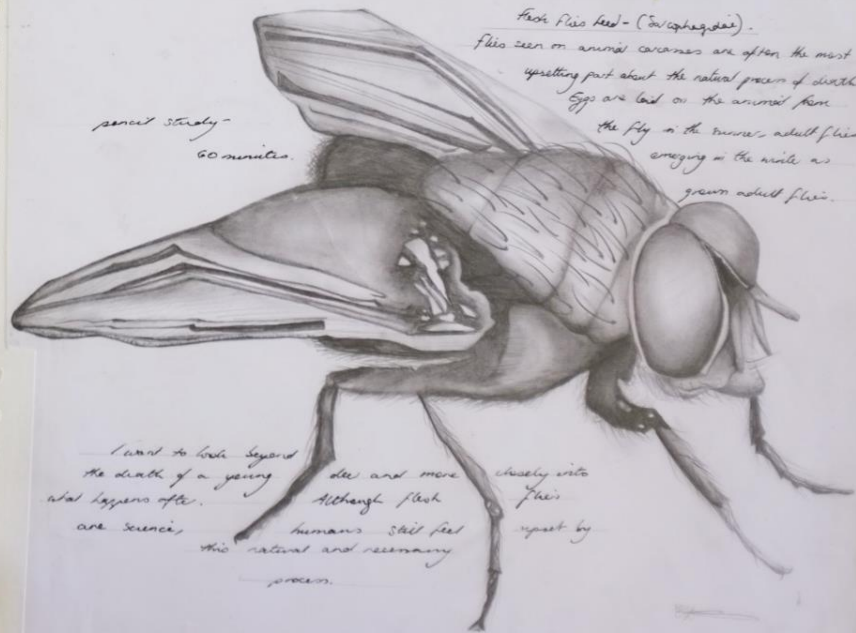








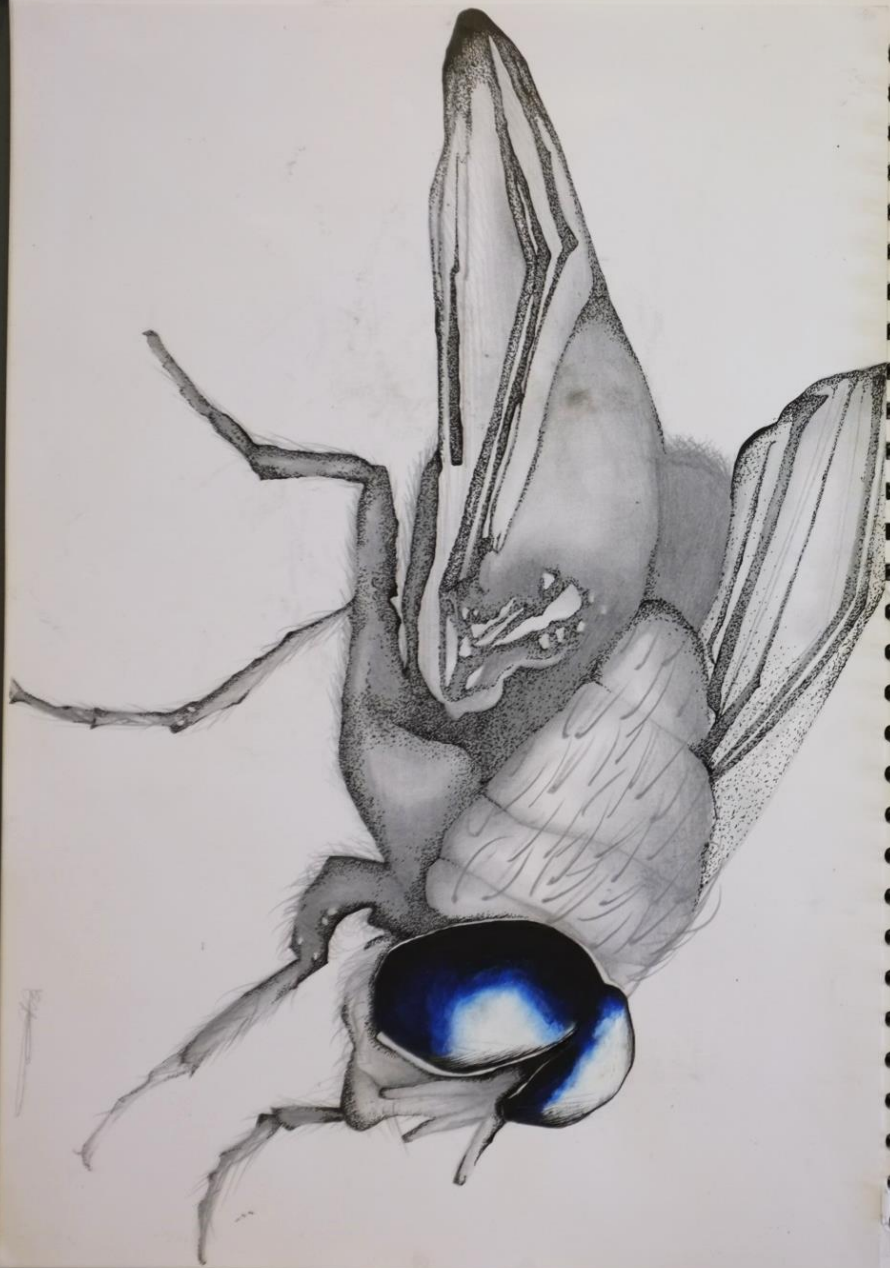
pencil study -  
60 minutes.



Each Piss head - (Sarcophagidae) -  
flies seen on animal carcasses are often the most  
upsetting part about the natural process of death.  
Eggs are laid on the animal from  
the fly in the tumor, adult flies  
emerging in the middle as  
green adult flies.

I want to look beyond  
the death of a young  
what happens after.  
are science,  
die and more  
Although flesh  
humans still feel  
this natural and necessary  
process.  
closely with  
flies  
upset by









PSEUDOTRACHA

COMPOUND  
EYE

WING

FEMUR  
ABDOMEN



SEGMENT



SKETCH



Photographs of microscope slides







Following my work, capturing in various forms, the structure and decaying surface of the flies, I wanted to move my imaging onto another level... a macro level.

The photographs to the right show the equipment I used in the biology department.

I selected the microscopic slides which I felt gave the best visual effect.

The abstract patterns and colours in the magnified images I found fascinating.

