



Pearson

GCE A Level Advanced Art and Design

**Fine Art
Component 2**

FREDDIE

Total Mark 38

	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise
Mark	9	9	11	9
Performance Level	3	3	4	3
			Total out of 72	38

**AO1
Develop**

**AO2
Explore and
Select**

**AO3
Record**

**AO4
Realise**

Total
out of
18

9

9

11

9

Total
out of 72

38

FANTASY

FICTION

- Bentley
- Barbara Kruger
- Jenny Saville
- Joe Webb
- Mark Wallinger
- H.K. Giger
- Rob Ellis
- Nancy Queen
- Francis Bacon
- Frank Auerbach
- Lucian Freud
- Louise Bourgeois
- Richard Estes

ARTISTS

TECHNIQUES

- Expression
- Surrealism
- Scale
- Manipulation
- Hand-painting
- Drawing
- Ink
- Wash
- Double exposure

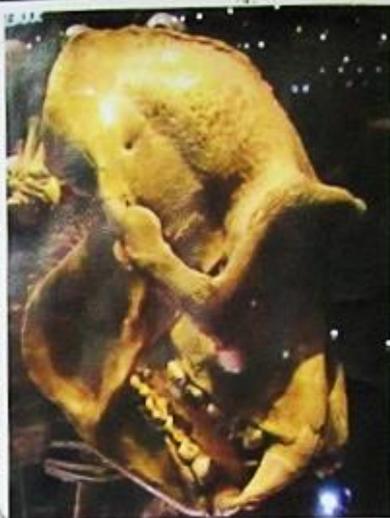
- That which
- Description
- Whistle blowing
- Psychology
- Hand-drawn lists
- Mental Illness
- Depression/Anxiety
- Distortion
- Cocaine
- Process
- Imagination
- Illusions
- Masks
- Mythology
- Fairy tales
- Books
- Haunted/haunts
- History
- Fears/Phobias

SUBJECTS CONCEPTS

MEDIA

- Acrylic
- Pencil
- Charcoal
- Oil pastel
- Watercolor
- Ink
- Pen
- Bleach
- Tissue paper





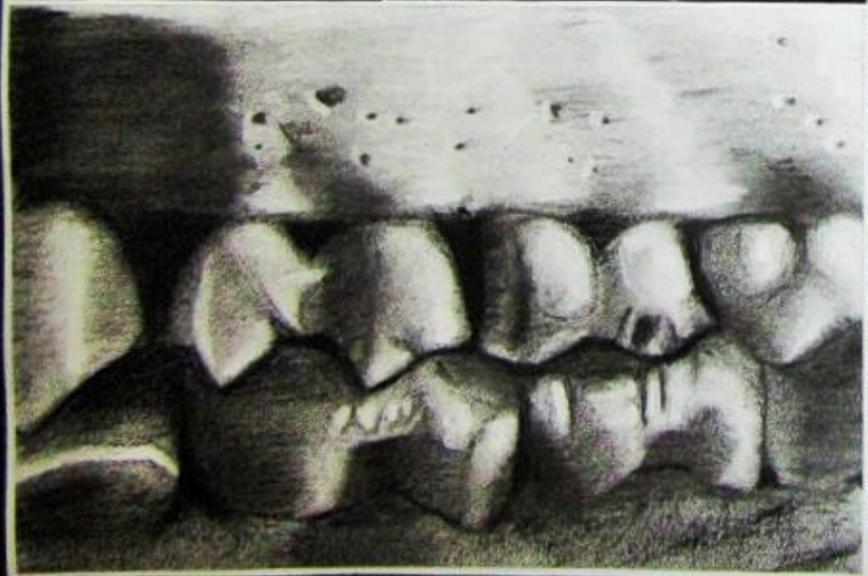
This line study of a monkey skull was effective as it was drawn accurately and the student drew closely followed the shadows surrounding the teeth and eyes to create a sense of depth. The use of lines was also effective in replicating the age of the degeneration of the skull which I believe effectively captures or captures the truth of all living things. Ultimately we will all die and degenerate to bone.



BONES

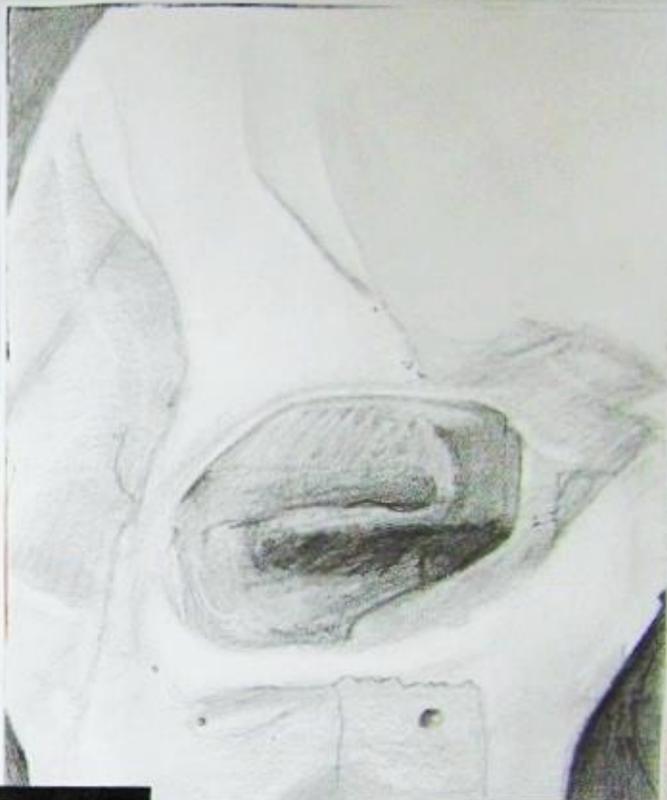


These photographs taken at the history museum in Manchester were very effective in capturing the raw bareness of some of the animal bones and fossils. I feel that they are also very honest as they reveal how we are all ultimately just skin and bone.



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 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.

