

Component 1: Fine Art

Standard Mark – 50

	AO1	AO2	AO3	AO4	TOTAL
Mark	12	12	13	13	50
Level	4	4	5	5	
	Fully competent and consistent ability	Fully competent and consistent ability	Just confident and assured ability	Just confident and assured ability	

Keyword descriptors from the taxonomy:

Informed
Purposeful
Secure

Engaged
Skilful
Thoughtful

Cohesive
Perceptive

Examiner comments

This Fine Art, Component 1, consists of an A4 square sketch pad, and 2 larger coloured pencil outcomes. Images of the work selected here reflect the characteristics of work between Performance Level 4, Competent and Consistent, and Performance Level 5, Confident and Assured, with a mark of 50/72.

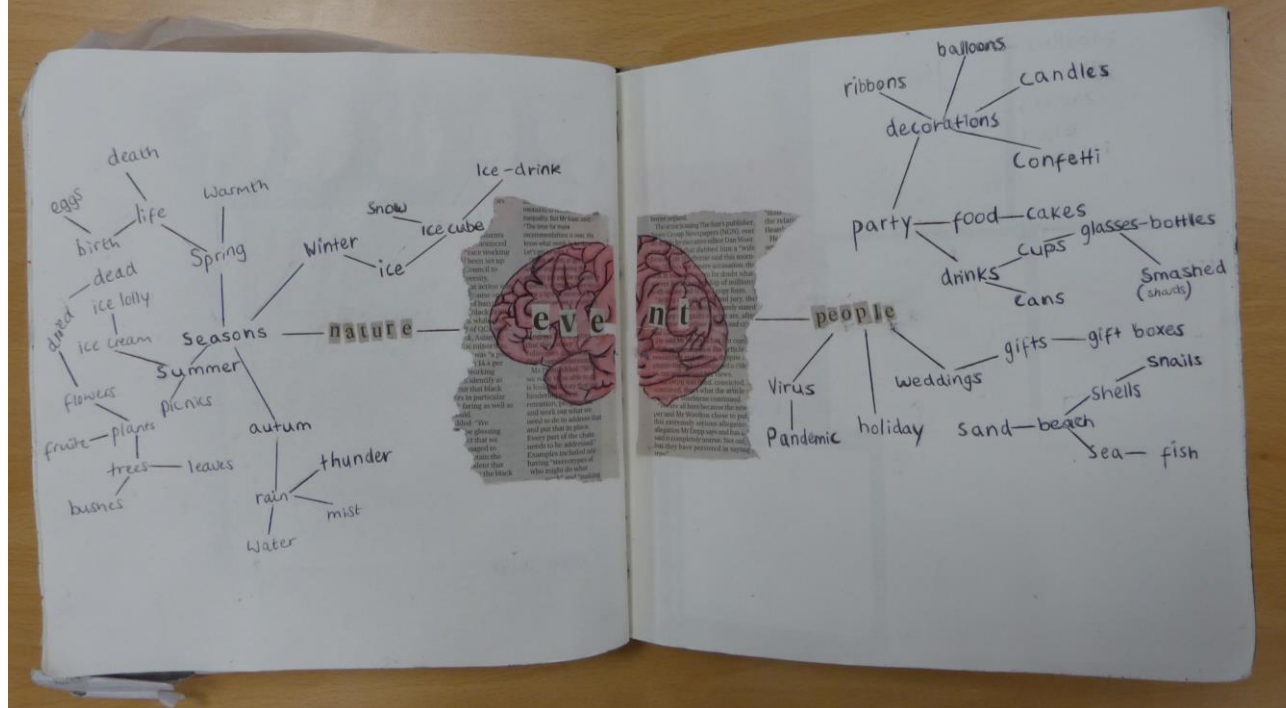
In response to an overarching theme of 'Event', the candidate focuses on still life objects relating to celebratory drinks. The work of artist Roy Hodrien is referenced and inspires the candidate to create an informed transcription of Hodrien's painting of a champagne flute, mandarins and cherries. Further reference to still life artist Jason de Graaf supports the candidate's engagement with reflective objects.