Initially I was drawn to the lab so that I could look at

what bacteria looks on the fly, similar to how a fly feeds on a deer. Not only did I find slides that suited my criteria but slides such as 'bee wing', 'mammal heart muscle' and 'tentacles of hydra' also caught my eye.

The artistic enjoyment was when placing what appeared to be an unrecognisable speck under glass in the slide and then viewing the magnified image on the computer which I could screenshot and print. So producing various unique and abstract images being an insight into a macro world we would otherwise not be able to see.

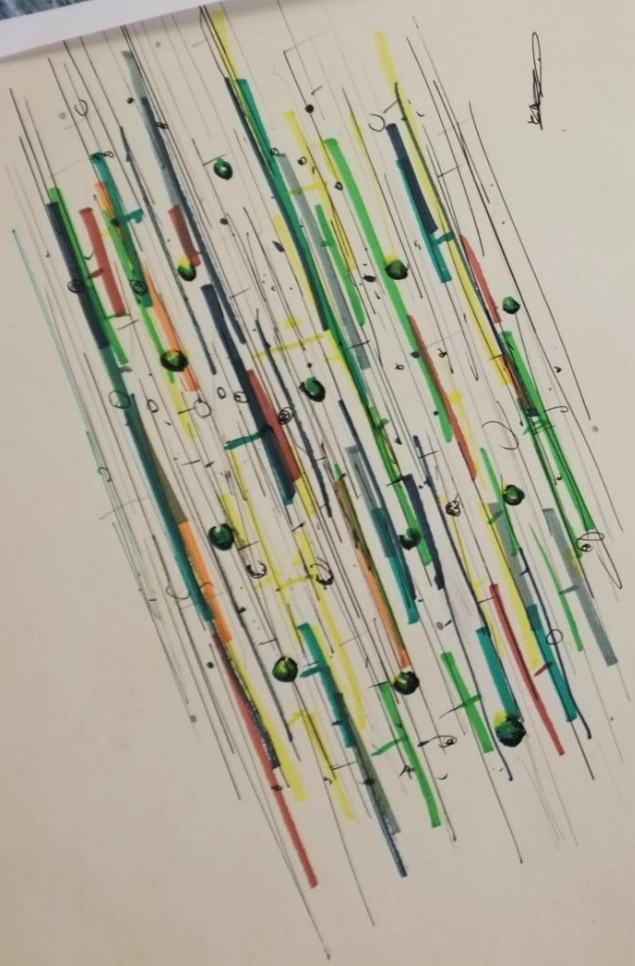
Going forward I will produce an exhibition of inspired creations directly from the photographs.

An insight into a macro world we would otherwise not be able to see.



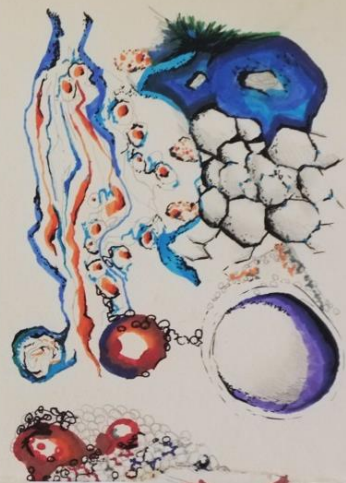
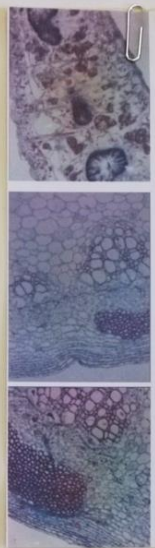


Sketch of a cool to cell side -  
around 1 hour 40 minutes

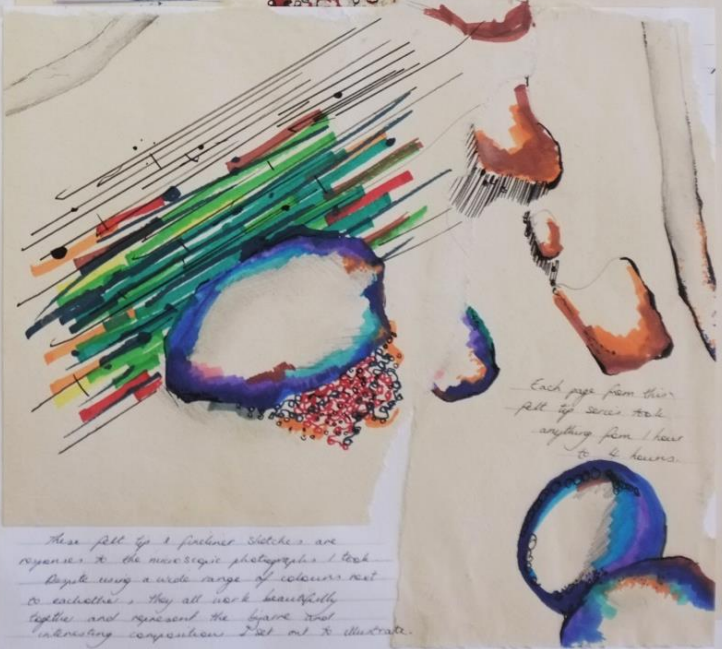


Sketch

These sketches blended together  
inspired by a parasite line of hair and  
stem of a lupinus - around 3 hours



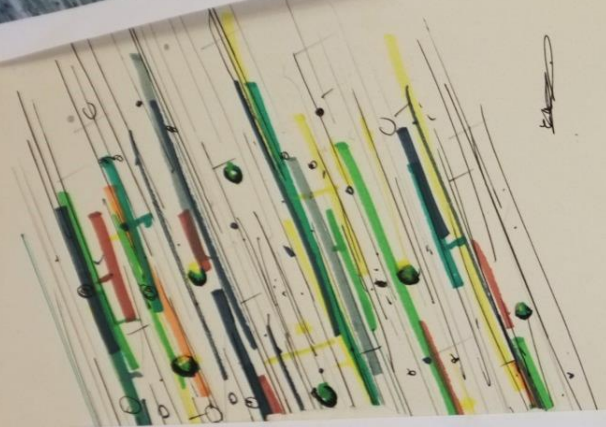
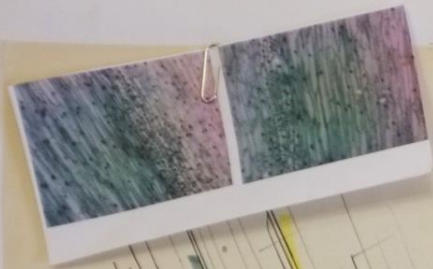
Sketch