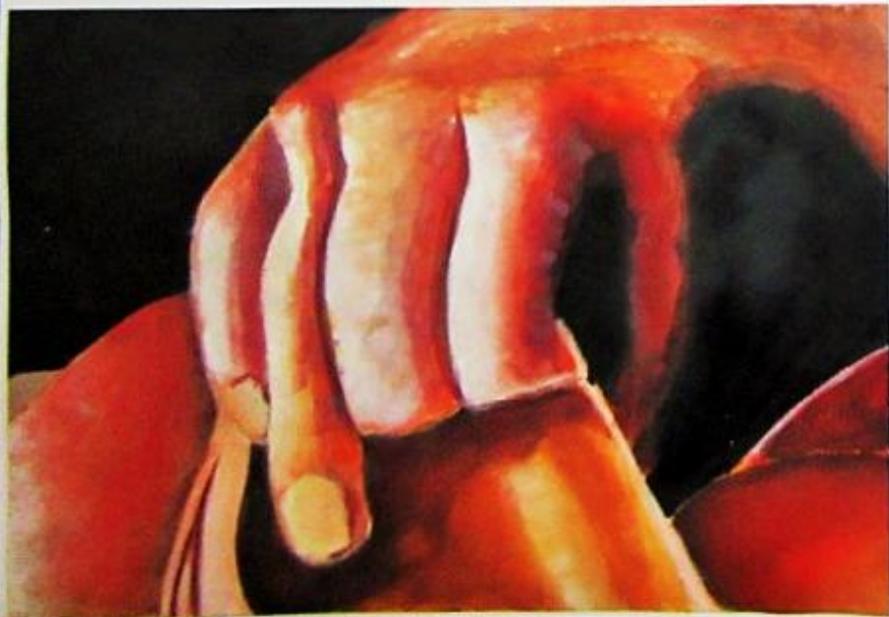


DANNY QUIRK

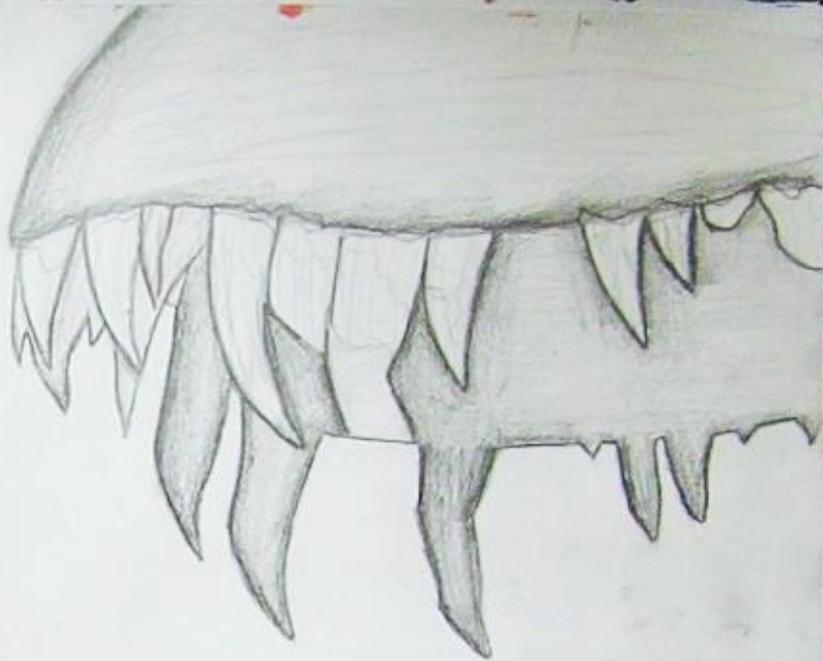


Danny Quirk is a surrealist contemporary watercolour painter known for his series of paintings known as 'Anatomical Self-Dissection'. These surreal paintings show both men and women forcibly stretching and opening pockets of flesh and skin to reveal their true anatomy. The pieces are made in reference to models that have liquid latex applied to their skin to which Quirk works over with sharp 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 my point of view since a lot of the subjects' heads in his pieces are turned away from the dissection it tells me that they are scared of what they might see or that they fear seeing themselves for who they truly are. As well as this I found that my initial response to his work was of shock and horror to his raw honesty which I wish to employ in the future to my own work.



This acrylic study made using techniques inspired by Danny Quirk was effective as the red skin tones were accurate to his style and the black background effectively made the arm stand out. The peeling back of the skin in this case was not as effective as it could have been as I had no clear reference to paint from so I progressed some red and some greyments to really see quite realistic of the human anatomy.

