



Pearson

GCE A Level Advanced Art and Design

**Fine Art
Component 2**

FRAZER

Total Mark 46

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise
Mark	12	11	12	11
Performance Level	4	4	4	4
			Total out of 72	46

PERFORMANCE CALCULATOR	Level 1			Level 2			Level 3			Level 4			Level 5			Level 6			
A LEVEL PRACTICAL – SEPT 2016	LIMITED ABILITY			BASIC ABILITY			EMERGING COMPETENT ABILITY			COMPETENT AND CONSISTENT ABILITY			CONFIDENT AND ASSURED ABILITY			EXCEPTIONAL ABILITY			
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, little creative intent, disjointed, pedestrian, credible, lacks control over the formal elements, vague aims			straightforward, deliberate, just adequate, methodical, superficial, unrefined, crude visual language, simplistic reflection, plays safe, unresolved, contextual references explored but lack relevance, defines aims with some understanding, developing control over the formal elements			predictable, broadening, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient control, emerging individuality, thorough, adequate control over the formal elements, contextual references inform journey, pursues aims with understanding			diverse, effective, purposeful, consistent, skilful, coherent, imaginative, informed, some perception, satisfies creative intent, engaged, consistent control over the formal elements, contextual references inspire creativity, realises some aims,			independent, realised, sensitive, creative, sustained, highly inventive, critical, perceptive, comprehensive, in-depth, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, comprehensive control over the formal elements, contextual references shows some personal insight, fully realises all aims and objectives			inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, fully informed, questioning, dexterous, erudite, highly intuitive, daring, insightful and comprehensive exploration of contextual references, ideas synthesised into highly sophisticated realisations, goes beyond aims to produce surprising realisations, control over the formal elements demonstrate fluent sensitivity and understanding			
AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO1 total:
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT diverse, purposeful, informed effective, consistent coherent some perception imaginative contextual references inspire creativity			CONFIDENT AND ASSURED independent			EXCEPTIONAL			12
AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO2 total:
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT diverse, skilful, imaginative contextual references inspire creativity, coherent,			CONFIDENT AND ASSURED			EXCEPTIONAL			11
AO3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO3 total:
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT imaginative, some perception, purposeful, imaginative consistent control over the formal elements,			CONFIDENT AND ASSURED Independent Original			EXCEPTIONAL			12
AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO4 total:
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT Effective purposeful, skilful, consistent control over the formal elements,			CONFIDENT AND ASSURED			EXCEPTIONAL			11
																			Total mark: 46

Examiner commentary

This submission establishes assessment within mid and high positions of Performance Level 4, Competent and Consistent. It achieves higher marks in AO1 and AO3 where it begins to meet descriptors from Performance Level 5, showing independent thinking and exploring ideas that move beyond those inspired by contextual references. The candidate initially establishes diverse and purposeful responses to the theme of 'Variation and Similarity', identifying the creative intention to explore inequality within the city. Contextual references inspire creativity through the architectural and dynamic imagery of Lebbeus Woods and Jeremy Geddes, promoting experiments with drawing styles and digital manipulation, visualising 'fault lines' and 'boundaries' as a metaphor.

The creative journey, whilst compact, develops diverse responses to first-hand and satellite imagery of architectural themes. The candidate shows some perception and independence in identifying and developing ideas and themes that make appropriate connections and demonstrate a consistent control over the formal elements. Through these observations it explores the concept of environments being 'engulfed' or 'consumed' by natural forces. The resulting response brings together skills, ideas and themes in a skilful, multi-layered drawing that depicts the impact of fire on Notre Dame Cathedral. The submission shows a consistent and purposeful development of ideas and skills throughout, with some perception and imagination in identifying original and independent concepts for investigation.

AO1: In AO1, descriptors for Performance Level 4, Competent and Consistent assessment, are strongly addressed. Proposed ideas are imaginative and show some perception. Critical and analytical understanding is informed, coherent and explained through effective critical language. Contextual sources inspire creativity, supporting the candidate's own ideas and interpretations. The development of ideas is purposeful and consistently underpins the submission throughout.