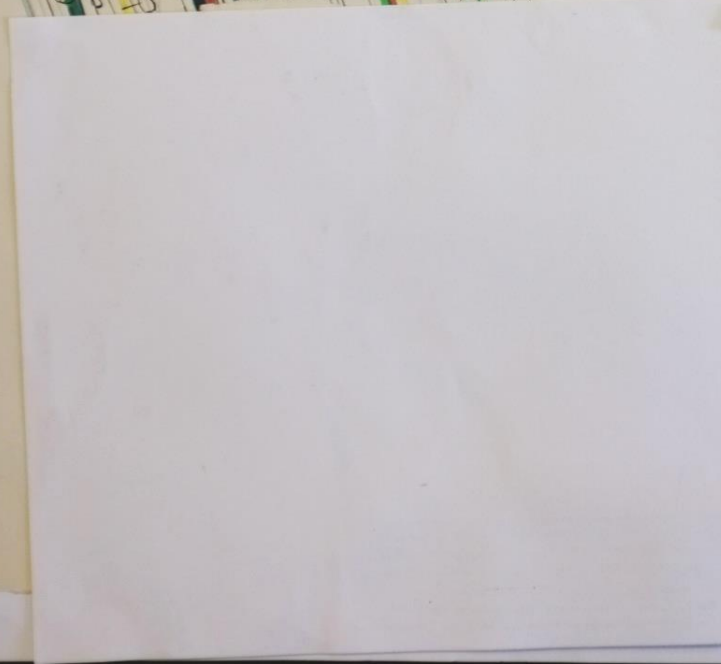
Each page from this  
felt by series took  
anything from 1 hour  
to 6 hours.

These felt by 1 finished sketches are  
responses to the microscope photographs I took  
by the way a wide range of colours not  
to exclude - they all look beautifully  
light and represent the light and  
interesting compositions I set out to illustrate.

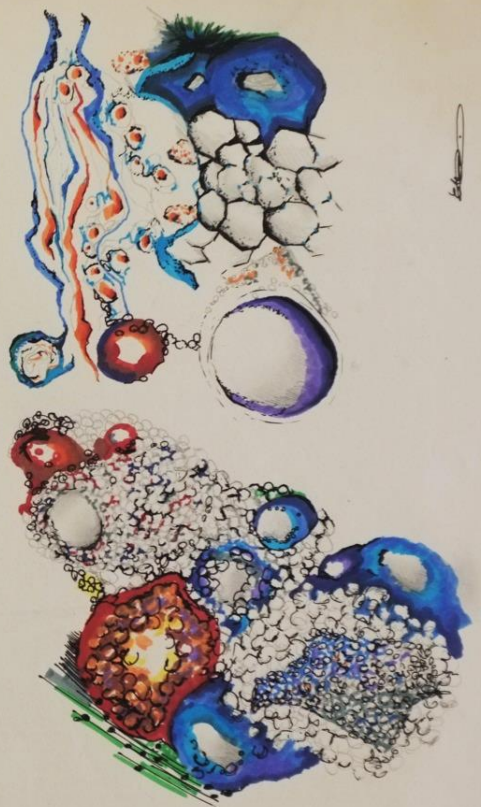
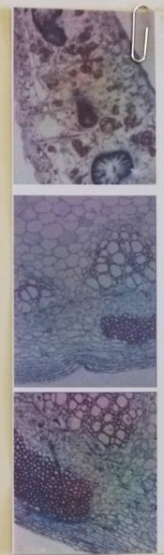
Side of a root to all sides -  
around 1 hour 40 minutes



*[Handwritten signature]*



Micro sketches blended together  
inspired by a paracelsus line of tubule and  
stem of a Sorghum - around 3 hours



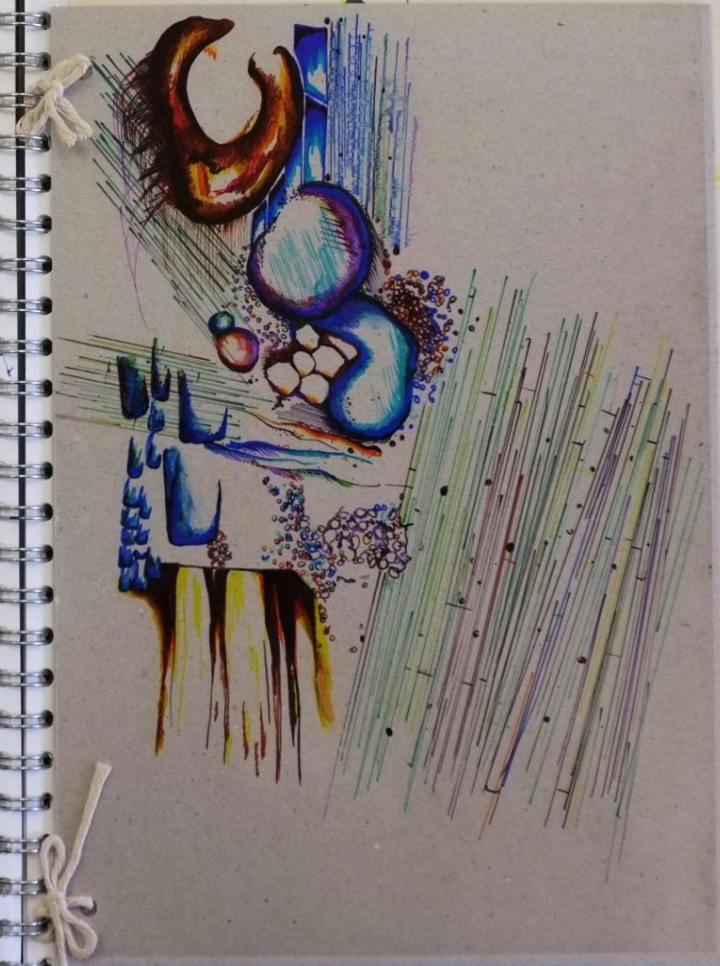
*[Handwritten signature]*



Side of left hand and right  
hand side of a water plant leaf - I have



2 drawings of the bee wing scales  
this was a more controlled and accurate drawing  
Spent 2 hours 30 minutes





