

Component 2: Textile Design

Standard Mark: 34

Performance Levels 3: Emerging Competent

	AO1	AO2	AO3	AO4
Mark	8	9	9	8
Performance Level	3	3	3	3

Moderator Commentary

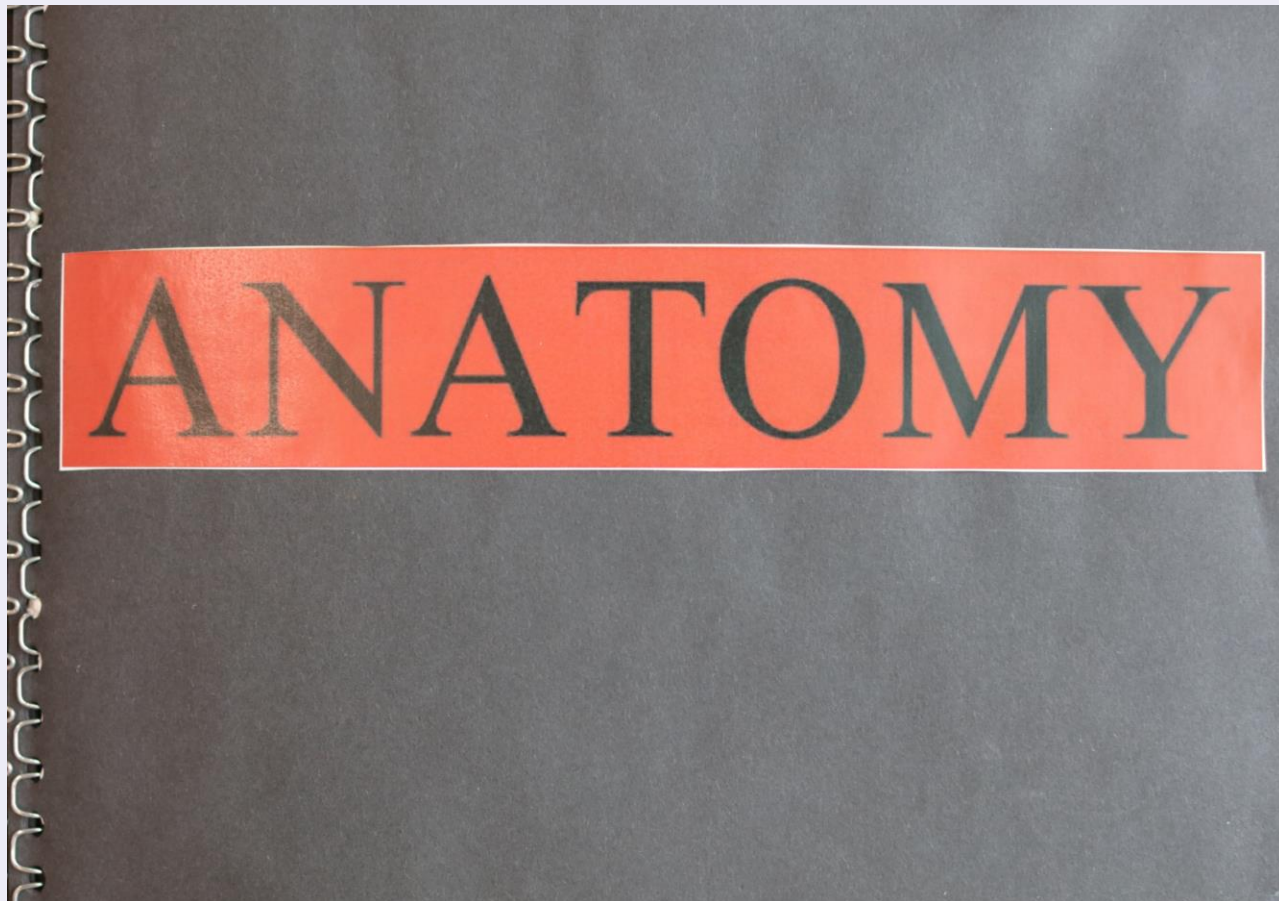
Petra, a Level 3 Emerging Competent student, and her Textile Design submission for Component two explores the broad theme of anatomy. Petra began her project by creating a series of illustrations and a mood board, developing her ideas around the concept of the 'anatomy of typeface.' She experimented with different typefaces through digital editing, combining these with circular, petri-dish-like shapes in a range of colours. Building on this, Petra developed a photoshoot where flowers were added to anatomical skeletons. She further experimented by adding wings and colourful details, creating imaginative compositions that blend organic and anatomical forms. Her work shows clear engagement with the practice of Karen Margolis and demonstrates a response to this research, including a visit to the Science Museum, which influenced how she arranged and composed her pieces. It is Emerging Competent and sits firmly in this level.