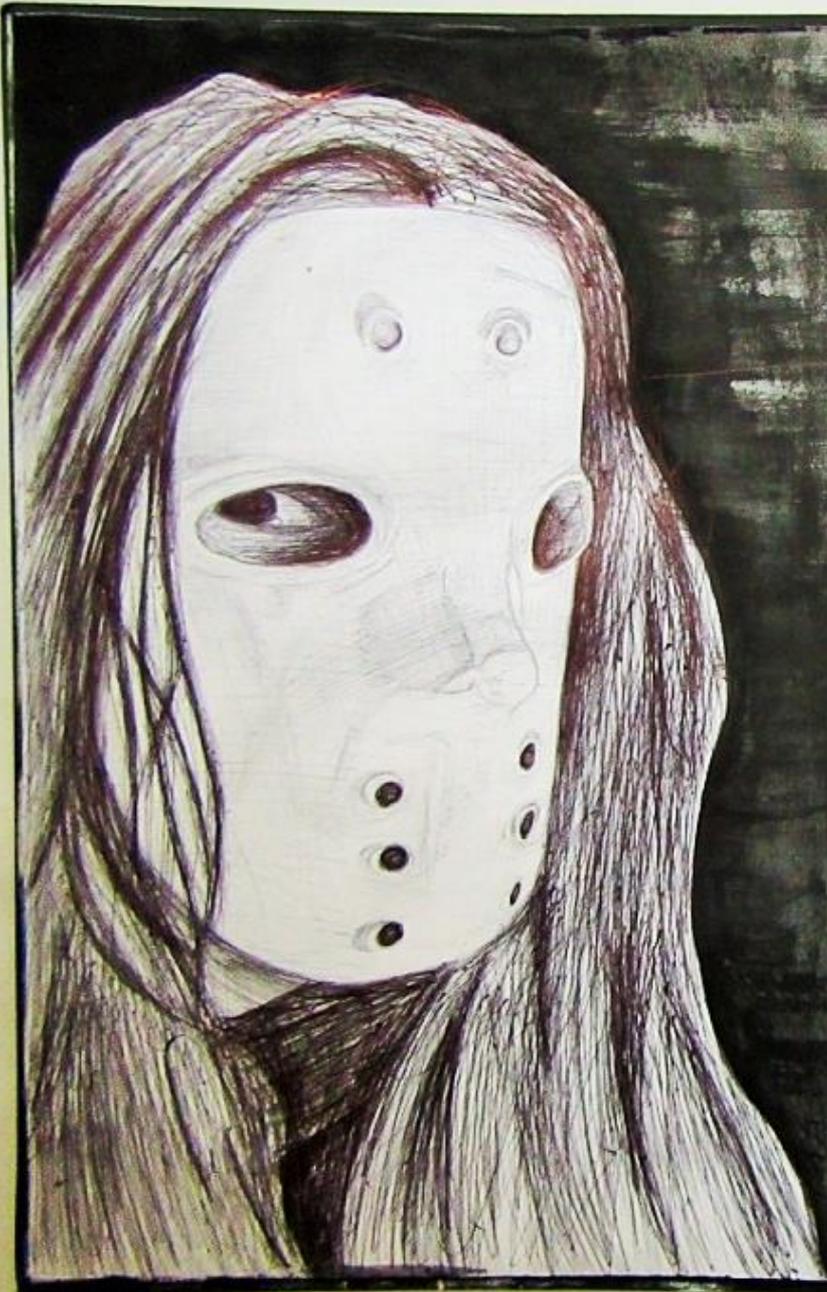


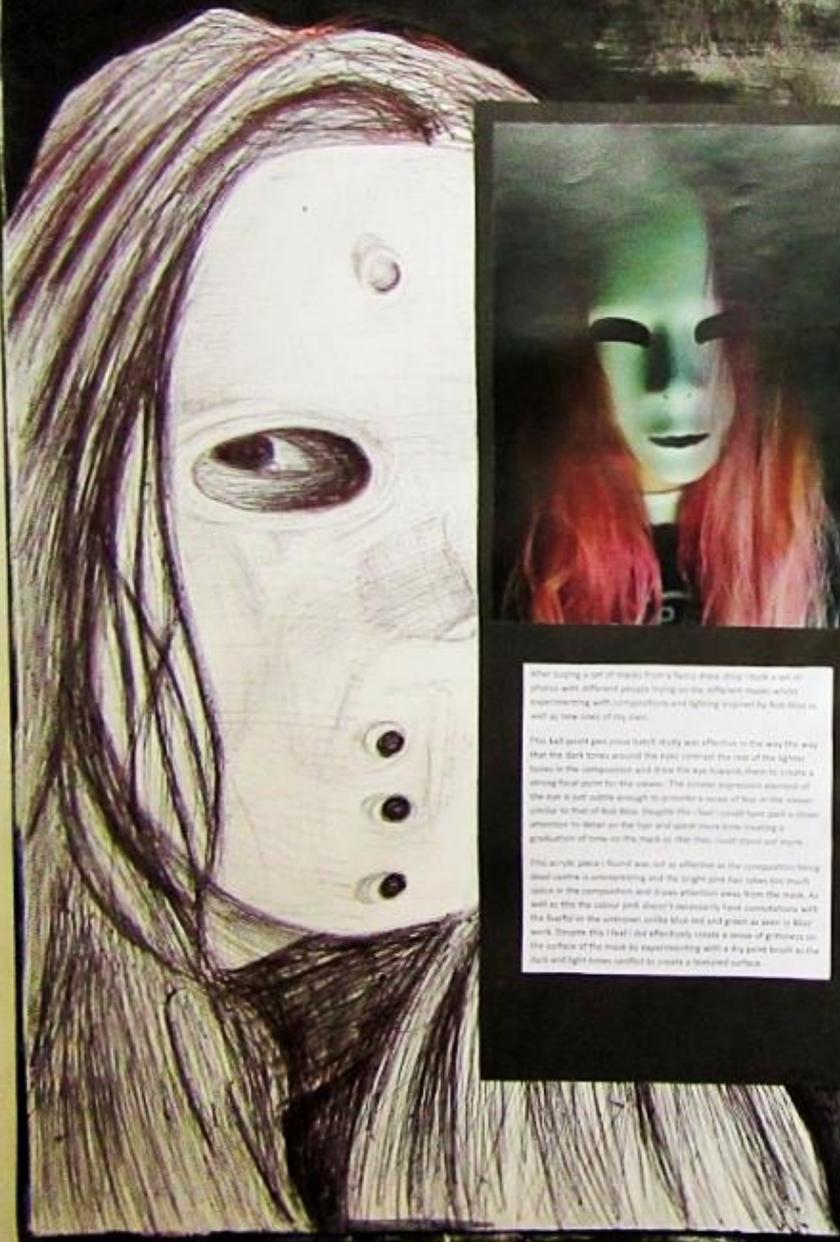
These studies, both acrylic and pencil, were effective in revealing the teeth of both a great white shark and a tyrannosaurus rex, two apex predators that were evolved to hunt and kill its prey efficiently. I found that the numerous rows of teeth in the sharks jaw were both fascinating shocking and intimidating at the same time. The studies themselves however were drawn accurately and give a great range of colour and tone. The black background on the great white shark study helped the teeth to stand out more in contrast in a similar vein to Danny Quirk.



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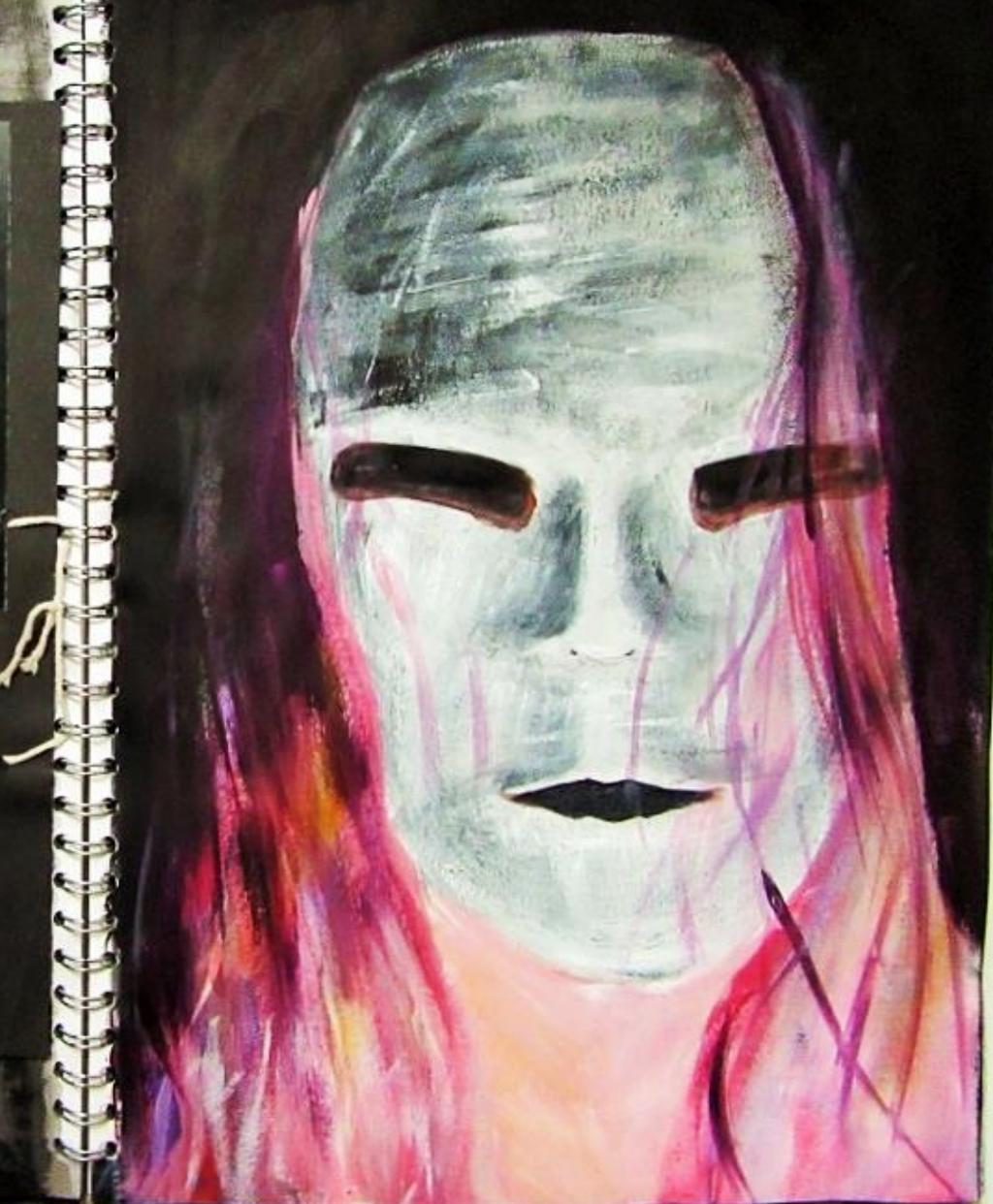




After having a lot of trouble from a fairly close study I took a set of photos with different people trying on the different masks, which experimenting with composition and lighting inspired by Rob Blue as well as new ones of my own.