ble of left hand and right  
hand sketch of a water plant leaf - 1 hour



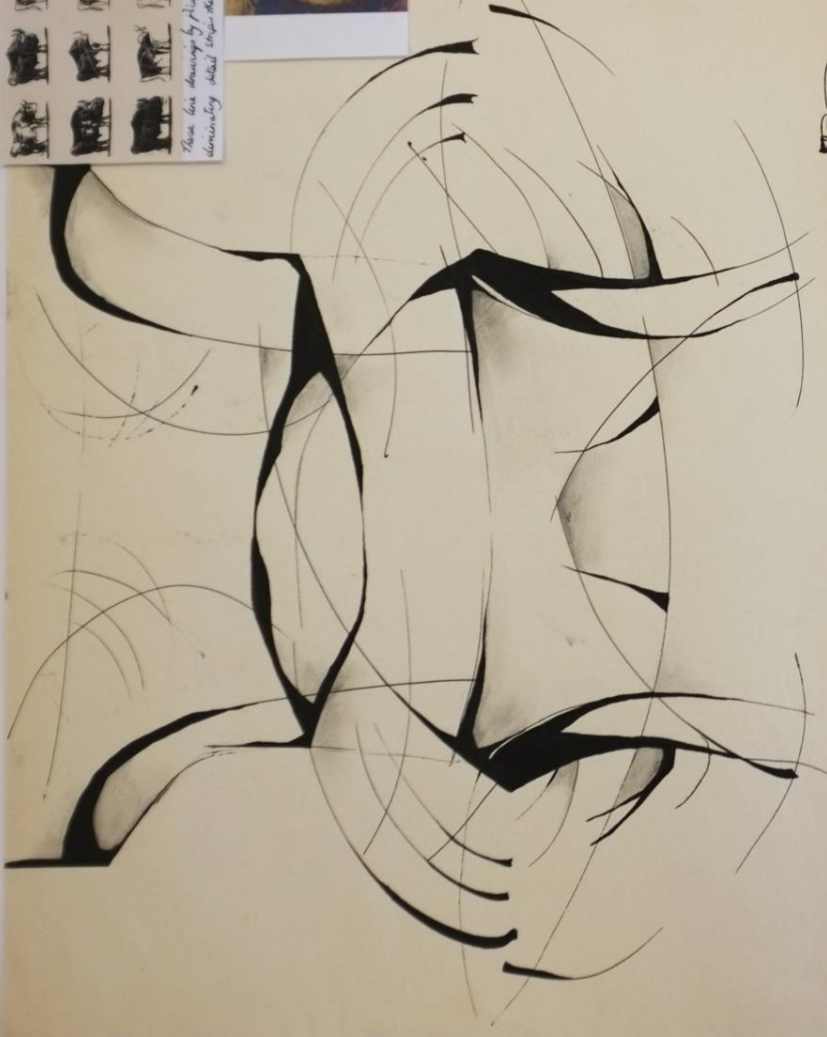
2 drawings of the bee wing scales  
This was a more controlled and accurate drawing  
around 2 hours to finish



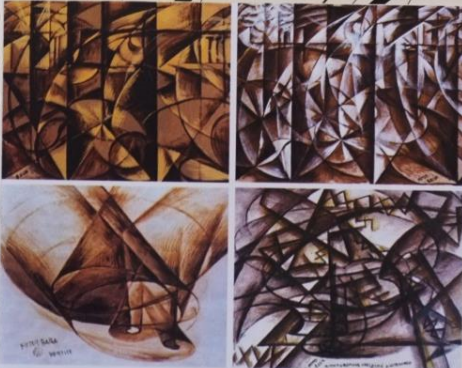
This I have been drawing of a  
 star or experiment above / tried to remove all color  
 and have strictly in black



These line drawings by Giacomo Balla show how  
 ultimately about shapes like form balls



It was only after I had completed this  
 experimental series when I saw the link to  
 Piero - Giacomo Balla and Cella



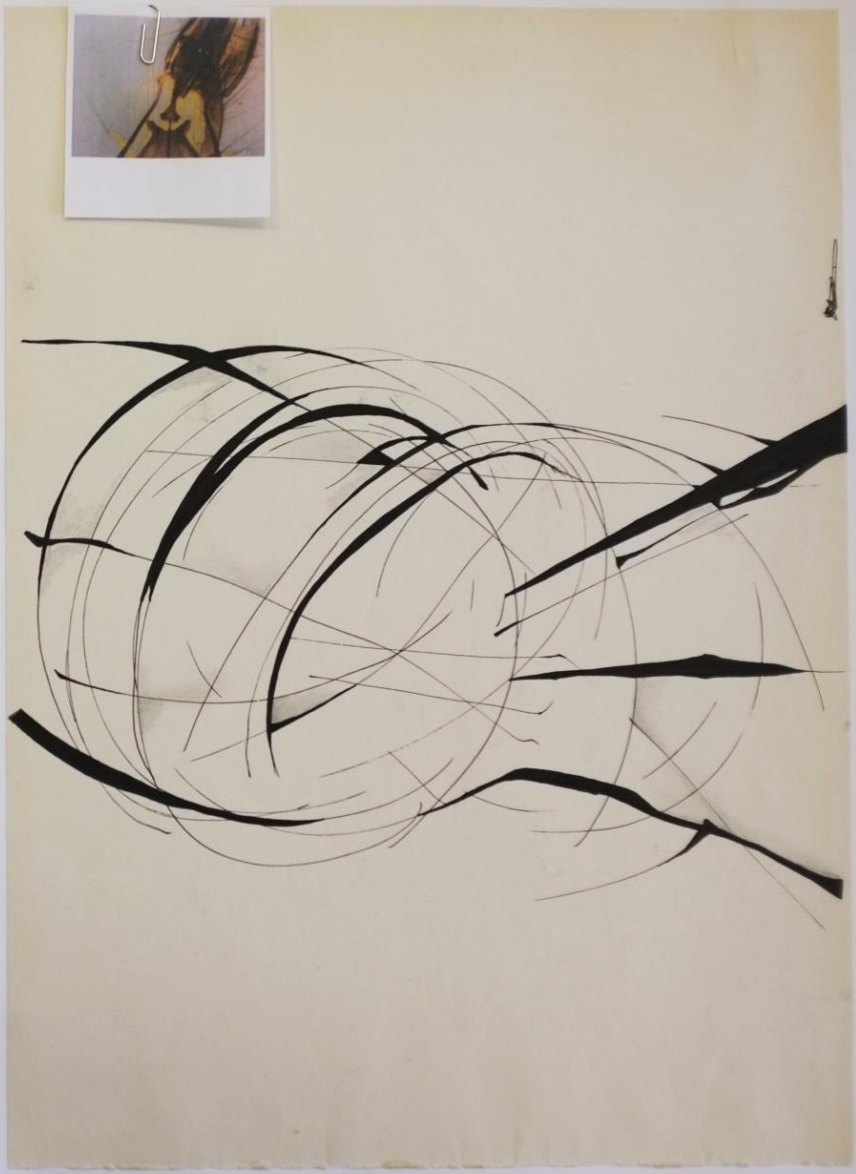
These pieces by Cella show an interesting similarity to  
 my old sketches using bias and pencil covers.  
 The use of lines and curves create an abstract  
 yet engaging scene. The way Cella achieves a  
 three dimensional scene using the dark lines  
 against the stark white also helps add an element  
 of complex shapes.  
 Cella was involved with the Futurism movement.  
 These scenes depict scenes - portraying interpretations of  
 speed, movement and light.  
 Giacomo Balla's abstract paintings, sculptural objects  
 are extremely fitting with my own work, not only visually  
 but the vital theme of time also.

