GCE A Level
Advanced
Art and Design

Fine Art
Component 2

FREDDIE

Total Mark 38
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FANTASY

FICTION
This line study of a monkey skull was effective as it was drawn accurately and the sculpted shape clearly followed the shadows surrounding the teeth and eyes to create a subtle sense of depth. The use of this was also effective in reflecting the age of the degradation of the skull which I believe effectively captured the truth of all living things. Ultimately we will all die and degrade to bone.
BONES

These photographs taken at the History museum in Manchester were very effective in capturing the raw baredness of some of the animal bones and fossils. I feel that they are also very honest as they reveal how we are all ultimately just skin and bone.

This close up pencil study of a skeleton was effective as the dark tones around the eye socket effectively contrast the rest of the skull which draws the viewer's eye into the composition. Despite this I feel that a better attention to detail could have been paid in the dark area underneath the eye socket however the minimal variation in tone around this area made it difficult to capture accurately.

This close up charcoal piece was very effective as it works as an almost abstract piece as it is unrecognizable at first glance. The graduation and variation of tone was very effective as I utilised both willow and compressed charcoal with a smudger to achieve a smooth yet varying array of tones.
DANNY QUIRK

Danny Quirk is a connective contemporary watercolour painter. Known for his series of paintings known as ‘Anatomical Ball Dissections’. These current paintings show both men and women either stretching and opening pockets of flesh and skin to reveal their true anatomy. The figures are made in reference to models that have liquid later applied to their skin with which Quirk works over with sharper pens to highlight the detail of bones, organs and veins.

Overall, I find Quirk’s work very thought provoking, as the idea of self-dissection is original and rich with different themes. From his point of view, almost all of the subject’s heads in his pieces are formed away from the dissection it tells me that they are scared of what they might see in that they fear seeing themselves for who they truly are. As well as this, I found that my initial response to his work was one of shock and horror by his new honesty, which I wish to employ in the future to my own work.
These studies, both acrylic and pencil, were effective in revealing the teeth of both a great white shark and a tyrannosaurus rex, two apex predators that were excluded from hunt and kill its prey efficiently. I found that the numerous rows of teeth in the sharks' jaw were both fascinating and intimidating at the same time. The shark's teeth however were drawn accurately and give a great range of colour and time. The image on the right of the great white shark study helped the teeth to stand out more in contrast to a similar scene by Danny Quirk.
after trying a set of masks made from fabric, these three were made with different materials, including a felt mask inspired by a Karl Bickert mask. The eyes were cut out with a pair of scissors, allowing for a more abstract representation. The mask was then painted with a variety of colors, creating a unique and striking piece of art. The final result was a mask that was both functional and visually appealing.
This acrylic piece was more effective as the tilted head in the composition provokes a sense of unsettlement in the viewer and because the blank expression on the mask is unpredictable and hides the true emotions of the wearer. Despite this I feel the skin tones on the neck could have been captured more realistically by following the colours on the photos more accurately and the tones on the mask could have been blended more effectively by using more water.
This acrylic piece was very effective as the close up and close composition is just as unsettling as Bob Ross' work, and the stand out eye again acts as a strong focal point for the viewer. The attention to detail around the eye is also accurate as the skin tones contrast nicely with the shadows from under the mask. This time the hair is a lot more effective as the green/orange/purple tones are subtle but also help to draw the viewer in as the directional brush marks fall over the mask. Despite this, I feel even more time could have been spent on the hair as a smaller paint brush could have been used to portray them more accurately.
This composition, similar to the previous one, embraces similar values but was more difficult to draw with accurate proportions so it is not as convincing but still works. The sinister smile however and the almost alien clutch of the fingers over the mask are effective in creating a disturbing undertone.
These samples which were made with the intention to experiment with different techniques and media including charcoal, ink and blotting acrylic paint on thickly were effective in different ways. The charcoal and ink studies were effective in highlighting elements of chiaroscuro by creating strong contrasts between black and white tones. Whereas the acrylic study utilised a unique colour and textured approach which effectively created a sense of spinniness. All of the studies were drawn accurately and have helped me to realise that I should take a mixed media approach in future studies.

Take Off Your Mask When You're Ready.

When reading a blog post by Rebecca Lammenski titled, 'Take off your mask when you're ready', I have found that the concept of masks we wear every day which help us to (unconsciously) protect us from further exploring our identity. After reading over a passage on her site and facing the issue of concealing herself, the idea of trying to hide everyone else's inner self, and so she continues to say.