Petra - Component 2 Textile Design

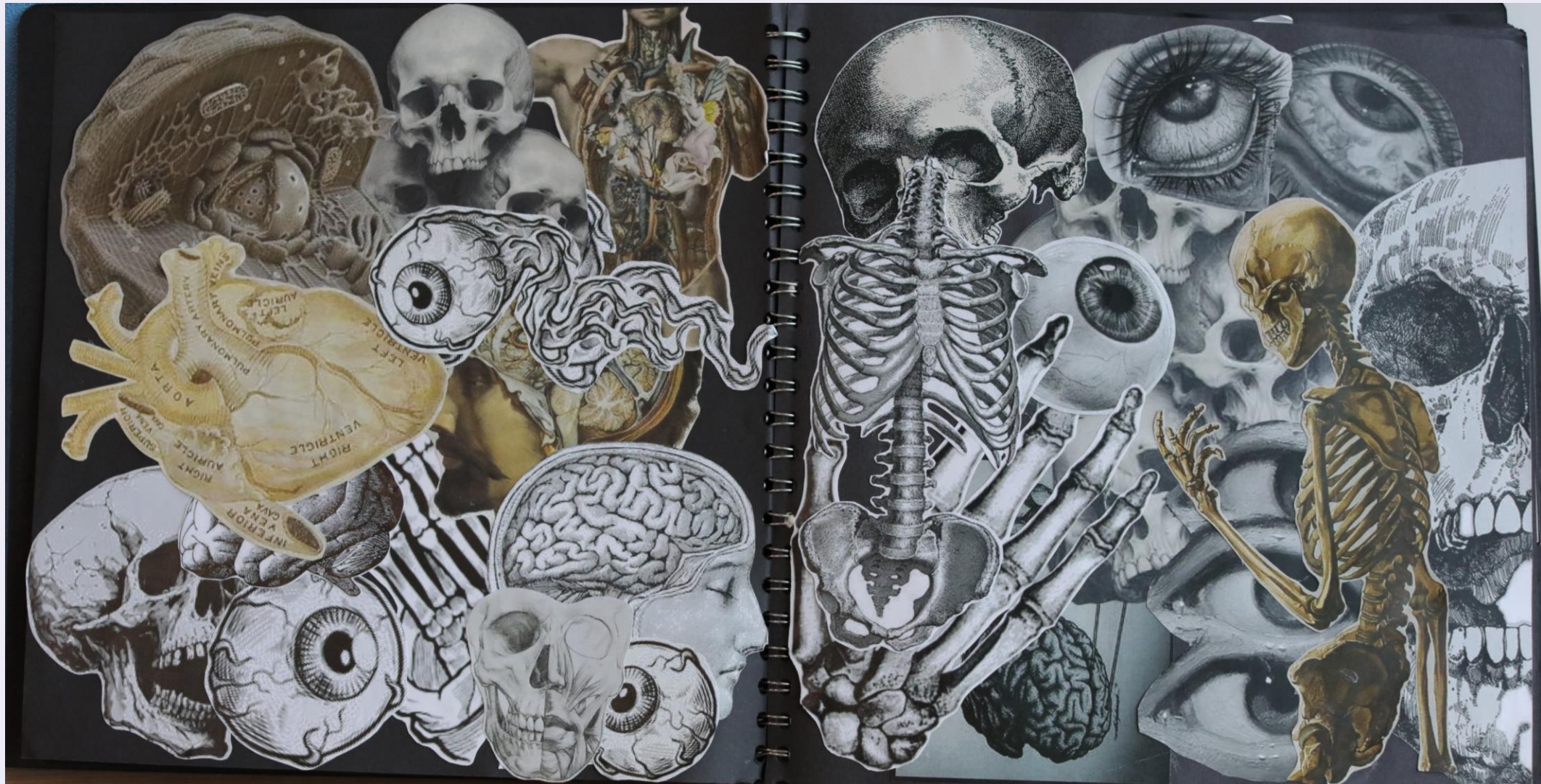
Standard Mark 34

Performance Level 3 Emerging Competent

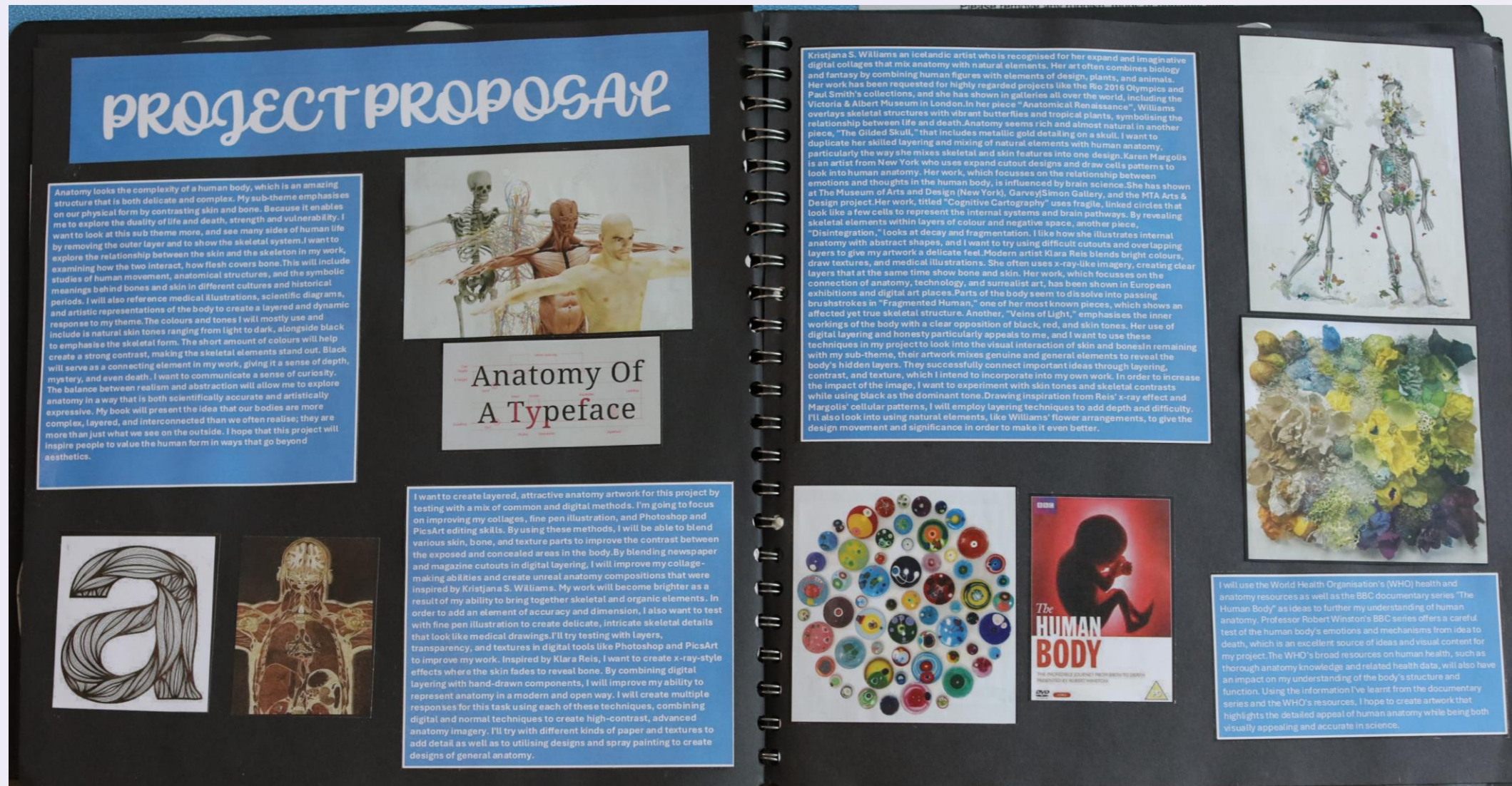
AO1	AO2	AO3	AO4	TOTAL
8	9	9	8	34



Component 2 Graphic Communication - Petra



Component 2 Graphic Communication - Petra



PROJECT PROPOSAL

Anatomy looks the complexity of a human body, which is an amazing structure that is both delicate and complex. My sub-theme emphasises on our physical form by contrasting skin and bone. Because it enables me to explore the duality of life and death, strength and vulnerability. I want to look at this sub theme more, and see many sides of human life by removing the outer layer and to show the skeletal system. I want to explore the relationship between the skin and the skeleton in my work, examining how the two interact, how flesh covers bone. This will include studies of human movement, anatomical structures, and the symbolic meanings behind bones and skin in different cultures and historical periods. I will also reference medical illustrations, scientific diagrams, and artistic representations of the body to create a layered and dynamic response to my theme. The colours and tones I will mostly use and include is natural skin tones ranging from light to dark, alongside black to emphasise the skeletal form. The short amount of colours will help create a strong contrast, making the skeletal elements stand out. Black will serve as a connecting element in my work, giving it a sense of depth, mystery, and even death. I want to communicate a sense of curiosity. The balance between realism and abstraction will allow me to explore anatomy in a way that is both scientifically accurate and artistically expressive. My book will present the idea that our bodies are more complex, layered, and interconnected than we often realise; they are more than just what we see on the outside. I hope that this project will inspire people to value the human form in ways that go beyond aesthetics.

