Component 2: Fine Art
Standard Mark – 33

	AO1	AO2	AO3	AO4	TOTAL
Mark	8	9	8	8	33
Level	3	3	3	3	
	Mostly emerging competent ability	Fully emerging competent ability	Mostly emerging competent ability	Mostly emerging competent ability	

Keyword descriptors from the taxonomy:

Predictable   Broadening
Growing control

Examiner comments

This Fine Art Component 2 submission consists of an A3 sketchbook and a mixed media final outcome on board. Images of the work selected here reflect the characteristics of work within Performance Level 3, Emerging Competent performance with a mark of 33/72.
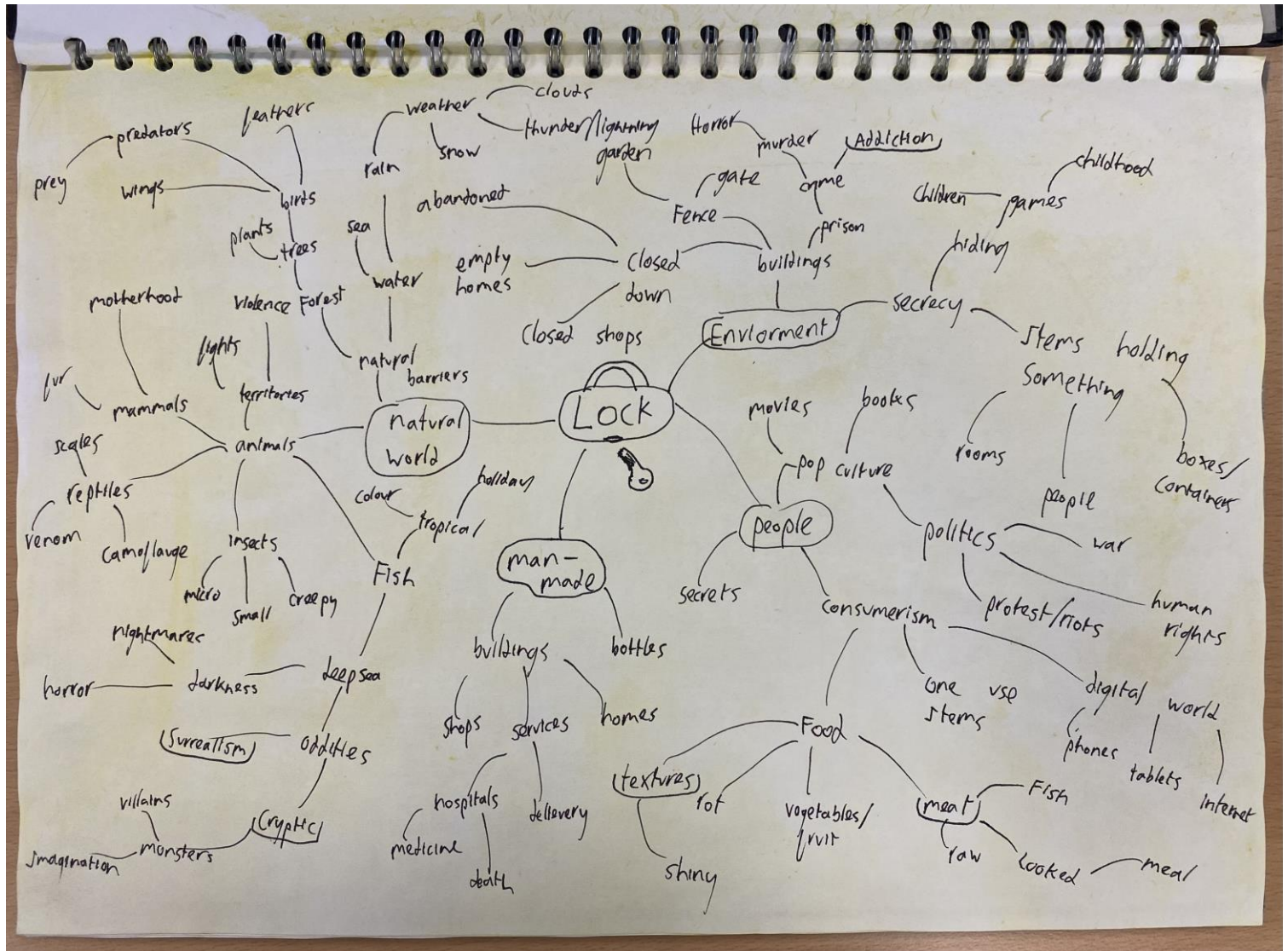
The candidate begins with written and visual mind maps in response to the examination theme of 'Lock', before investigating ideas related to 'man-made and natural textures'. A broadening selection of primary and secondary sources are used to inform the development of ideas, with references to the textural qualities in Giacomo Brunelli's photographs of dead animals and Max Ernst's Surreal natural world compositions.