This ball point pen study isn't really as effective in the way the way that the dark tones around the eyes contrast the rest of the lighter tones in the composition and draw the eye towards them to create a strong focal point for the viewer. The viewer's attention is drawn to the face is just subtle enough to generate a sense of tension or unease similar to that of Rob Blue. Despite this I feel I could have paid a little attention to detail on the face and spent more time creating a graduation of tone on the mask so that this could stand out more.

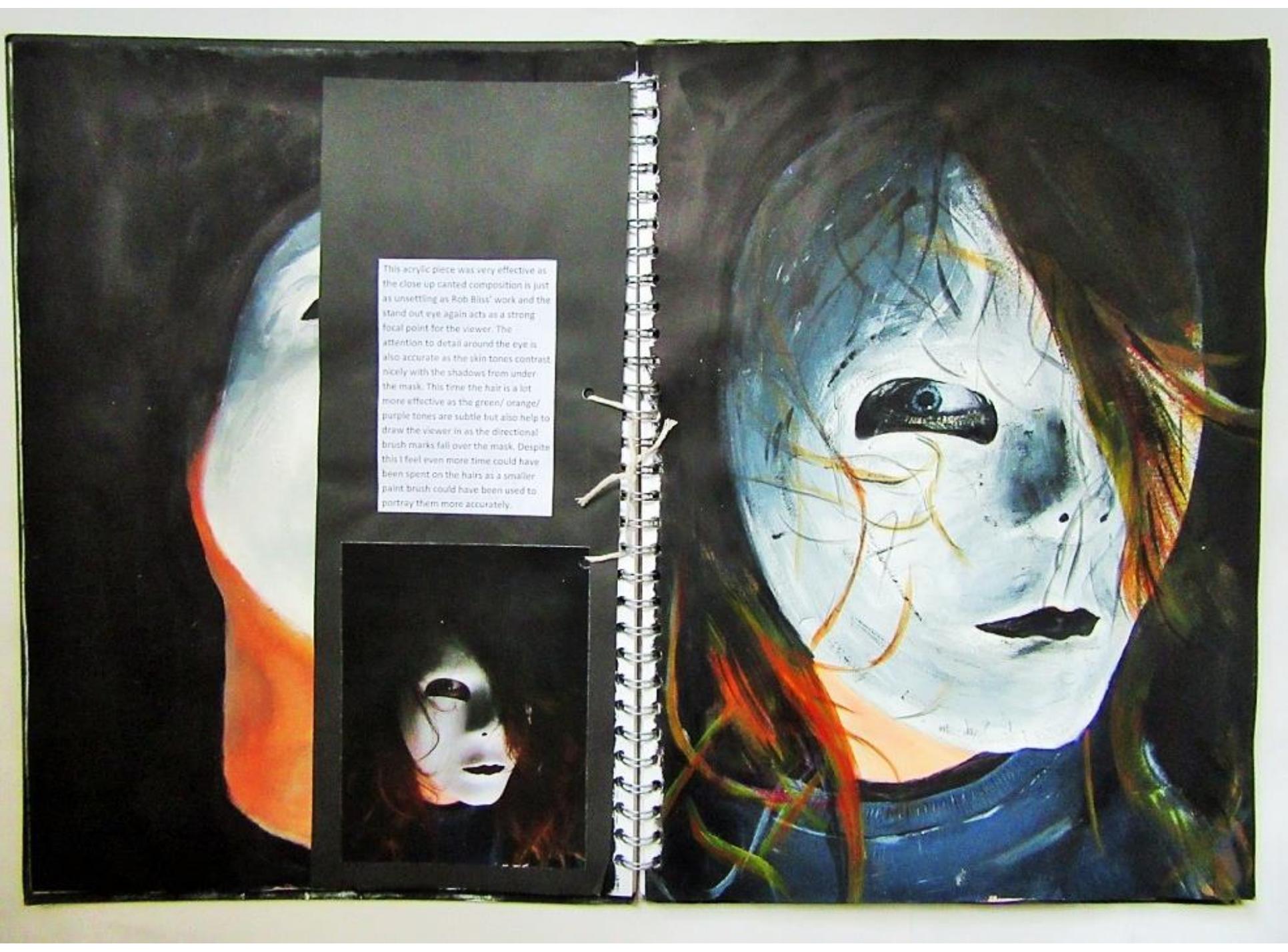
This acrylic piece I found was not as effective as the composition being used wasn't interesting and the bright pink hair takes too much space in the composition and draws attention away from the mask. As well as this the colour pink doesn't necessarily have connotations with the fearful or the unknown unlike blue red and green as seen in Blue's work. Despite this I feel I do effectively create a sense of gritiness on the surface of the mask by experimenting with a dry paint brush as the face and light tones needed to create a textured surface.