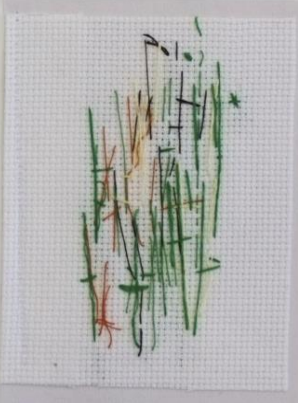


This 2 line line drawing of a  
star as experiment above I tried to remove all color  
and give clarity in structure



It was only after I had completed this  
experimental series when I saw the links to  
Picasso, Graham, Pollock and Calla





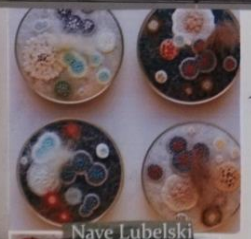




**Maurizio Anzeri** Petri Dish Crochet by Elin Thomas



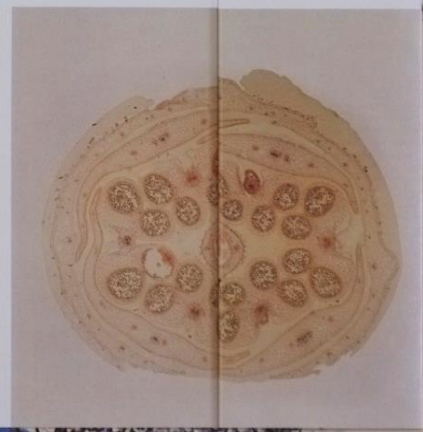
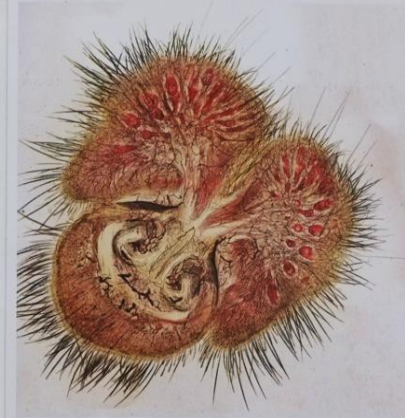
**Michelle Moode**



**Nave Lubelski**



My textile responses show an interesting link to the vessels on the left.



This is a petri dish on a piece of paper +





- 1 Act I, Scene 2, Human Brain
- 2 Act IV, Scene 1, Lung of Sheffield Needle Grinder
- 3 Slides captured at Archive of Modern Conflict
- 4 Slides: Number 12, Terebint Section of Eyeball of Whale  
Prepared by CW Topping, 4 New Winchester Street,  
Perthville, London, Charles Morgan Topping (1902 - 1974)
- 5 Slides: Number 16, Human Tongue
- 6 Slides: Number 18, Almond Terebint Achilles  
Palmistomae, EW Edmund Wheeler Larkwood - 1893
- 7 Act I, Scene 3, Hair of Abino Girl
- 8 Act I, Scene 1, Monkey Testicle
- 9 Act I, Scene 6, 325 Elizabeth Woman
- 10 Photog: Human Tongue
- 11 Act V, Scene 1, Female Body Lice
- 12 Act V, Scene 4, Nose of Mouse
- 13 Act 5, Scene 4, Muscle of the Vampire Drake
- 14 Act II, Scene 3, Cat's Head
- 15 Act V, Scene 3, Wallflower
- 16 Act V, Scene 1, Abraxite of Vampire Star Calcutta

All images, except 3, from *The Whale's Eyeball, A Play in Five Acts*,  
2014 by Timothy Prus, courtesy of Archive of Modern Conflict

**In print**

The Whale's Eyeball, a Play in Five Acts is published  
by Archive of Modern Conflict, priced \$45.  
www.amcbooks.com

Timothy Prus of  
Archive of Modern  
Conflict tells Tom  
Seymour the thinking  
behind an idea  
he's been pondering  
for two decades: a  
meditation on the  
spirit of 19<sup>th</sup> century  
scientific enquiry.

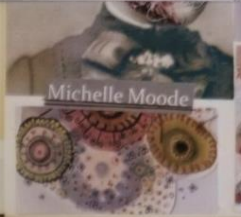
Prus constructs  
from 19<sup>th</sup> century  
microscopic images found  
in slide cabinets,

"Each slide is  
very individual, but -  
when they're placed  
together - there's an  
emerging idea of the  
world as a curious  
and wonderful place".

Prus is hopeful someone  
might try to turn the  
book into a piece of  
theatre.

"Five-act play".

link to the  
works on the left.



This is a photocopy of the acetate layout  
on a previous sketch. I feel the bright, layered  
shapes + colours create a chaotic image that symbolises the construction of science.