Examiner commentary continued

AO2: Experimenting with ideas and media is focused, exploring a diverse and imaginative range of techniques, materials, and skills appropriate, for example to visualising buildings and neighbourhoods being engulfed. Review and reflection on the development of ideas and techniques is coherent and demonstrates a consistent use of critical language, establishing purposeful intentions. Contextual references inspire creativity, providing effective solutions that are discernible in the realisation of ideas.

AO3: The submission explores informed and purposeful observations from first hand and satellite sources, promoting imaginative and original ideas that inform resulting outcomes. Personal observations of order and chaos show consistent control over the formal elements, recording fine detail whilst exploring the line drawing style informed by contextual sources.

AO4: Realisations are informed by contextual sources of investigation, making appropriate connections to personal ideas and issues. The choice of layered drawing style is effective in an outcome that is skilful, with consistent control over the formal elements. The position of a mark in the middle of Performance Level 4 reflects that the candidate has realised some aims from existing ideas and observations, rather than extending the creative journey into a more inventive resolution.



Variation → Inequality

Working into the starting point of similarity + variation I explored ideas of variation on the internet. A synonym of variation is inequality and so I went to google images as this theme immediately seemed to interest me. This is what I found...

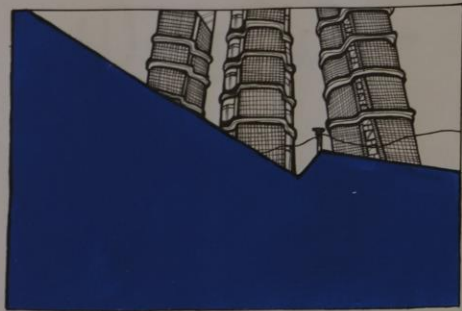


Images of poverty and wealth very close to each other yet distinctly segregated. I have always wanted to explore work of architecture

in my work and this theme is a great incentive for this. I plan to express a way of linking wealth and poverty through my own + influenced ideas and different art methods.



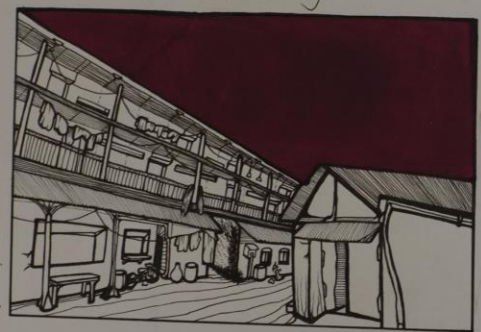
mixing concepts of wealth and poverty - child from third world country going on holiday



→ here is a painting and drawing of some skyscrapers with a blanked out blue area underneath.

→ This concept/idea is a way of expressing how I visually divide areas of wealth and poverty. By implementing block colour to the drawing and using it to cover up the other 'financial' area in this way.

it makes the idea of a divide between wealth and poverty seem so serious. I have handled the metaphor of a wall is a simple light which in turn dumbs down the fact that this reality is morally wrong.

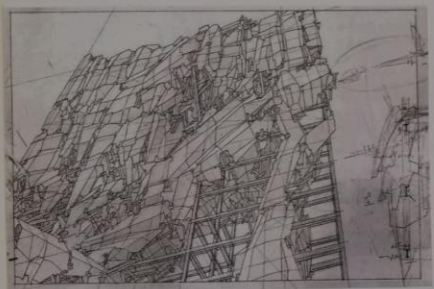


Looking at both drawings separately you feel differently about the effects of each piece. The blue and the skyscrapers feels clean and the rectangular shape of the piece reminds me of a crisp bank note. The purple/pink with the favelas, on the other hand feels as though the skys have been darkened by the, what feels to be a dirty run down environment.

→ This is why I also feel the colours have such an impact on the pieces. This study has really opened my eyes to the effects of colour - whether that be block colour like this or forms like water-colour or acrylic - and so I plan to do further studies on colour in this sketchbook.