'Masks reveal what they are intended to conceal. I can't wear anyone — the more beautiful and perfect and put together my mask looks, the more obvious it is that I'm faking. I become a walking breathing transparent lie, and the person who only suffers the most is me. When I wear a mask, every component of my life does, too — from the people I surround myself with, to my daily habits. I try to wear a mask, even though I know that it doesn't always work, but the fact is, we are society, we glorify normalcy over individuality despite the flaws. It is a natural desire to want to get rid of them and make them, to be someone who returns and tall that taking off but beautiful and powerful we can ever be.

There are times I still want to wear a mask even though I know that they don't always work, but the fact is, we are society, we glorify normalcy over individuality despite the flaws. It is a natural desire to want to get rid of them and make them, to be someone who returns and tall that taking off but beautiful and powerful we can ever be.'
After finding that I really like my theme of masks and hiding identities, I decided to experiment with mask making. By cutting out strips of masking tape and moulding them to my face, I managed to create a rough cast. However, on the first try, the cast didn’t dry very well and started to sag to one side and the strips around the chin nearly fell apart whilst peeling away the mould.

Instead, I tried the cast again but this time with thinner strips of masking tape which more accurately captured the contours of my face. As well as this, by using more layers of masking tape, this time around, the finished cast was a lot less flexible. After finally creating a successful cast, I went over the mould again with mud to make the piece stronger which worked to great effect as by placing dry mud rock over the eye holes it made the mask more eerie and intimidating as without eyes it becomes anonymous and creepy which I found similar to Rob Blot’s clown work. Additionally, even when wearing the mask, you can still see through the mud rock which creates an ominous and not-so-cruel perspective for the wearer.
Frank Auerbach is a British contemporary painter. Born in Germany, he has been an accepted British citizen since 1947. Before his parents, who remained in Germany, were killed in a concentration camp in 1942.

Auerbach is a figurative painter, who focuses mainly on portraits of close friends and city scenes around his home in Camden Town, London. He is known in Britain for his use of extremely heavy impasto, so much so that the paint appears modeled rather than brushed at times. Because of this some of his paintings are too heavy to hang.

Auerbach has said he feels he finds order in the otherwise chaotic paintings and so he develops an intense relationship with his subjects and in 1993 he explained, “If you pass something everyday and it has a little character, it begins to intrigue you” and that his interactions are “to record the life that seemed to me to be passionate and exciting and disappearing all the time.” This explains the intense developing relationship with his subjects as he uses paper towel covering the top half of the head, with distinct black outlines creates the sense that the subject’s thoughts are trapped in mind. As well as this the distinct and smudged contrasting marks alternating across the face create a visual yet fluid dramatisation of light on the face which makes him appear trapped in movement. The overall effect created by Auerbach’s continuous erasing and reworking techniques evident in these distinct smudges leaves the ghosts of former re-worked images which creates an interior and eerie atmosphere. Despite exploring this to an extent I feel that I should have spent a better attention to detail in regards to facial details. Even though he appears to have a blank expression at first glance there are small subtleties which add to the character of the piece such as the shaped eyebrows, confined eyes and the lowered corner around the mouth which almost evokes a grimace which provokes a sense of curiosity towards his thoughts and feelings.

I feel that overall Auerbach’s distinct and ruthless application of materials make for a thought provoking and atmospheric piece which could prove to be effective in future pieces of my own as I feel the honesty of his work relates to my subject matter and themes. In further experimenting with these techniques I would also hope to provoke an uneasy response which Auerbach does so well.
These mixed media samples based on compositions from a new set of masks were very effective as the tissue paper provided a textured background which accurately emulated the rough surface of the masks. As well as this, I found that the introduction of colour into the compositions, in the style of Turner, by using a dry paint brush gave them a unique visual element. Whilst in the photography studio I tried to experiment with manipulating the light to find which angles made the subject most unrecognizable. The first sample featuring a long shadow running from the nose up the mask made for an interesting composition but seemed unreal. The second sample was an improvement by bringing more subtle shadows around the head but the light issues around the eyes created no drama. The third sample on the other hand featuring the light from above, brought deep shadows around the eyes which made the mask far more gloomy and intimidating.
I think this mask with an elongated nose has been the most effective so far as it echoes Pinocchio whenever he told a lie so in turn it resonates with the lies we tell ourselves everyday by presenting a false version of ourselves due to an intoxicating fear of being judged.