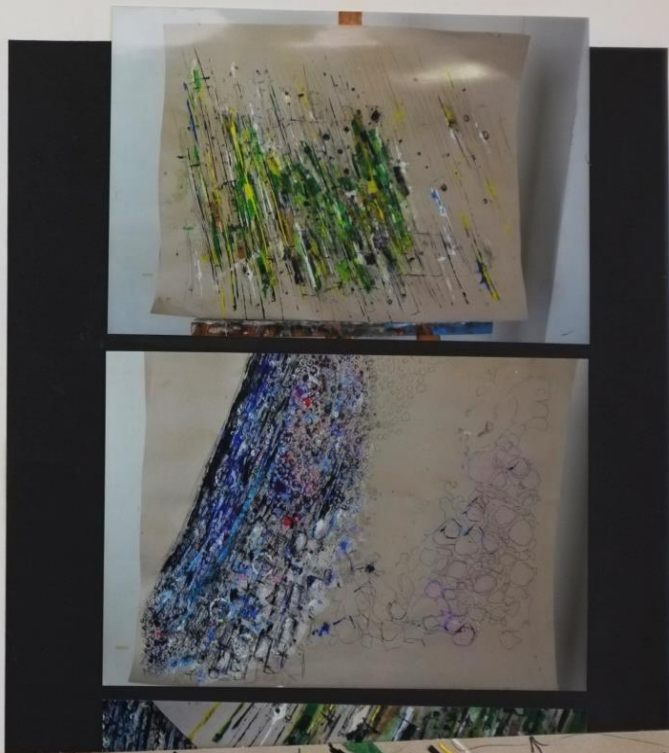


2 hour abstract study of layered acetate and the felt tip study on previous pages using acrylic + mixed to a slurry effect. Capturing circles using a straw.

Mixed media art - parasite like forms inspired + stem of sunflower.



These are my painted pieces and indicate the working stages of the texture looking at scientific cell photographs - and how they are made - and will later come back to this



These photographs are showing 2 larger pieces of work I have completed outside of my sketchbook

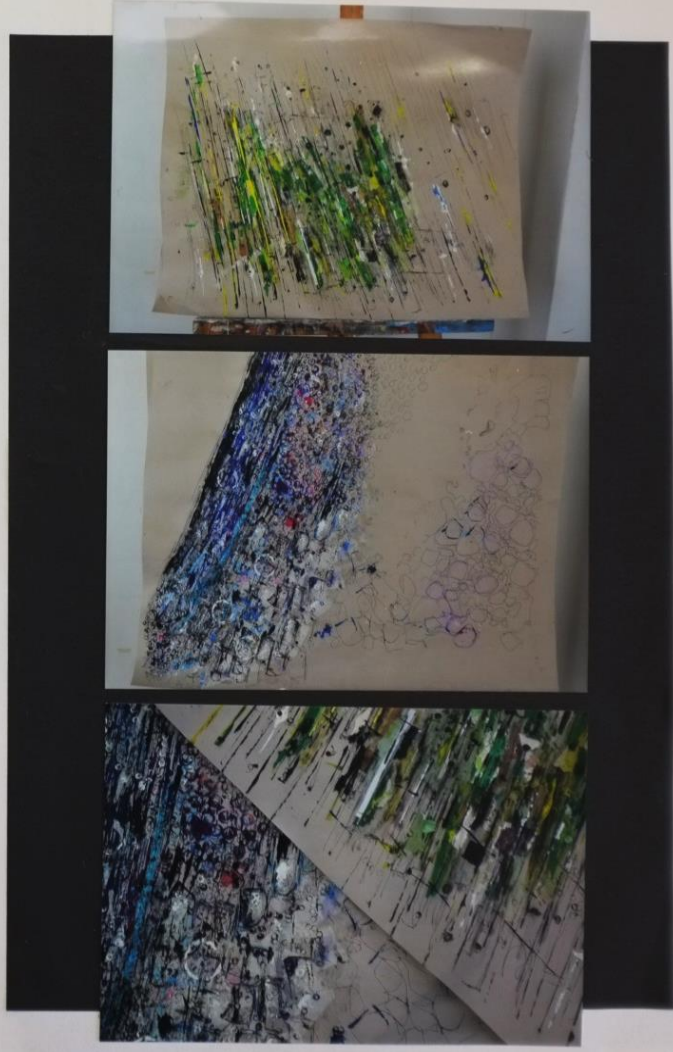
This is a small sample/sample of how the larger pieces are constructed.



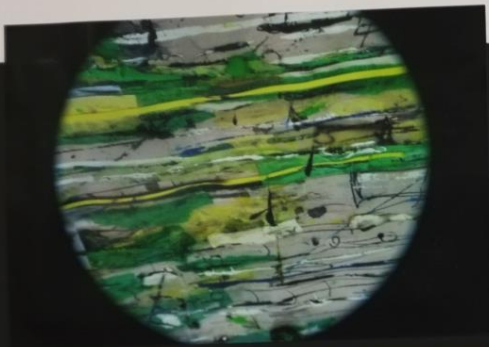
2 how abstract study of layered acetate over the felt tip study on previous pages. Using acrylic + water to a shiny effect. Getting circles using a straw.  
Mixed media art - parasite like fluids inspired + stem of sunflower.



These are my painted pages and indicate the working stages of the Italian looking at scientific cell photographs - had to read a mass journal and will later come back to this











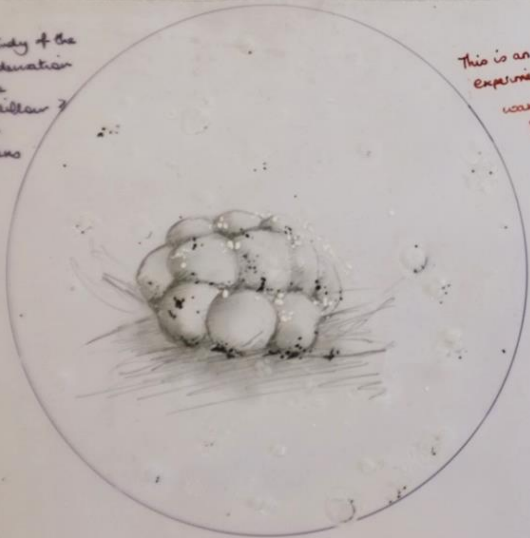


OBSERVATIONAL  
PHOTO STUDY  
USING GLUE-DROPS  
WAX & ACRYLIC  
& GRAPHITE.

40 MINUTES

These are 'cavitation clones'  
I photographed from the  
biology department. I feel they  
work well with my previous biological  
studies. Instead of parasites,  
death and the end of life, these images  
portray the beginning of life - even if it is  
artificial.

Study of the  
condensation  
on the  
cavitation  
clones  
containers



This is an  
experiment using  
wax +  
superglue  
drops.

I am pleased  
with the effect  
but the wax  
drops tend to  
fall off  
early.  
Also if  
a room is  
hot the wax  
melts and  
smudges  
early.