Working from a series of skilful photographs of their still life compositions using props that include a handheld mirror, the candidate thoughtfully experiments with collage techniques as well as refining their technical application of coloured pencil techniques. These photographs show a secure level of understanding of the formal elements of art and design.

Refined studies of reflective objects are made across a range of mediums, including acrylic paint and tonal pencil and coloured pencils. The candidate is engaged in zooming into sections of reflective objects and concludes initial observation recordings with a larger, skilful A3 coloured pencil study of a crushed can. They thoughtfully annotate: "increasing the scale of the drawing helps to bring attention to all the details in the warped shapes".

The final A3 study in coloured pencil shows the candidate's consistent ability to skilfully record observations and to perceptively understand and utilise the impact of composition within this refined personal response, which is informed by purposeful investigations across a sustained line of enquiry.

For the submission to move more securely into Performance Level 5, Confident and Assured, the candidate could demonstrate greater evidence of presenting a Fine Art response that is underpinned by more risk-taking.



Primary Sources

I decided to draw various objects ^{that} caught my eye. These items include any man-made objects such as something with shine, or a large contrast of light and dark tones. I chose to draw each object in front of a strong light to create intense shines and ~~dark~~ the darkest tones and shadows.

COKE-CAN



I drew this coke can with a fine liner to ex-^{and}minate the folds^{and} in the can, which I found most interesting. This type of subject worked well previously. I then decided to experiment with different types of inks, and in this case, I chose to use biro. I prefer^d this to the fine liner as I had a lot more ^{control} ~~control~~ overall. However

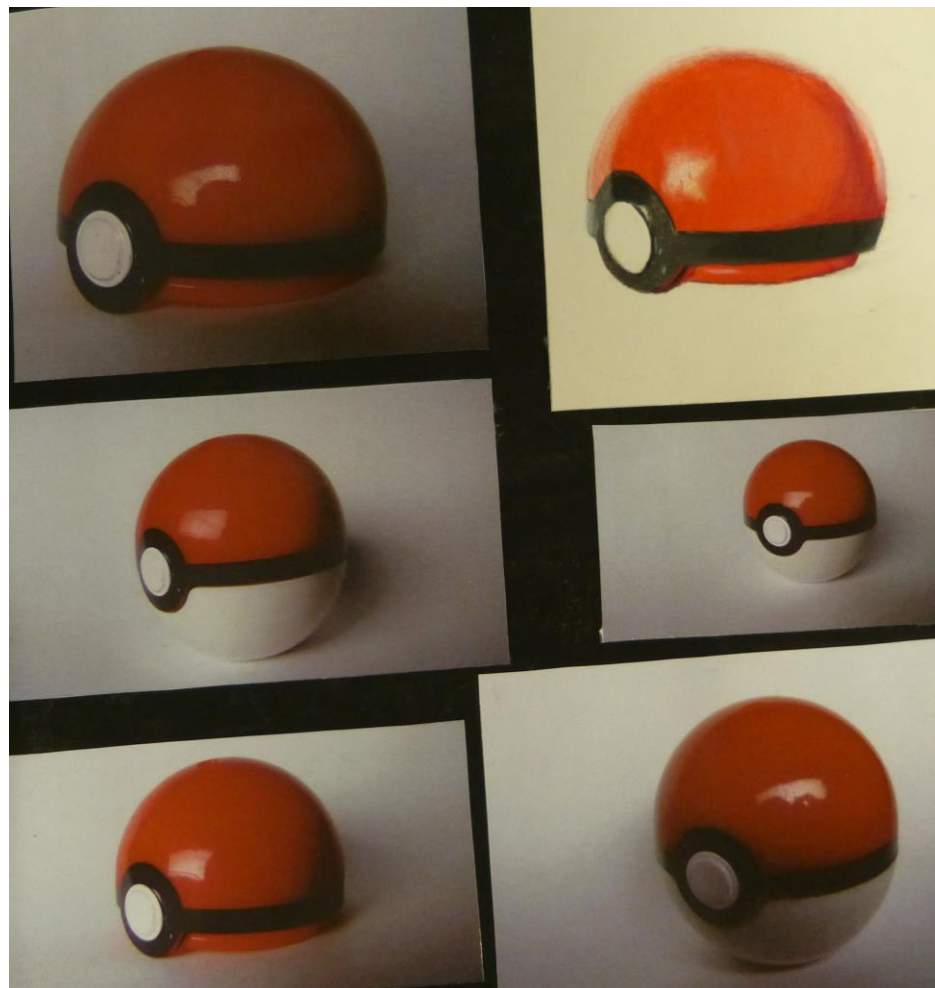
I found ~~the~~ fine liner enabled me to create much darker and rougher texture.