Using their own photography as reference, the candidate responds with a series of predictable and disparate experiments on the theme of 'textures' with a range of drawing and textile media, techniques, and processes. These studies include pen and pencil drawings of a dog on a collaged surface, wilted sunflowers, tinned fish, and transcription of a Max Ernst 'frottage' drawing.

The candidate's work is underpinned by a growing control in their understanding and application of the formal elements of art and design. This is reflected in their observational drawings from primary sources and studies from their own photographs. Annotation is mainly biographical and descriptive. However, the candidate makes some reflective comments when explaining their intentions: "I explored the work of Max Ernst due to his interesting use of texture and collage in his surreal compositions. I could use the combination of collage and surrealism in my exploration of texture".

The final outcome produced during the 10-hour period of sustained focus is a mixed media painted, collaged, and drawn composition that demonstrates growing control in their understanding of visual language. The candidate evidences an emerging competent ability to create an outcome that embodies their investigation, interest, and influences.

For the submission to be more secure within Performance Level 3, Emerging Competent, the candidate could demonstrate greater critical understanding of the context of their own ideas and refinement of visual language skills through recording and presenting their visual journey.

Lock

Enviroment
- weather — clouds
  - thunder/lightning
  - snow
  - rain
- garden — gate
- Horror — murder
- crime — Addiction
- Fence
- prison
- buildings
  - Children — games — childhood
  - hiding
- abandoned
- empty homes
- Closed — down
- Closed shops
- secrecy
  - Stems holding Something
  - rooms
  - boxes/ Containers

Natural World
- predators
- prey
- wings
- feathers
- birds
- plants
- trees
- sea
- water
- Forest
- Violence
- motherhood
- lights
- territories
- fur
- scales
- mammals
- reptiles
- venom
- Camoflauge
- animals
- insects
  - micro
  - small
  - creepy
- Fish
- nightmares
- horror — darkness — deep sea
- natural barriers
- colour
- holiday
- tropical

man-made
- buildings — bottles
- Surrealism — oddities
- villains
- Imagination — monsters
- Cryptic
- shops
- services
- homes
- hospitals
- medicine
- death
- delivery

People
- movies — books
- pop culture
- politics — war
- secrets
- Consumerism
- protest/riots
- human rights
- one use Stems
- digital world
  - phones
  - tablets
  - Internet

Food
- textures
- fot
- shiny
- Vegetables/ fruit
- meat — Fish
  - raw — cooked — meal

people

PHOTOS

PIGEON

For these photos I tried to focus on texture, I made sure to have photos with a bright lighting so the textures and Form are clear to see. I also tried to focus on natural forms rather than man-made, However both made it in.
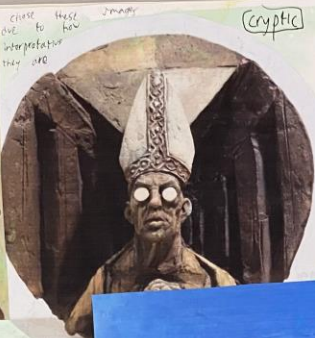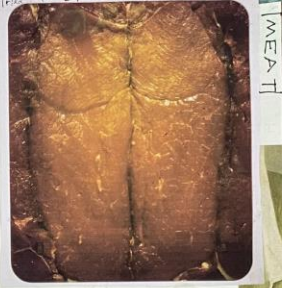
I chose these images due to how interpretative they are