Lebbeus Woods



Lebbeus Woods was an American architect and artist known for his unconventional and experimental designs and drawings.

His style of artwork really interests me - the dynamics and energy created in his work is something I want to replicate and create my own interpretation of.



→ This drawing of some part of the architecture that appears to have separated from the main body of the architecture, making me of drifting in space. Drifting like an astronaut from his spaceship.



The organic shapes Woods creates in his work is something I like also and I intend to explore how I can create such design.

This is me exploring Lebbeus Woods' work further - creating my own interpretation of his work. The piece heavily resembles aspects of wealthy architecture and poorer architecture due to the visual change made to the exterior of the building. This is similar to some of the images I found on the internet that divide wealth with poverty. However this drawing ~~brings~~ brings together both of these concepts.



From this we can understand how the merge of almost two opposite concepts can have a completely new effect on how we perceive images or in this case a drawing.

This photo was taken by me in Tossa de Mar - which is a wealthy, built up area and as you can see this building home near the beach is large and very much so, very expensive.

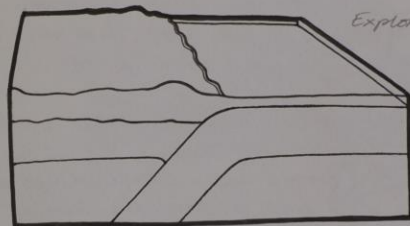


photo I took when I was on holiday in Tossa de Mar



Earthquakes -

Usually caused when rocks underground suddenly breaks along a fault. This sudden release of energy causes seismic waves that make the ground shake.



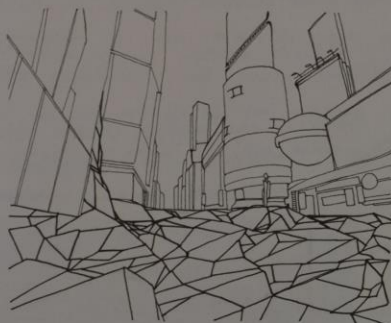
Exploring the concept of the effects of tornadoes and earthquakes because aspects of Lebbeus Woods' work reflects themes of destruction like these natural disasters cause.

Architecture expresses form and structure which heavily contradicts the chaos and destruction caused by the power of nature.

You can see how my piece on the left looks very similar to some of the photos below and from the photos you can understand the effects of nature and its power.



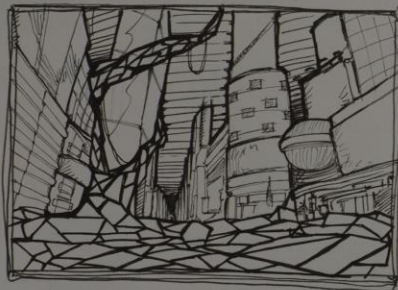
Just like my own take on Woods' work I plan to turn these ideas.



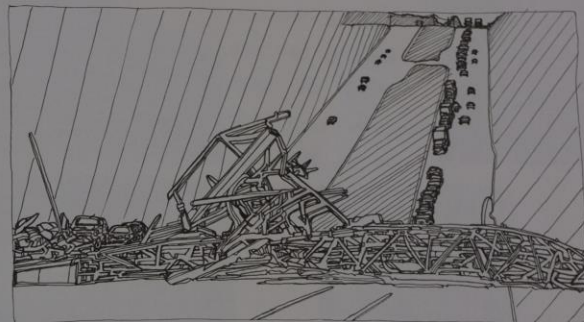
→ Again my own twist on Lettsell's works. I found his work so interesting that I cannot help but want to produce more drawings using his style.

→ From looking at his work I found that a lot of his work looks like a landscape or object or something is being engulfed.

→ The thing/substance that usually appears mechanical in his work looks like it engulfs/consumes/crowds an environment.



→ These drawings are supposed to represent two stages of such a substance consuming an environment. I chose to draw a built up area of New York - Times Square - as this again is considered a wealthy location. In the first drawing the substance slowly starts to consume the environment. Then in the second drawing the substance has made its way up the walls and sides of the buildings; wrapping and covering the environment.