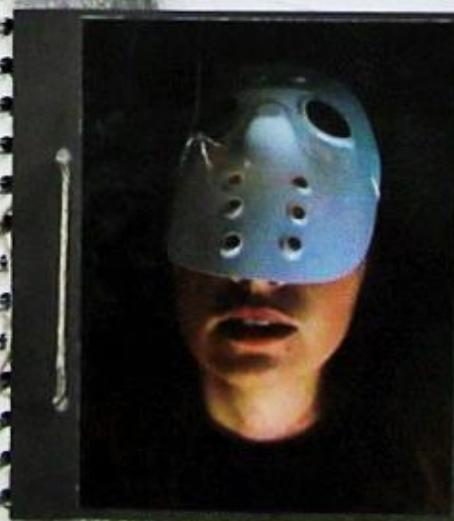
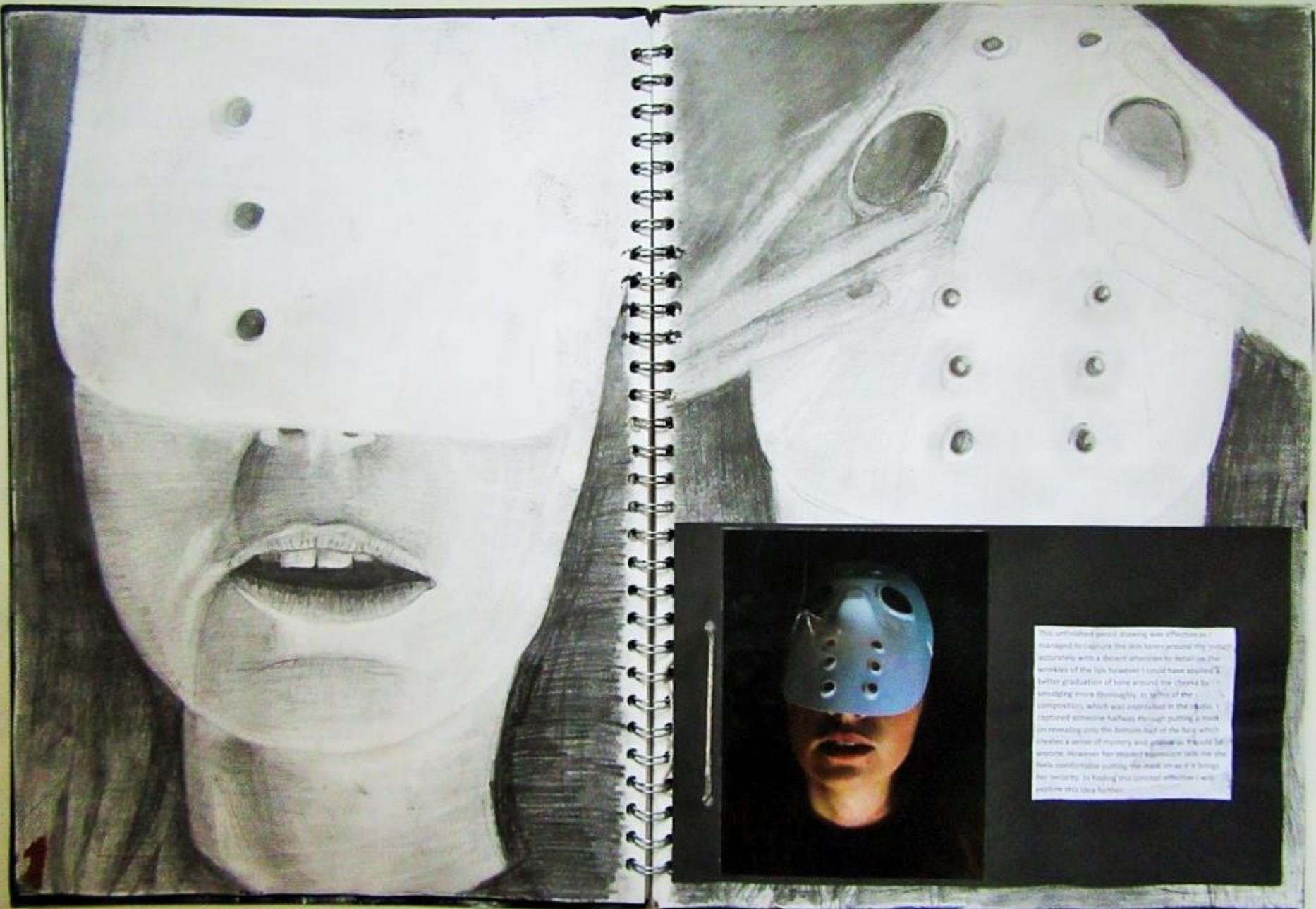
This acrylic piece was more effective as the tilted head in the composition provokes a sense of uneasiness in the viewer and because the blank expression on the mask is unpredictable and hides the true emotions of the wearer. Despite this I feel the skin tones on the neck could have been captured more realistically by following the colours on the photo more accurately and the tones on the mask could have been blended more effectively by using more water.