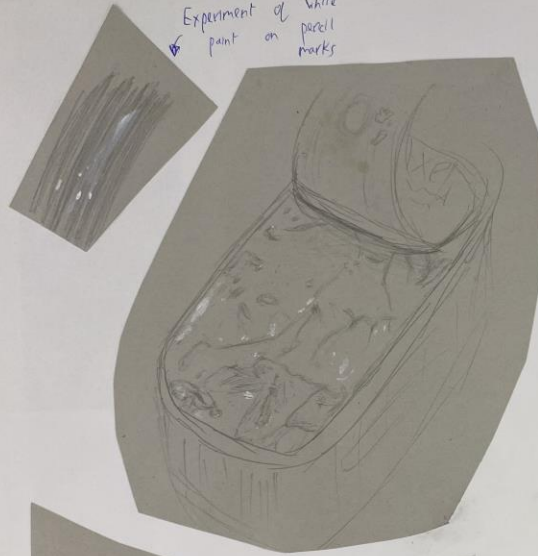Tried to explore natural textures

MEAT

Visual mind map

For this mindmap I tried collecting images for my main ideas that I had from my mindmap

Tried to explore monotone textures textures

ADDICTION

4

For this image I wanted to, similarly to the sunflower, explore the jagged and textured marks of a rotting plant. However I also wanted to experiment with using watercolour and seeing how that works with a pen drawing. To develop this I could study different ways to use watercolour or use different methods such as collage to show colour.
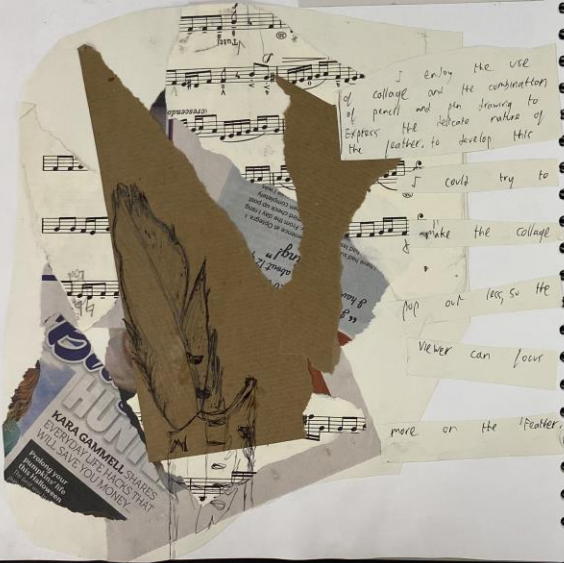
Experiment of white paint on pencil marks

The delicate marks and soft shape. I also like the use of paint to highlight the way light bounces off the petals. I made this to explore a more soft and smooth texture and to also see how paint could be used to improve this I could've implemented colour through watercolour

the shape and jagged marks of the petals interest me due to how it captures the crunchy, rotting texture of them

I made this to explore ways of texture, I used harsh marks to express the texture what I could do is to implement colour into the piece via paint

to make the lines more to develop this is to try or maybe over collage.

I enjoy the use of collage and the combination of pencil and pen drawing to express the delicate nature of the feather. To develop this I could try to make the collage map out less so the viewer can focus more on the feather.

WING 2: tissue paper

WING 1: NEWSPAPER

PRIMARY SOURCES
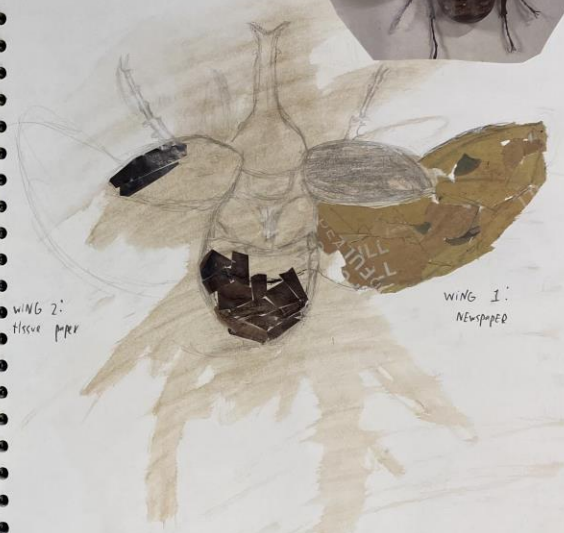
For this piece, I decided to draw a beetle due to the interesting textures it had. I first watercoloured the page to create an interesting backdrop. I then drew out the shape of the beetle in pencil. I tried to vary this work by collage, using newspaper to create the wings. However I used magazine for the body to help express the shiny surface of the beetle. To improve I could watercolour each part of the beetle with its original colour rather than just a basic brown, it is would help gaps in the collage became less noticeable