→ Original colour blocking ideas like the photos in the top left were flooding colour onto large features of the original image to see its effect.



→ I also explored texturing and floating texture to portray engulfment like in some of my previous studies in this sketchbook.



→ Trying this idea with colour too - the effect seemed very interesting. More solid objects/aspects of the image were remaining and this creates this abstract image that expresses vivid colour and line.

EXPERIMENT!

Further experimenting but this time moving on from the simplifying of colour but more on the structure of a composition.



I found this study quite fitting seen as I am losing my theme around architecture and how so far throughout my journey have transitioned to the

destruction and chaos viewpoint.

What better way to do this other than decomposing and breaking down the literal form of an image/photo.

This idea that mother nature is all powerful and can be destructive is mimicked by how I have crunched up the photos.

Cutting up the image like this, one to rearrange to create something completely new and one to spread apart, creates distortion and thus this sense of ambiguity within what you see.



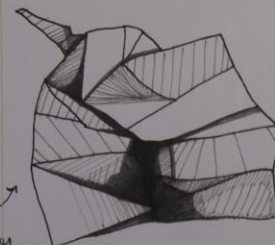
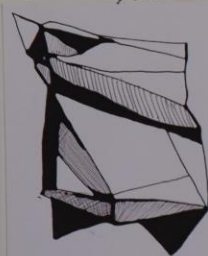
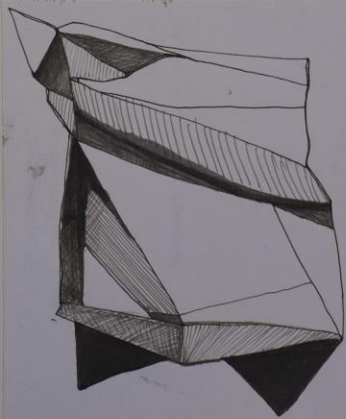
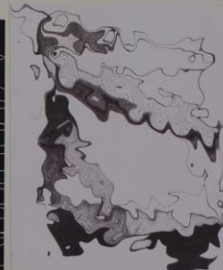
MORE DIGITAL EXPERIMENTING!

Effects done all within Paint.NET exploring organic shapes.

Quick testing with block colour and gradients and trying new angles.



Inverting colours to gain a variety of different viewpoints on the same piece.



Both of these are my own live drawings on the breaking down of the photos from the previous page.

JEREMY GEDDES.



As soon as I came across Jeremy Geddes's work I was fascinated by his style of work and his strange choice of features and motifs.

In a lot of his work he includes pigeons and/or doves. This possibly implies

This sense of dynamic energy in Geddes's work is what I think really interests me about his style.