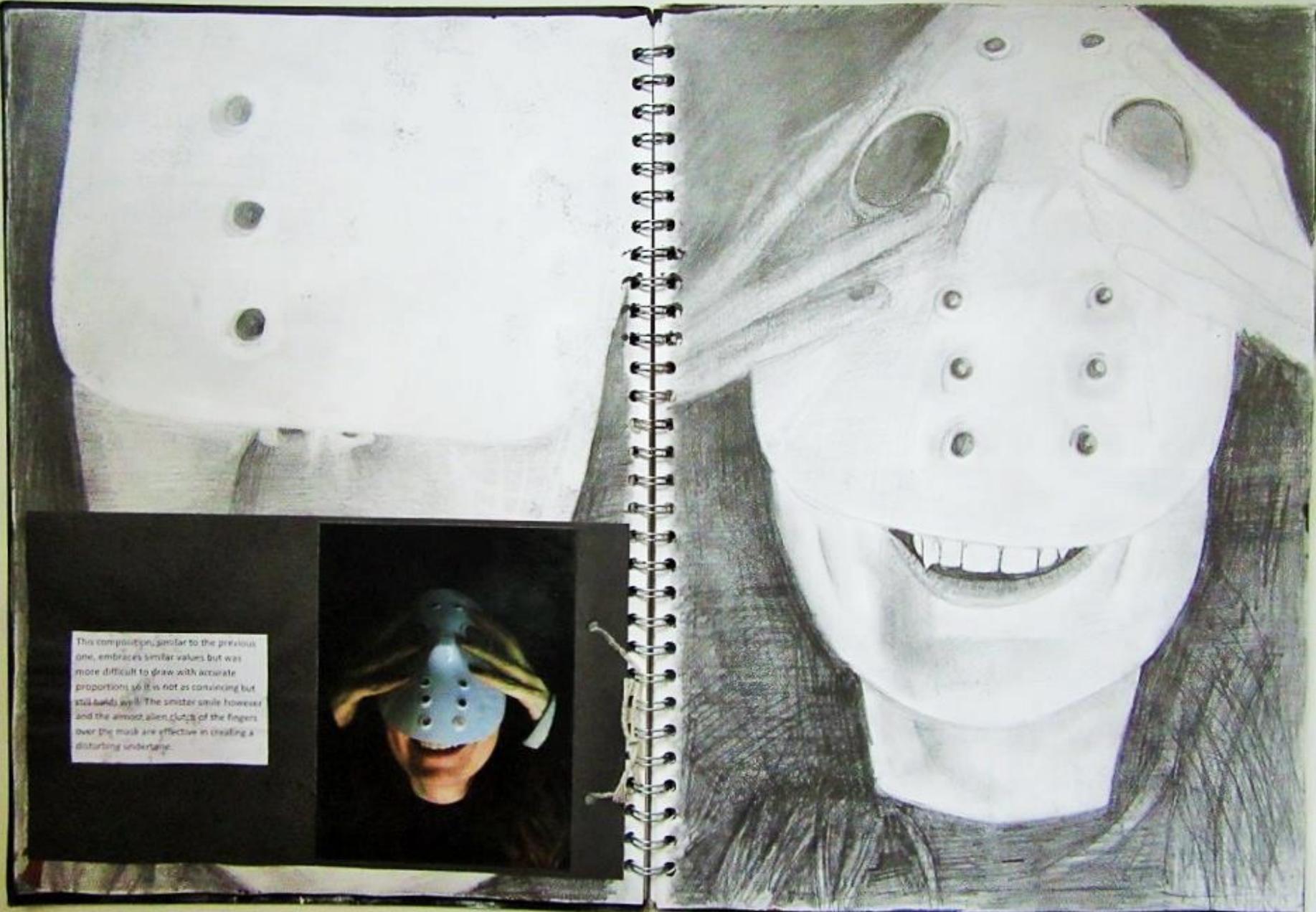


This acrylic piece was very effective as the close up canted composition is just as unsettling as Rob Biss' work and the stand out eye again acts as a strong focal point for the viewer. The attention to detail around the eye is also accurate as the skin tones contrast nicely with the shadows from under 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 hairs as a smaller paint brush could have been used to portray them more accurately.





This unfinished pencil drawing was effective in capturing the essence of the face. The use of light and shadow was handled to capture the skin tones and the texture of the lips. However, I could have applied a better graduation of tone around the cheeks by smudging more thoroughly. In spite of the composition, which was inspired by the mask, I captured a sense of mystery and intrigue by revealing only the bottom half of the face which creates a sense of mystery and intrigue. It would be anyone. However, for added expression, I will use the mask to capture the essence of the face. I will use the mask to capture the essence of the face. I will use the mask to capture the essence of the face.

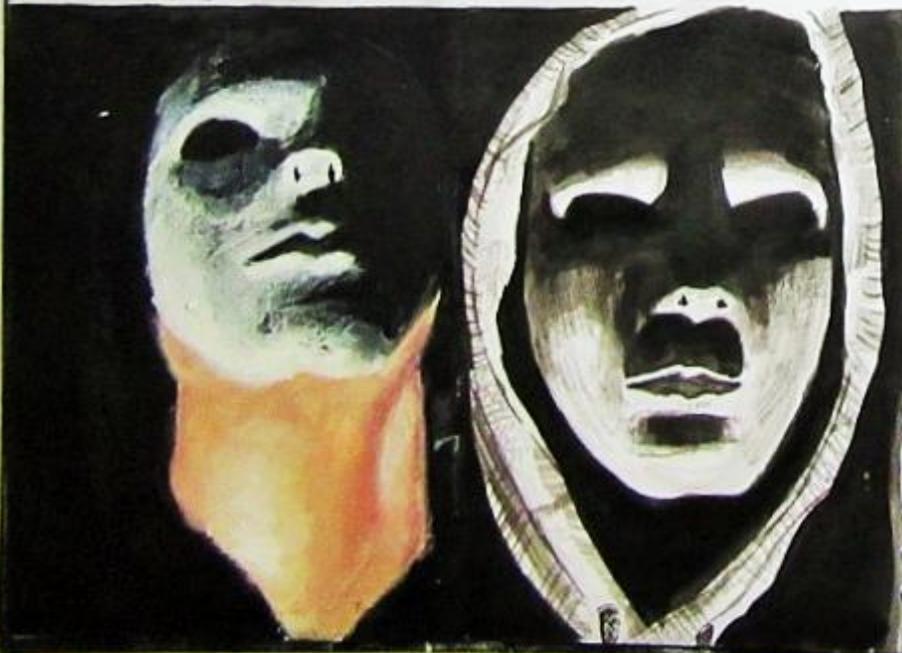


This composition, similar to the previous one, embraces similar values but was more difficult to draw with accurate proportions, so it is not as convincing but still holds up. The sinister smile however and the almost alien clutch of the fingers over the mask are effective in creating a disturbing undertone.





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 grittiness. 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.

After reading a blog post by Rebecca Lammertsen titled, "Take off your mask when you're ready" I have found that the root of the "mask" we wear every day which helixia shares relates heavily to my subject matter and will help me to further explore my theme. After gawking over a glimpse on her chin and failing to remove it she said to herself, "What am I trying to hide? Everyone gets pimples," and so she continues to say,

"Masks reveal what they are intended to conceal. I can't fool 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 ends up suffering 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 personality.

To be seen naked, bare faced, worried and cracked. I had that feeling over a tiny, temporary, hormone-induced blemish on my

There are times I still want to wear a mask even though I know that it does not drive me to be the most powerful I can be, which is a society, we glorify flawlessness over fallibility, despite the flaws.

It taught that our ugly side needs caressing and concealing, our weaknesses are red pulsing wounds of pain that need to be tried to hide our weaknesses, but not really.

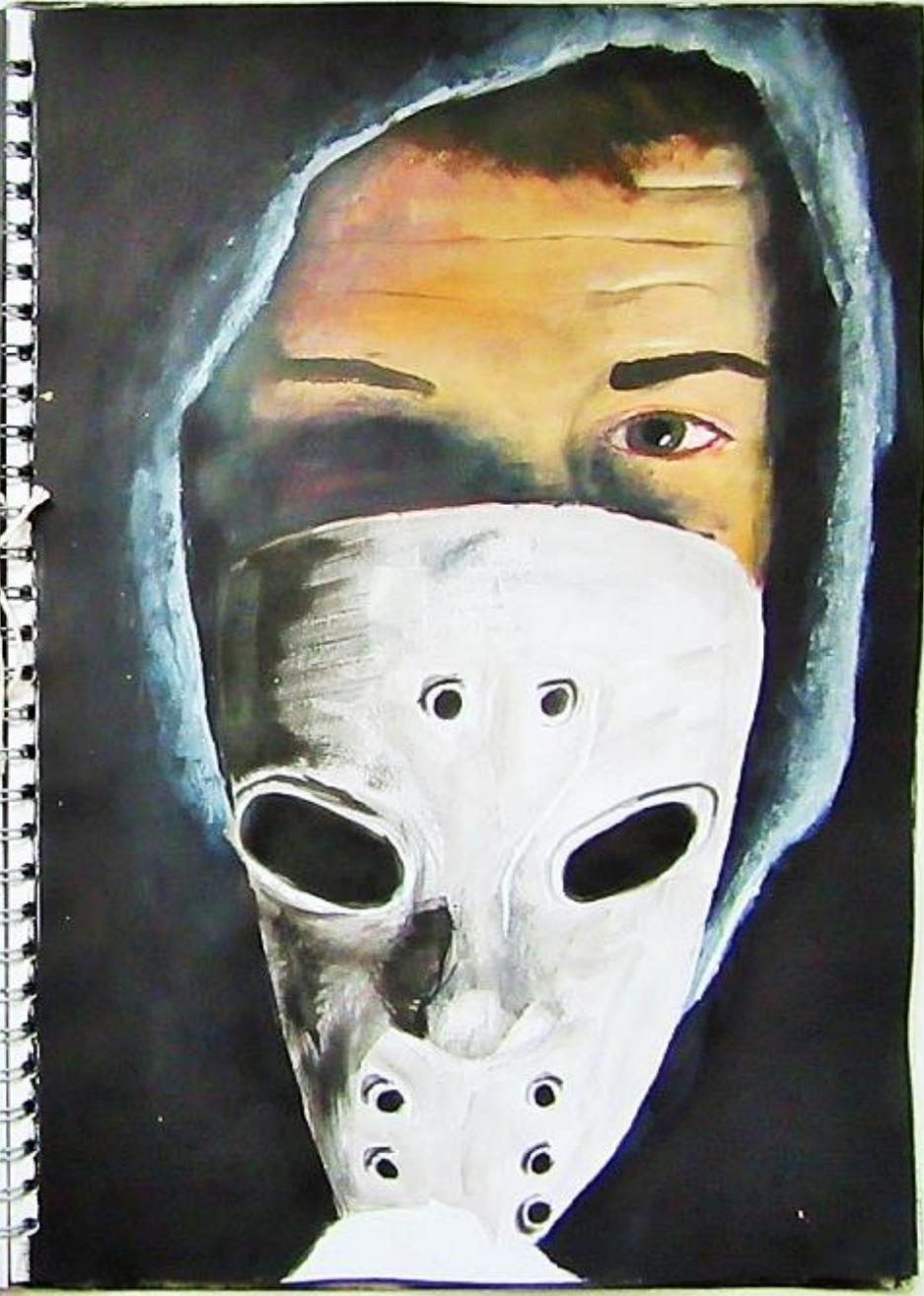
It is a natural desire to want to get rid of them and mask them, but I think I should have to rethink over and over that taking off our mask is beautiful and powerful we can ever be"