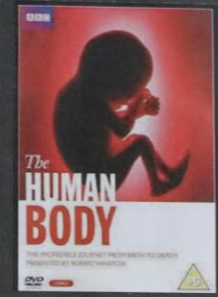


Anatomy Of A Typeface

I want to create layered, attractive anatomy artwork for this project by testing with a mix of common and digital methods. I'm going to focus on improving my collages, fine pen illustration, and Photoshop and PicsArt editing skills. By using these methods, I will be able to blend various skin, bone, and texture parts to improve the contrast between the exposed and concealed areas in the body. By blending newspaper and magazine cutouts in digital layering, I will improve my collage-making abilities and create unreal anatomy compositions that were inspired by Kristjana S. Williams. My work will become brighter as a result of my ability to bring together skeletal and organic elements. In order to add an element of accuracy and dimension, I also want to test with fine pen illustration to create delicate, intricate skeletal details that look like medical drawings. I'll try testing with layers, transparency, and textures in digital tools like Photoshop and PicsArt to improve my work. Inspired by Klara Reis, I want to create x-ray-style effects where the skin fades to reveal bone. By combining digital layering with hand-drawn components, I will improve my ability to represent anatomy in a modern and open way. I will create multiple responses for this task using each of these techniques, combining digital and normal techniques to create high-contrast, advanced anatomy imagery. I'll try with different kinds of paper and textures to add detail as well as to utilising designs and spray painting to create designs of general anatomy.