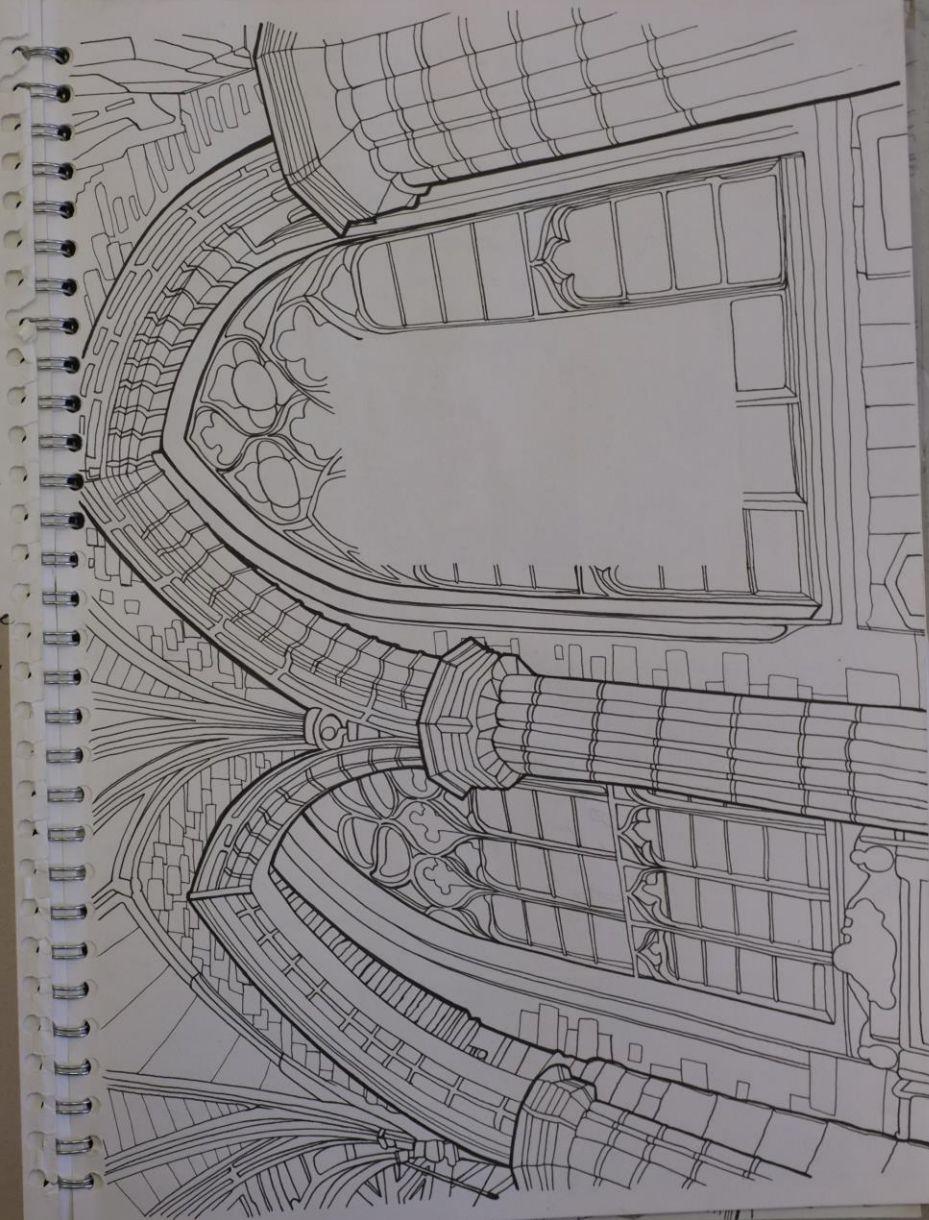
The theme of structure and chaos reminds me with my journey of work so far and Geddes is a perfect artist to look at.

The piece at the top of the page I find really unique. The depth of field created by the doves in the foreground and the misty buildings in the background

complements the main aspect of the piece - the three buildings that appear to be halving. The fact that these buildings are being separated in such an unrealistic way and the viewer not knowing how or why this is happening allows for the piece to be interpreted in many ways.



the mirroring of how the buildings break out and rise up like a flying bird has the hidden meaning of the architecture having life and energy.





→ One of the photos clipped from the slow motion videos of the smashing eggs. Chose to further study this photo because of how much is going on in it. The more there is going on in the photo allows me to study an energetic composition.



→ As a result I have created an original line and water colour piece. Staying ~~the~~ true to the idea of expressing organic shapes and I tried opening up with fluent, flowing colour that also resembled the colours within the photo.

→ Because of the energy produced in the photo, creating this piece was not too difficult. The main aspects are emphasized with a thick black ink line and the details following with a thinner line.

By blocking hard cut water colour the way I have contrasts heavily with the smooth fluent lines of the drawing. → Similar to the contrast of structure and chaos.



SMASHING SOME EGGS!

Little experiment with capturing eggs smashing - wanted to create my own destruction but needed to be able to do it responsibly.

By videoing the eggs breaking in slow motion I was able to clip images of the process.

The organic shapes and further study possibility that those photos allow are endless.





These are the two monoprints I did based on the smashed egg photo. I chose to do one plain B&W and one with orange printing ink to mimic the colours of the egg yolks.