To replicate the intense atmosphere and mystery of this final word concept of the false masks we wear every day and that each other. I also found that the fear factor shown in "Bliss" dominates the face that we see in showing our true selves people judging us.



from.com/take-off-your-mask-when-youre-ready/





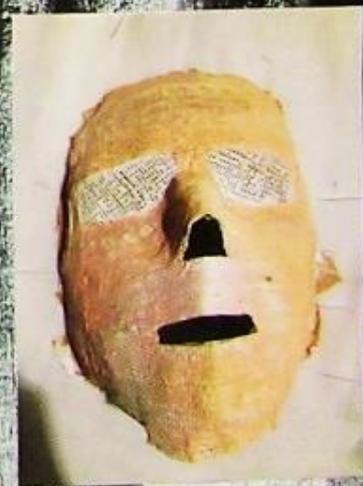


After finding that I really like my theme of masks and hiding identities I decided to experiment with mask making. By cutting out strips of masking tape and moulding them to my face I managed to create a rough cast however on the first try the cast didn't dry very well and started to sag to one side and the strips around the chin nearly fell apart whilst peeling away the mould.

So instead I retried the cast again but this time with thinner strips of masking tape which more accurately shaped around the contours of my face. As well as this by using more layers of masking tape this time round the finished cast was a lot less firmy. After finally creating a successful cast I went over the mould again with mod rock to make the piece sturdier which worked to great effect as by placing dry mod rock over the eye holes it made the mask more eerie and intimidating as without eyes it becomes inhumane and creepy which I found similar to Rob Bliss' clown work. Additionally, even when wearing the mask, you can still see through the mod rock which creates an sinister and obscured perspective for the wearer.



After this I painted over the finished cast in a fleshy colour so as to resemble the so called masks we wear every day to hide our true selves from society. Despite this I found that the texture of the mod rock was too rough and bumpy to accurately paint over with realistic skin tone therefore I have decided not to carry on experimenting with mask making even though I found that it was motivating in expanding my new found concept within masks and identities.





И С А Б Б А Р Ф И А К З А Р Т





Frank Auerbach is a British contemporary painter. Born in Germany, he has been an accepted British citizen since 1947 before which his parents, left behind in Germany, were killed in a concentration camp in 1942.

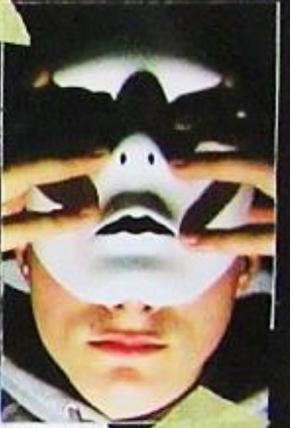
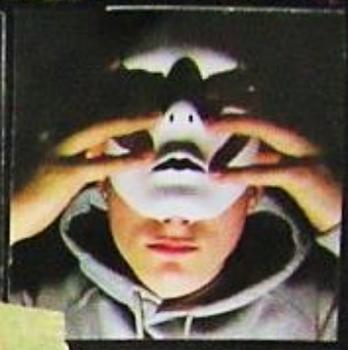
Auerbach is a figurative painter, who focuses mainly on portraits of close friends and city scenes around his home in Camden Town, London. He is known for his use of extremely heavy impasto, so much so that the paint appears modelled rather than brushed at times. Because of this some of his paintings 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 2003 he explained, "If you pass something every day and it has a little character, it begins to intrigue you" and that his intentions are "to record the life that seemed to me to be passionate and exciting and disappearing all the time." This explains the intensely developing relationship with his subjects as Auerbach comes back to a single piece every day to paint an image but to only scrape it back off the canvas at the end of each day. This technique however is not necessarily used to create a layering of images but to appease a sense of dissatisfaction with the image until after months of scraping away and building layers daily the painting is realised in a matter of hours. Having finally surprised him, seeming true and robust. This was criticised for being 'grotesque' and 'fantastically obtrusive' however this sense of dissatisfaction interests me as it also relates to my new found concept in the dissatisfaction we sometimes feel in ourselves as we constantly try to improve our self image.

This sample of Frank Auerbach Self-portrait 1956 was effective as I successfully utilised a mixed media approach by applying acrylic, ink, paper towel and tissue paper to create a textured surface which imitates Auerbach's gritty style. The use of paper towel covering the top half of the head with distinct black outlines creates the sense that the subject's thoughts are trapped in his mind. As well as this the distinct and smudged contrasting marks alternating across the face create a visceral yet fluid dramatization of light on the face which makes him appear trapped in movement. The overall effect created by Auerbach's continuous erasing and re-working techniques evident in these distinct smudges leaves the ghosts of former re-worked images which creates an intense and eerie atmosphere. Despite capturing this to an extent I feel that I could 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, confused eyes and the lowered corner around the mouth which almost invites a grimace which provides 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 tone 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.





This study made using techniques inspired by Frank Auerbach was effective as I experimented with different coloured inks which effectively emulate an eerie atmosphere similar to that of Auerbach. The different angled shadows cast by the gloomy hands over the mask were effective in creating a sense of mystery to draw the audience in. Despite this I feel that I did not manage to capture Auerbach's aesthetic accurately by utilising bold brush strokes to emulate a sense of chaos. Despite this I would still like to work over textured surfaces such as tissue paper in the future as they create a subtle visual element.