RED PEN

I chose to draw a section of a red pen lid, with wax based colouring pencils as I found this worked well in my previous work.

The red pen was the perfect subject as it created an intense bright shine with a just as intense strong shadow.



I started off by finding shiny objects that were similar to those used by Roy Hodrien. I found a glass and bowl filled with shines and reflections. I then added some dark liquid inside, in order to recreate those in Roy's work. Then I ~~experimented~~ experimented with different angles to see what interesting shapes I would get in the reflections. This included a top view of the neck of the glass and rim.



Then decided I wanted to recreate the distortions I saw in Roy's artwork, particularly the wine glass, with the neck and base of the glass. To do this I found a piece of cloth with various patterns and used it as a backdrop. I originally had trouble smoothing out ripples in the cloth, but soon used it to my advantage as it intensified the distortion effect. It reminds me of Alton Watts' cloth painting, as well as Roy Hodrien's. Roy includes a major subject matter





RESPONSES

This did not work as I felt that small scale led to the detail in the drawing to be hard to see, and not that prominent, especially the details in the warped shapes created in the glass. This is what I was focusing, and exploring, along with tone, particularly, shines.

Changing the scale, as shown in my larger graphite drawing, worked as well as I hoped, the warped shapes are more visible now.



I experimented with acrylic paint which I felt did not work well.

This was due to the small scale of the painting and because I had trouble creating smooth brush strokes to demonstrate the smooth texture.

Next time, I will do it at a larger scale. However, in this case the rough texture did not demonstrate my interest of smooth textures and shines.



I used a mix of graphite sticks and a HB pencil to create a range of tones. This helps to draw all the attention towards my focus of shines and reflections in the glass. Increasing the scale of the drawing helped to bring attention to all the details in the warped shapes.

I created this collage by overlapping a photograph I took of a half full wine glass atop an upturned ceramic bowl, onto a background composed of black card and textured silver foil. The light source comes from the left and casts a dark shadow onto the right. This is why I chose to put the foil onto the left, ~~and the black on the left~~, and the black on the right. My reasoning for this collage is to draw attention to the tone in the photograph, especially the shines and reflections.

PHOTOGRAPHY AND RESPONSE

While taking my other photographs of the Skateboard, I found the background to be distracting and wanted to only photograph my interest of shines + reflections found in the metal, so I decided to roll up a piece of red paper to create a "tunnel" to hide the background. I chose the colour red to incorporate the red page/paper seen in Jason de Graff's artwork, along with the shines + reflections, another primary aspect in his artwork.

I took pictures of this Skateboard to show my interest of reflections + shines. I particularly liked the reflections of the wheels in the board, and the way the metal shines in it.

From photographing the skateboard, I became interested in the many marks seen in the board and decided to find out what these incorporated marks, shines, reflections, and smooth surfaces. I found all of these aspects in this great skate cruiser. It has plenty of marks in the shiny metal, and I like the highlights in the main black handle.



Exploring different shines + textures found on different surfaces. Close up photographs to show how the metal is left: shiny, smooth (cruiser skateboard) "the metal". Right: mixture of fields + smooth play f. - 100% (handphones)

JASON DE GRAFF

Born:
1971 in Montreal, Quebec, Canada.

Displayed:
Galerie de Bellefeuille

Process:
Specialises in still life paintings using acrylics. He first takes a picture of his still life compositions before drawing them on canvas. He colours them by his own interpretations with acrylic paint.

Influences:
M.C. Escher to Johannes Vermeer, but says watching a local illustrator demonstrate paintings with acrylic helped develop his skills.

Quotes:
"My paintings are about staging an alternate reality, the illusion of verisimilitude on the painted surface, fitted so that it expresses my unique vision."