By diversifying the compositions of both prints like I have done above I create a geometric energy / movement which sharply cuts through the organic marks on the paper.

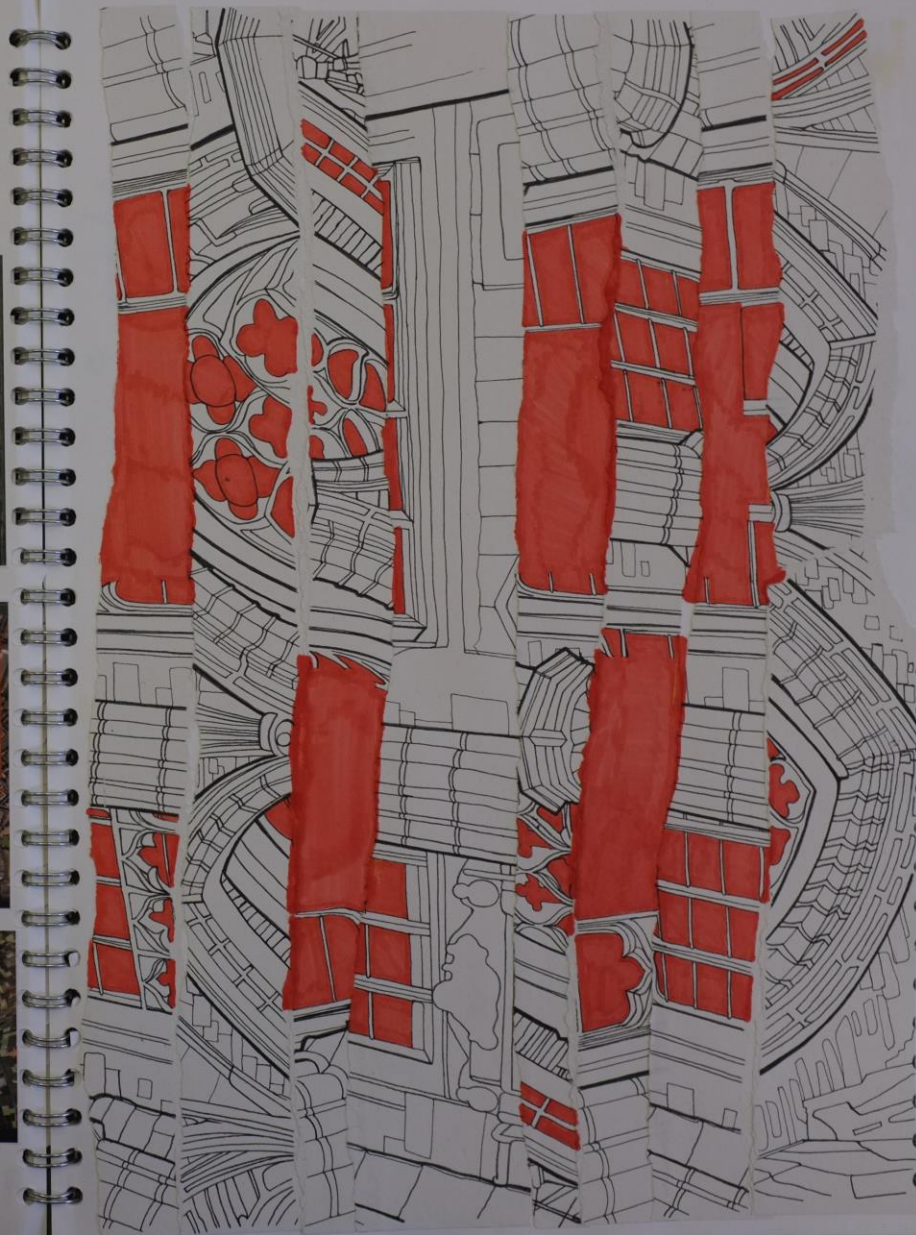
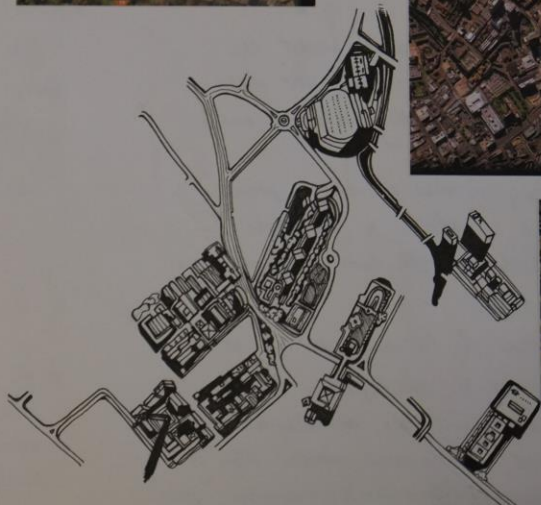
The high point perspective of drawings to me almost seem like satellite images of the earth. Plots of land and the lines representing the boundaries and roads creating fields and towns and cities. Plan to look into such a development - further organic forms.