KARA GAMMELL SHARES EVERYDAY LIFE HACKS THAT WILL SAVE YOU MONEY

5

Content: the image shows a dog biting on the fence the dog appears to be angry due to its sharp teeth showing and its rabid white eyes the dog itself is quite blurry which makes the image more eerie. the image is also in black and white both to make it more grim and to clearly highlight certain parts of the dog like the big eyes and teeth

Form: the image is quite diverse, as mentioned before the image is blurry due to the structure and marks being quite soft. However some aspects have sharper marks to create a more violent looking piece, for example the eyes and fence

Mood: the image is quite negative, the violent imagery of a rabid dog combined with the black and white makes a very grim and intimidating image. this would be interesting to implement this affect in my work.

Refinement:
- to try out use this artist I might try to discover methods to making obscure and cryptic images. I could do this by printing with ink or by combining watercolour and pencil/ink.

Examples of dead creatures from Giacomo Brunelli
I also wanted to focus on Brunelli's images of dead creatures due to how morbid it is and due to its relations from my previous pieces.
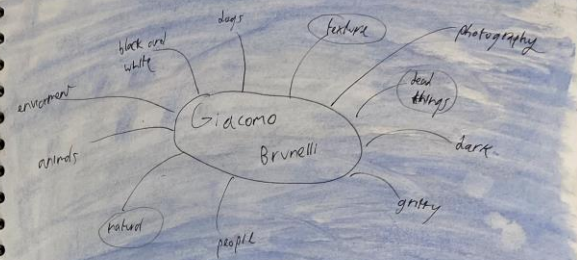
smudging works

Further ideas
- exploring textures in the obscure and/or the dead
- gather pure old images, animal images and try to get sharper images relating to both
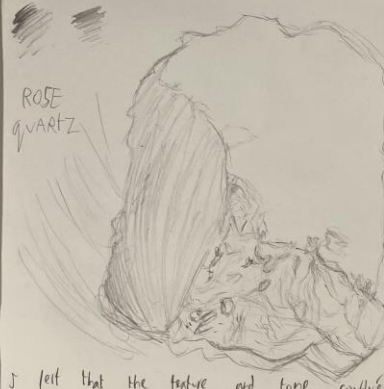
ROSE QUARTZ

For this image I wanted to challenge myself by drawing the textured surface of a Rose quartz. I like the combination of pencil and tone I used the THICK lines to express a harsh edge and thin lines to express the milky like components of the quartz.

I felt that the texture and tone could've been expressed better with colour

Giacomo Brunelli (mind map: black and white, dogs, texture, photography, environment, dead things, animals, dark, gritty, natural, people)

- Relevant things to previous artworks: dead things, textures, Natural

ARTIST RESEARCH (Intentions and works)
- born in Perugia, Italy and spent a lot of childhood playing with animals
- his main inspirations are the Italian Renaissance, Italian medieval art and street photography
- trys a film-noir aesthetic to make animals seem singled out
- explores cities, animals and people
- for animal photography, he intends to force animals into a "flight or flight" to capture interesting images. He does this by ignoring them or by chasing them
- often uses obscure angles and extreme close ups to make strange, unfamiliar and obscure images
- intends to make images dramatic, atmospheric and claustrophobic
- has a portrait collection that was inspired by an art movement in Italy called Arte Povera.

@Resource photos:

the DEAD:

eyes and teeth

Forming the image is quite divers-
blurry due to the structure and
some aspects have sharper marks
piece, for example the eyes and pencil

...the image is quite rega-
...combined with the black
intellataling image, this would be
in my work

I like this outcome
due to how I used
pencil smudge to create
a textured /tonal piece.
I also enjoy the structure
of the skull. to explore this
further I could use different
types of subject matters
or experiment the smudge
offset with other resources
such as watercolour/acrylic paint.