CAPTURING  
THE CIRCULAR  
OUTSIDE ON THE  
PHOTOGRAPHS  
CAUSED BY MY  
MICRO  
LENS.

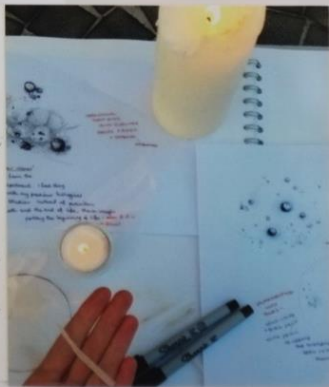
EXPERIMENTING  
WITH  
TOWELS -

USING WHITE  
& BLACK PAINT  
WITH PENCIL  
TO CREATE  
THE SUBTILITIES  
SEEN IN THE  
PHOTOGRAPHS.



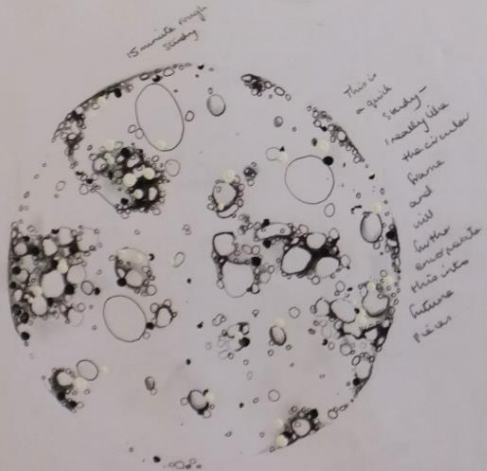
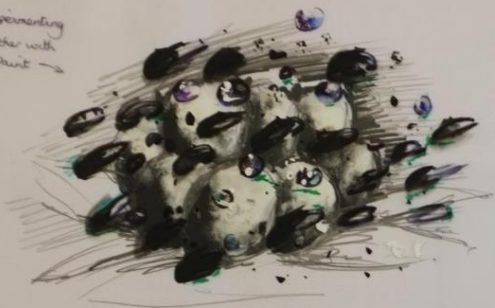
THIS  
PHOTO  
SHOWS HOW  
I CAN APPLY  
THE WAX  
TO A SURFACE

THIS STRIP  
OF WAX  
OVER A FLAME  
GENERATE  
AN EFFECTIVE  
"DIP"



THE  
WAX DROPS  
CAN PROVE OFF  
TO SEVERE WITH  
GLUE,  
GLUE DROPS  
ALSO CREATE  
AN INTERESTING  
EFFECT

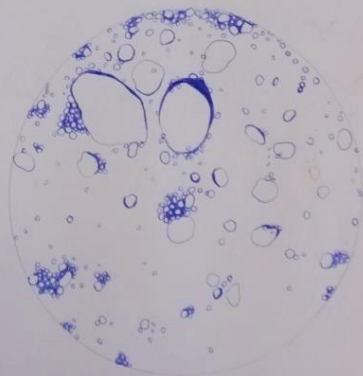
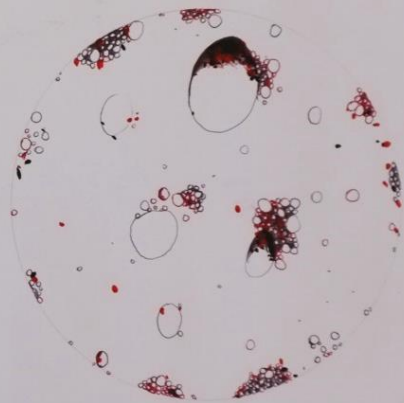
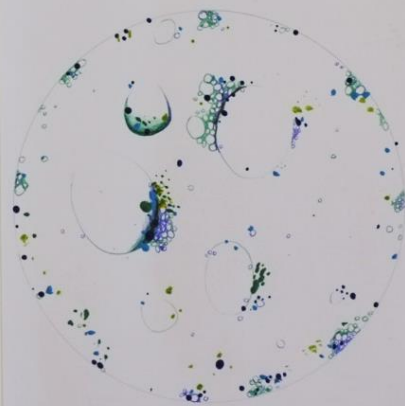
Experimenting  
further with  
paint →



This is my own collection of insects in paper.

My artistic intentions here are to continue research of tissue and anatomy painting  
on from the flies as well as the colors, shapes and variety portrayed through  
the microscope slide photographs.

The theme of mass and circular presentation continues.





Separating  
fucker with  
paint →



Akida Arita →  
Japanese artist creating  
fascinating visual  
art.

This intriguing creation of depth and perspective using  
loop like structures draws an interesting connection to  
the artist, cautioning painting directly above.

The contrast of light and dark and the illusion of  
space and distance in both helps create an eye catching,  
unusual painting which in turn allows the viewer's  
imagination to run wild with curiosity and questions.

This is my own collection of insects in paper.

My artistic interests here are to continue questions of science and anatomy falling  
on both the flies as well as the colonies, tissues and variety portrayed through  
the microscope slide metaphors.

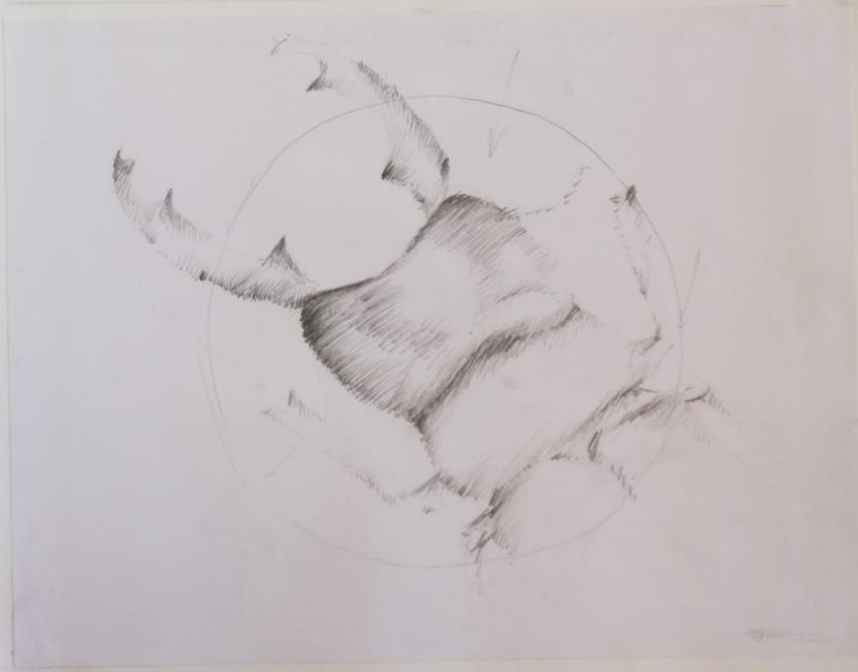
The theme of mass and winter preservation continues.



