The egg smashing study was very helpful with coming up with further ideas to lead on from.

I felt the monoprints I did looked like birds-eye views of maps.

These are a few scans from a Satellite book. The organic shapes created by the fields and roads immediately enticed me.

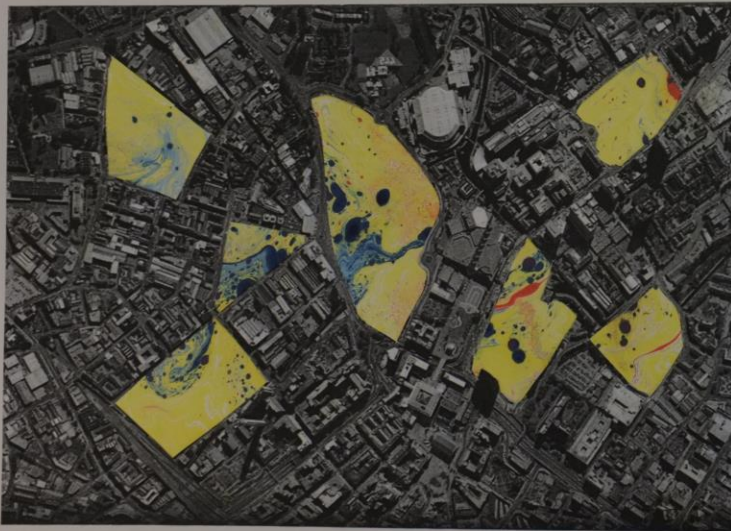
This also is maybe seen as working on a 2d plane which I have not done yet.





TESTING COLOUR.

Here I am looking into a different form of colour implementation. The outcome of marbling with painting is similar to block colour painting - where some areas are solid colours but they share room with a collection of other solid colours. Based on the nature of the painting technique however (the painting is done in water, moving or not) the outcome is fluid and appears natural/unforced in how the colours sit on the canvas.



I have used one of my marbling prints as a back drop in this piece above. Too, I chose to run it under and B&W satellite scan to really emphasize the vivid colour and the meaning. I cut these shapes out to show the hidden shapes created by the roads. By evenly distributing them like this also it opens up the piece and the viewer's train of thought because of the movement.





TESTING COLOUR.



Here I am looking into a different form of colour implementation. The outcome of marbling ink painting is similar to block colour painting - where some areas are solid colour but they share room with a collection of other solid colours. Based on the nature of the painting technique however (the painting is done in water, moving or not) the outcome is fluid and appears natural/unforced in how the colours sit on the canvas.



looking into more forms of implementing colour in my work. The reason for this is because last year I quickly found out that I was afraid of colour/colouring and painting and all I ever did was just pen drawings. I forced myself to choose one of these this year to really try out and step outside of my comfort zone and it has really paid off because I enjoy trying out colour and adding it to my work now; it shows so much more variety in what I can do.

The whole concept behind this quick study is how the colours represent something. One colour is representing the structured architecture and the other representing the destroyed section of the building - the architecture that was not strong enough for mother nature's force.