→ smudging
works

eyelash

Further ideas
• exploring textures in the closure
will/or tel tord
• gather pure wild images, animal images
and try to get images relating to
death

REFINEMENT:
- to try and use th-
methods to making of-
to this by printi-
watercolour and-

Watercolour Experiments

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questions
• chose Artist due to explorations of death along with texture

plants insects meat
dead things fur
texture
bones Death structure plants
interests Bugs/insects
Abstract methods pencil
sort of difficult to tell pen
Fork what it is collaging
drawing rare and watercolour
wonderful mixed media

what interests me about this piece is the exploration of
fur and I feel to explore this further I would explore
things with this sort of texture. most likely more animal fur but
it could be something like a cactus, human hairs. I would also
want to try and avoid colour, as my artist never used it.

FOR ... PIECE ... A ...
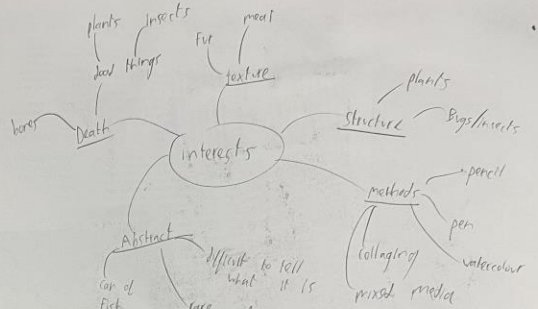
@PHOTOGRAPHS

FURTHER RESPONSES

For this piece, I wanted to try and use pen on a prepared surface. Similar to my feather, I decided to use roses as it links to my previous plant responses as well as my theme of the dead (as this rose was rotting). I think this piece went well, although the sudden change in pen is very noticeable and negatively effects this piece. I could've worked more on this piece, possibly finding a way to add colour, but I didn't. Maybe for some of my next responses I could use colour in some way.

For this piece I wanted to further explore texture. I chose this image to study a more difficult subject, this being a dog with a leaning pose. I'm proud of this piece, however I feel I could've tried to use paint to diversify my responses.

For this piece, I studied the same dog as before, however this time I used pen as well as spending more time on the fur and its texture. I really like this piece, it is a great improvement from my other response nonetheless.

Max Ernst
- learn interesting ways to explore texture along with experimenting with old subjects
- It connects to my current theme of texture, but it doesn't desaw, could link with my current study on life and death, this could be a more surrealist way to tackle it
- I'm currently using pen marks and collage with tints of acrylic paint. this links well with Ernst, due to his methods consisting of drawing and painting.
- one way I could expand my use of media is rubbings
- Another idea could be collaging and creating a subject, than drawing/painting it.

For this piece, I wanted to experiment more with preparing a surface. I made sure to make it less intense like last time, so the drawing is actually easy to see.
I also wanted to experiment with acrylic paint and pen. I felt this piece was strong, the pen working well as well as the background collage. However the acrylic paint was challenging, so maybe I should try to avoid it, or at least not use it in this monotone style.

Further responses


```
        surrealism
structure         texture
   form    MAX
          ERNSt    creatures
  colour
     paint      pen/pencil
                  drawing
```

ARTIST's Works

'ubv imperator'

Content: the image is of a weird surreal creature, with incredibly detailed and textured body parts including scales and massive eyes.

Form: the image has a harsh form however there are small hints of fluidity, this helps to make the image feel more organic

Mood: No mood is particularly expressed, however this surrealist piece is bound to make viewers confused and ask questions

RESEARCH

Born: second april 1891

- In his early life, Ernst was inspired by his father along with the works of picasso, van gough and gaugin when he saw their works in 1912
- Fought in world war 1, this had an impact on Ernst, as stated in his autobiography
- after world war 1, Ernst explored surrealism using notable methods such as collaging, frottage and lithographing.
- WW2 broke out in 1939, Ernst was forced to flee after being hunted down by the gestapo. He ended up in America joining a community of foreign surrealist artists
- Abstract expressionism was an art movement that Ernst pioneered. this was very similar to the exploration of surrealism
- studied the works of Giorgio de chirico.
- helped grow the popularity of grattage making marks on paint with a sharp blade.

www: used pencil and rubbings well. texture clearly shown
ebi: softer marks could be used in certain areas

Transcription

When learning about Max Ernst, I explored him due to his interesting use of texture in his works while doing research, I found it interesting how he used collage in his work along with his surrealism. I could use the combination of collaging, surrealism and the exploration of texture to expand my working.