... as on the previous artists that I had looked at, is a figurative portrait
... for his suffocating, surreal, emotionally charged and raw imagery. His
... names which basically contains distorted portraits of screaming
figures provides a very strong psychological response to the audience as the
Bacon's the normal paintings are so abnormal that you can see Bacon trying
to ground them in reality and avoid the truth.

During his breakthrough after the second world war he started his reputation
as a uniquely bleak chronicler of the human condition after releasing
numerous surreal portraits, his distorted self-portraits were very interesting
to me in particular as my matter how distorted he made the port of Bacon
was always recognizable among the bold colors and distinct directional
brush marks.

Much like Bacon he claimed that there was an accidental nature to the
way he painted, things that were right were a matter of chance
brushstrokes which rang true to me during the process of recreating Bacon
for a Portrait of Us, 1955 piece it was I used certain colors so that were
integrated that my version was retained and resembled Bacon's original.

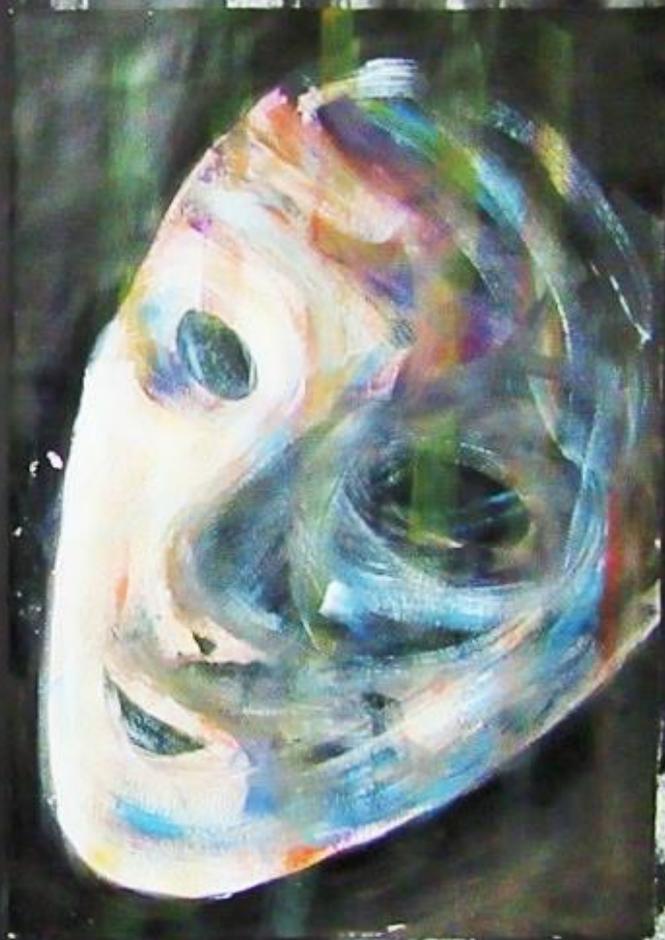
I think my recreation of this piece was especially effective as the black
background with falling vertical lines seem to resonate with the hair of a
person that which shatters to the subject possibly feeling trapped in some
shape or form. As well as this the dark tones on the cheeks in combination
with the dry directional brush marks makes him appear thinner and
accentuates his skin cheekbones making him look almost like a skeleton as
it brings a closed focus around the eyes nose and mouth. This technique in
turn creates a narrowing effect on the piece as the head also appears
elongated as a similar vein to what Chaim Soutine.

Overall I feel that Bacon includes some very unique visual concepts which
relate to my recurring theme of hiding identities with a glossy aesthetic. In
turn I would hope to include some of his techniques such as the use
of bold colors with a dry gamboge in my future pieces.





This simple mask really made using techniques inspired by Francis Bacon was effective as the distinct colours and dragged mark making create a unique visual element which seemed to complement the strangeness of the subject matter. Despite not feeling that the mask itself despite creating some gloomy connotations with the application of the colours, was not intimidating enough and was too familiar with human ends.







These mixed media samples based on compositions of 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 Bacon, 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 the most menacing. The first sample featuring a long shadow running from the nose up the mask made for an interesting composition but seemed unrealistic. The second sample was an improvement by bringing more subtle shadows around the head but the light tones 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.

S. C. P. R. S.



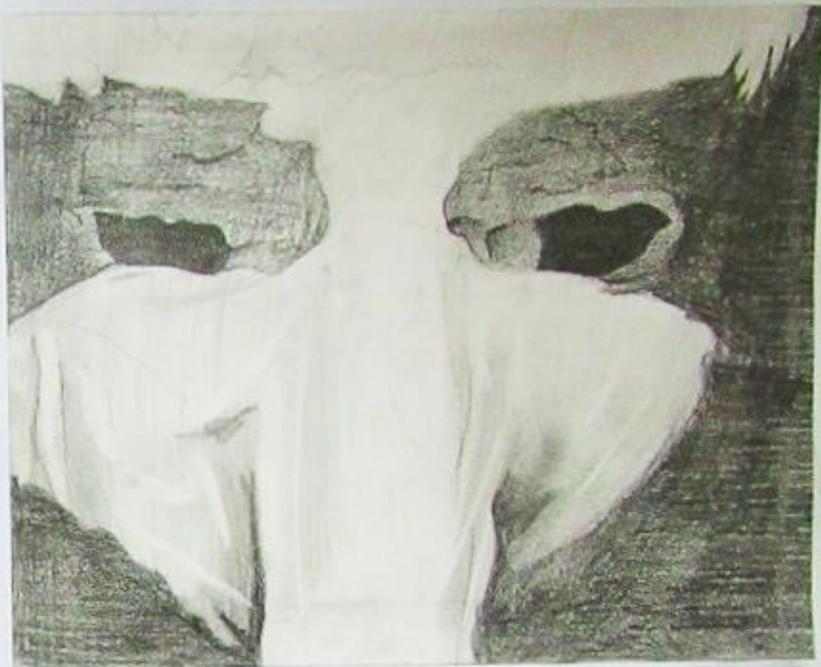




I think this mask with an elongated nose has been the most effective so far as it echoes Pinocchio whenever he told a lie so in turn it resonates with the lies we tell ourselves everyday by presenting a false version of ourselves due to an intoxicating fear of being judged.

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OURSELVES

THE
LIES
WE
TELL
OURSELVES



I feel this final composition is the best to justify all the work that I have put into this project as the light, coming from above, shadows the eyes creating an intense drama and a strong focal point. The framed angle of the mask also provides a sense of intimacy similar to Kubrick's work whilst the highlighted, repetitive rough textures in and around the nose resonates with Frank Auerbach's mixed media work. As well as this I am glad to incorporate colour inspired by Francis Bacon as I feel that colour reflects the forced sense of joy which society implements upon us every day as fundamental is granted and our weaknesses are forced to be purged.