Content

The artwork is of a very reflective silver ball and wine glass. They appear to be atop of an open book with a predominantly red, ~~with~~ a hint of white, page. In the midground, the left page is raised, made up of mostly muted colours and unrecognisable shapes. The background is made up of nothing but an empty black void.

Form

The painting is made up of sensitive, smooth, brush strokes, ~~properly~~ seamlessly blended to create a hyper-realistic painting. The painting is made up of mostly dark, muted colours, particularly ranging from blacks to whites, apart from the bright vivid red seen in the book and the reflections.

Mood

The painting gives an unnatural, disquieting feel, due to the lack of colour variation and the emptiness in the background. The warped reflections give a sense of alternate reality.



LAYOUT IDEAS

I wanted to explore ~~distortion~~ distortion in different objects and of colour and material. I started off by photographing pictures of a mirror reflecting tinfoil, as I found it worked really well in exploring different textures and how it warps light. I wanted to explore how different colours are reflected and chose to shine various lights onto the shiny objects.

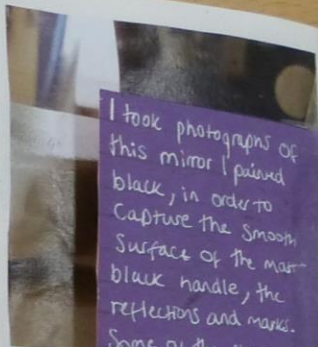


I then searched for a different source for distortion, and chose to place water drops on top of a mirror, rather than the tinfoil.



I really like the different contrast in the water and I like the edge of the droplets as they created a contrast of warped, distorted, and regular and normal reflections and shapes. To achieve this, I found a mirror to act as a similar edge. I reflected the distorted tinfoil composed of various colours to help mirror what I achieved in the first set of photographs.

Jason de Graaf's artwork is composed of mostly red and black. I tried to keep this theme and searched for a red surface and shiny black objects.



I took photographs of this mirror I painted black, in order to capture the smooth surface of the mirror, the reflections and marks.

Some of the photographs included tinfoil, a material used in a previous project, to show more shine, and a variation of textured surfaces.

Painting the mirror black allowed me to see a wide range of black and white highlights + shadows (tone). The light reflected from the foil, and the black mirror, created a nice photograph composed of only black and white tones. This brings attention to all the reflections and shines, making them look bold.



The marks in the photograph of the skateboard, gave me the idea to create an artwork created entirely by marks, or 'indents'. To create this, I traced an outline of one of my photographs with tracing paper (shown on the right) along with some lines/marks displaying all the areas where shines, or any light areas are present. After this I went over my lines on some paper to create indentations on the paper. I then rubbed a graphite stick over the area, to reveal the marks in the paper. This demonstrates my interest in tone.

I drew a section of the mirror handle with chalk pastels, to experiment with a media I have not used yet. I like the smooth texture, and the range of tone, shines and shadows, on the matt-black surface. I love how pigmented the pastels are, and how easily they blend, this helps to demonstrate the smooth surface. Once completed, I sprayed the artwork with a clear protective coat, which darkened, and eventually ruined the artwork. The drawing is stuck onto a patch of tinfoil, to bring it to life, as it was included in the reference. Using real tinfoil rather than drawing it also helps to demonstrate my interest of shines and reflections.





After combining my favourite aspects of my interests throughout my book, I managed to create my final photographs. I played with different textures, like the black string, and even included marks on the surface of the mirror, similar to that of which is on the surface of the skateboard on previous pages.



Experimenting with different media for my final piece.



My favourite media out of all those I have ^{tested} ~~used~~ is the colouring pencils. I loved how smooth the texture is, and how well it reflects the smooth shiny surface of the subjects captured. I really liked the details and vibrant colour captured by the pencils. This is why I have chose to use colouring pencils for my final piece.



I didn't like how this turned out, although my focus was shines, which is highlighted with the pencil, I wanted to show the bright red colours, just like in Jason de Graffs artwork.



I really like how this acrylic painting turned out, I like how bright I got the colours, and it strongly reminded me of Jason de Graffs artwork which was exactly my intention. However, the texture of the painting is rough, and I needed a media which looked smooth, like pencils, to reflect the surface of my subject I was capturing.



Final Outcome
Coloured Pencil