Photoshoot

Study interesting textures, specifically of creatures dead or alive. Maybe try to take images of dead organisms under a harsh light. possible subjects could be: tree bark, flower petals, human hair.

Study these possibly at night under a harsh light

Interests

- Find interesting way of exploring the texture using smudging works rather than harsh pencil
- Main theme is texture however a subtheme of surrealism is developing
- The artists pushed me to new methods of texture exploration, which is why my subjects are textured

Layouts

What has been most prominent in my work is the exploration of texture, life and death as well as the subtheme of surrealism. My best media usage was in my pen and collaging work. When making these layouts I should acknowledge all of this.

Layout Idea 1: Gradient of the dead
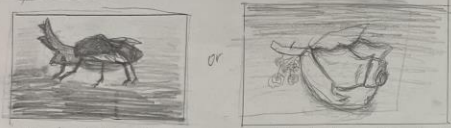
A collaged background showing a gradient, above this would be a pen drawing of a dead organism such as a beetle/insect or plant.

If I were to chose this I would next have to experiment with insects as I only have one response relating to insects

Layout Idea 2: dog corpse

This would feature a collaged background with surrealist elements over it. It would be a dog* possibly made from oil pastels/paint. Over this dog would be small pen drawings of insects.

possibly could use eyes to add a surrealist element

if I chose this layout I would have to experiment with insects as well as certain media such as paint or oil pastels.

I would also need to collect lots of images of dogs to help develop this

* the canvas of this layout would have to be large
* a dog is dead, would need to experiment on ways to express this possibly with rotten flesh
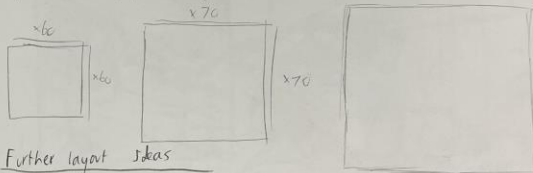
Layout Idea 3: Army of bugs

This layout would have a collage background, possibly mixing the ideas of a gradient with my subthemes of surrealism. this would be the background for a lot of pen drawings of insects AV with different arrangements. Some could possibly be seeping through the collage.

Out of these layouts, my favourite is layout idea 2 and 3.

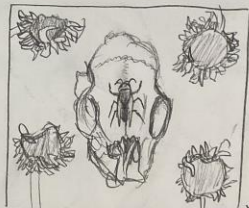### Final piece measurements
- shape should be square
- try to avoid going too large, scale is not best skill

Further layout ideas

majority skull + bug + flower
x2   x1   x1

skull + sunflowers + bug
x1   x4

* Favourite

Collage

Examples of fur exploration

To move foward, I could continue using collage, paint and pencil drawing but try to make them work in a single piece rather than two seperate ones. I could use elements from previous responses such as using collage to prepare a background.

Max Ernst responses

For this piece, I wanted to create a surrealist creature by combining different textures, like max ernst did. First I made an actual collage of different textures such as skin, fur and petals. Afterwards, I began to do a pencil drawing of the face and petals, however I then decided to do a piece with acrylic paint. I chose to paint the banana due to its simple colour composition and its interesting form such as the spot formation. Afterwards I tried to explore other ways of making textured images using paint. I got a piece of paper, colourwashed it brown and used string to create fluid lines which I used for the fur.

Practice piece

For my practice piece I need to practice drawing skulls and insects at a large scale. I also need to draw it closest to the actual size of the final piece as possible. I also need to practice making collaged backgrounds and figure out a way to make my drawings stand out.

A skull drawn at the closest scale to the final piece. Unfortunately there is no collaged background

Further layout Ideas

skull x1 + Flower x1

skull x1 + bug x1

skull x1 + bug x2

skull x1 + Flower x1

skull x1 + bug x1 + Flower x2

skull x1 + Flower x1 + bug x4

Skull + Bug x1 x4

Skull + Flower x2 x2

Refining for Final outcome

Eb: be more careful with shapes and proportions!

wasp

skulls