Resolved piece from the  
bug/insect + cell series



This large canvas piece was originally inspired by my previous cell bio sketches which linked well with balls and planes.

However, I also wanted to incorporate the insects. I decided to use a flat brush to apply the black acrylic with a jagged edge. This appeared to be effective because it held my creative intention of channeling legs of insects.

Using a gradient background starting off with black and gradually working into brown and at the last stage white, I created the imperfect background to the insect legs.

For my final piece, I want to create a more influenced piece which uses the delicate structure as developed through my book. I feel this piece is a blend and extravagant. I would like the impact of looking through my macro microscope and the detail this expands into.



① My initial start here is to use the work I feel has worked best when connected in my book.

I want a feel of journey + links between science, and the sense of macro.

The bee, fly and cells along with the close piece work well, although I feel that using 3 circles may look more aesthetic.

② is a template where I have explored the possibility of creating a large middle circle between 2 smaller. I prefer an odd number but feel ③ works best with even sizes.

Despite taking out the fly image here, I feel a fly/disease piece is essential for the journey. I will now increase the circles to encompass more elements.



④ Here I have tried to see how realistic my plans are in terms of timings for the exam. Ultimately I feel this volume is possible.

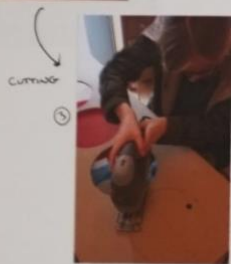
Here I have come to the conclusion that ④ is a more succinct plan - I prefer to have the content involved and not just the consideration.



CREATING THE FRAME



MEASURING THE CIRCLES



CUTTING



PRIMING WITH WHITE THEN ADDING A SATIN GLOSS TO SURFACE

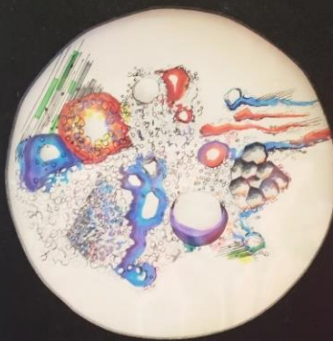


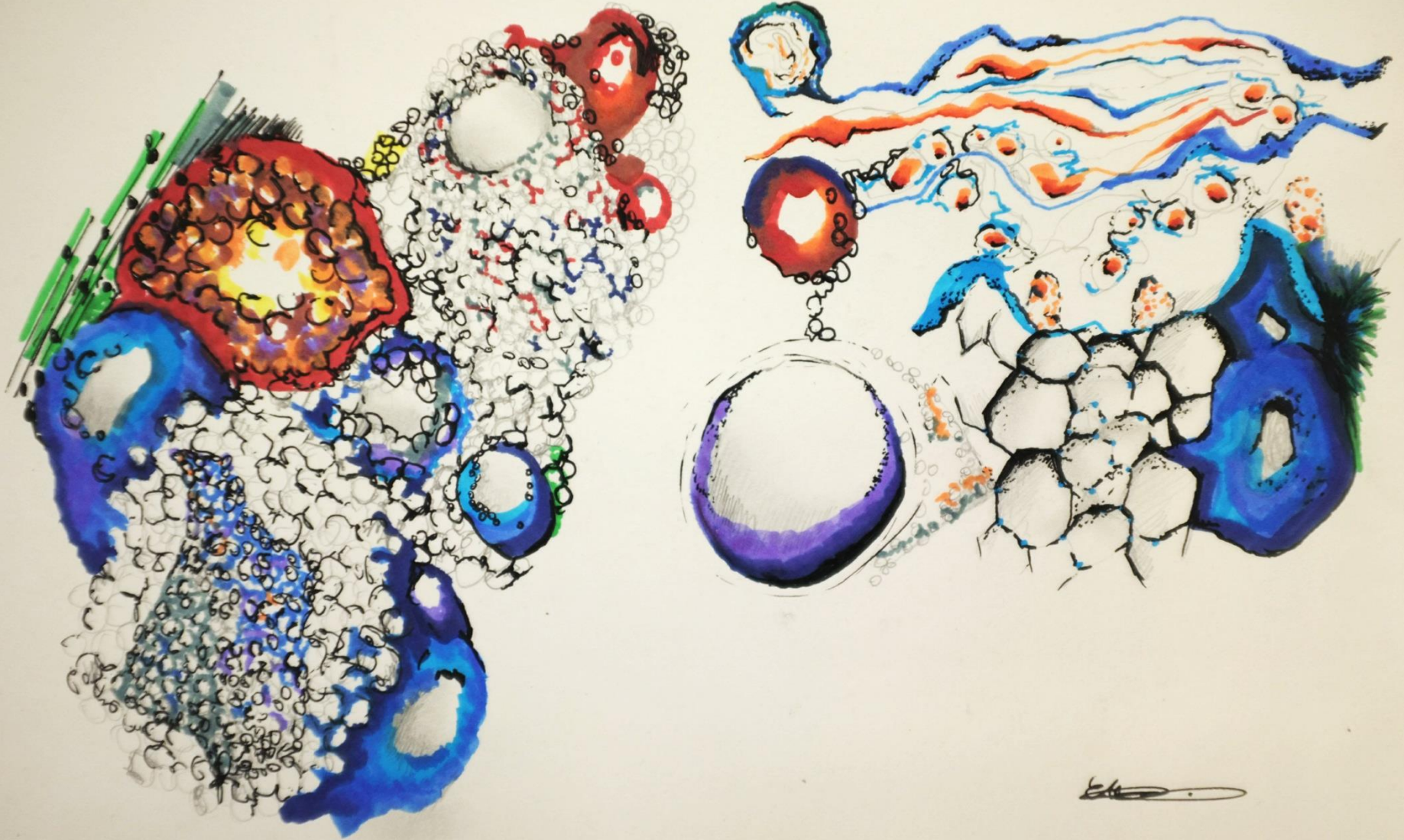
the final shell frame

spraying the white primer









*Ed*