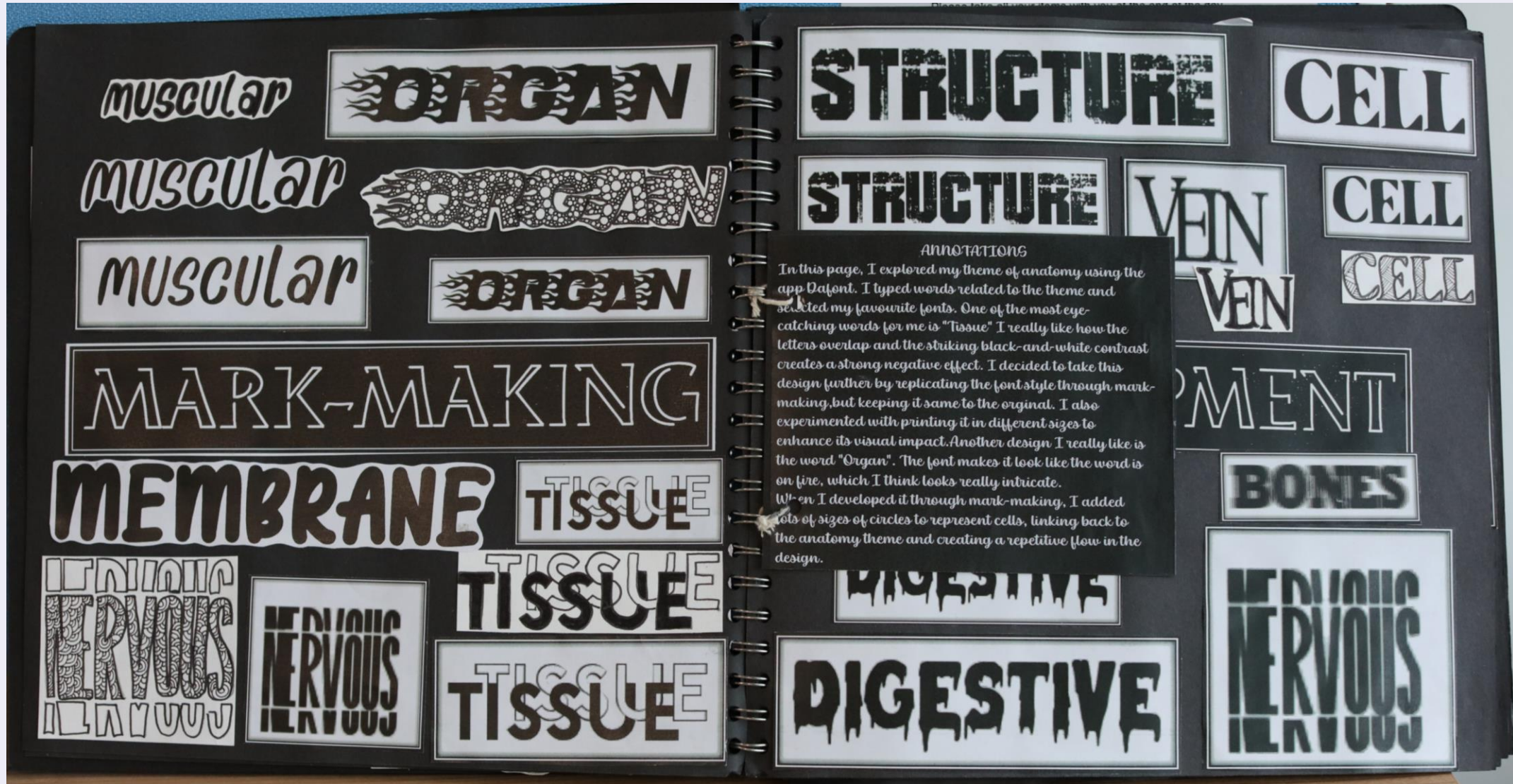


Kristjana S. Williams an Icelandic artist who is recognised for her expand and imaginative digital collages that mix anatomy with natural elements. Her art often combines biology and fantasy by combining human figures with elements of design, plants, and animals. Her work has been requested for highly regarded projects like the Rio 2016 Olympics and Paul Smith's collections, and she has shown in galleries all over the world, including the Victoria & Albert Museum in London. In her piece "Anatomical Renaissance", Williams overlays skeletal structures with vibrant butterflies and tropical plants, symbolising the relationship between life and death. Anatomy seems rich and almost natural in another piece, "The Gilded Skull," that includes metallic gold detailing on a skull. I want to duplicate her skilled layering and mixing of natural elements with human anatomy, particularly the way she mixes skeletal and skin features into one design. Karen Margolis is an artist from New York who uses expand cutout designs and draw cells patterns to look into human anatomy. Her work, which focusses on the relationship between emotions and thoughts in the human body, is influenced by brain science. She has shown at The Museum of Arts and Design (New York), Garvey/Simon Gallery, and the MTA Arts & Design project. Her work, titled "Cognitive Cartography" uses fragile, linked circles that look like a few cells to represent the internal systems and brain pathways. By revealing skeletal elements within layers of colour and negative space, another piece, "Disintegration," looks at decay and fragmentation. I like how she illustrates internal anatomy with abstract shapes, and I want to try using difficult cutouts and overlapping layers to give my artwork a delicate feel. Modern artist Klara Reis blends bright colours, draw textures, and medical illustrations. She often uses x-ray-like imagery, creating clear layers that at the same time show bone and skin. Her work, which focusses on the connection of anatomy, technology, and surrealist art, has been shown in European exhibitions and digital art places. Parts of the body seem to dissolve into passing brushstrokes in "Fragmented Human," one of her most known pieces, which shows an affected yet true skeletal structure. Another, "Veins of Light," emphasises the inner workings of the body with a clear opposition of black, red, and skin tones. Her use of digital layering and honesty particularly appeals to me, and I want to use these techniques in my project to look into the visual interaction of skin and bones remaining with my sub-theme, their artwork mixes genuine and general elements to reveal the body's hidden layers. They successfully connect important ideas through layering, contrast, and texture, which I intend to incorporate into my own work. In order to increase the impact of the image, I want to experiment with skin tones and skeletal contrasts while using black as the dominant tone. Drawing inspiration from Reis' x-ray effect and Margolis' cellular patterns, I will employ layering techniques to add depth and difficulty. I'll also look into using natural elements, like Williams' flower arrangements, to give the design movement and significance in order to make it even better.

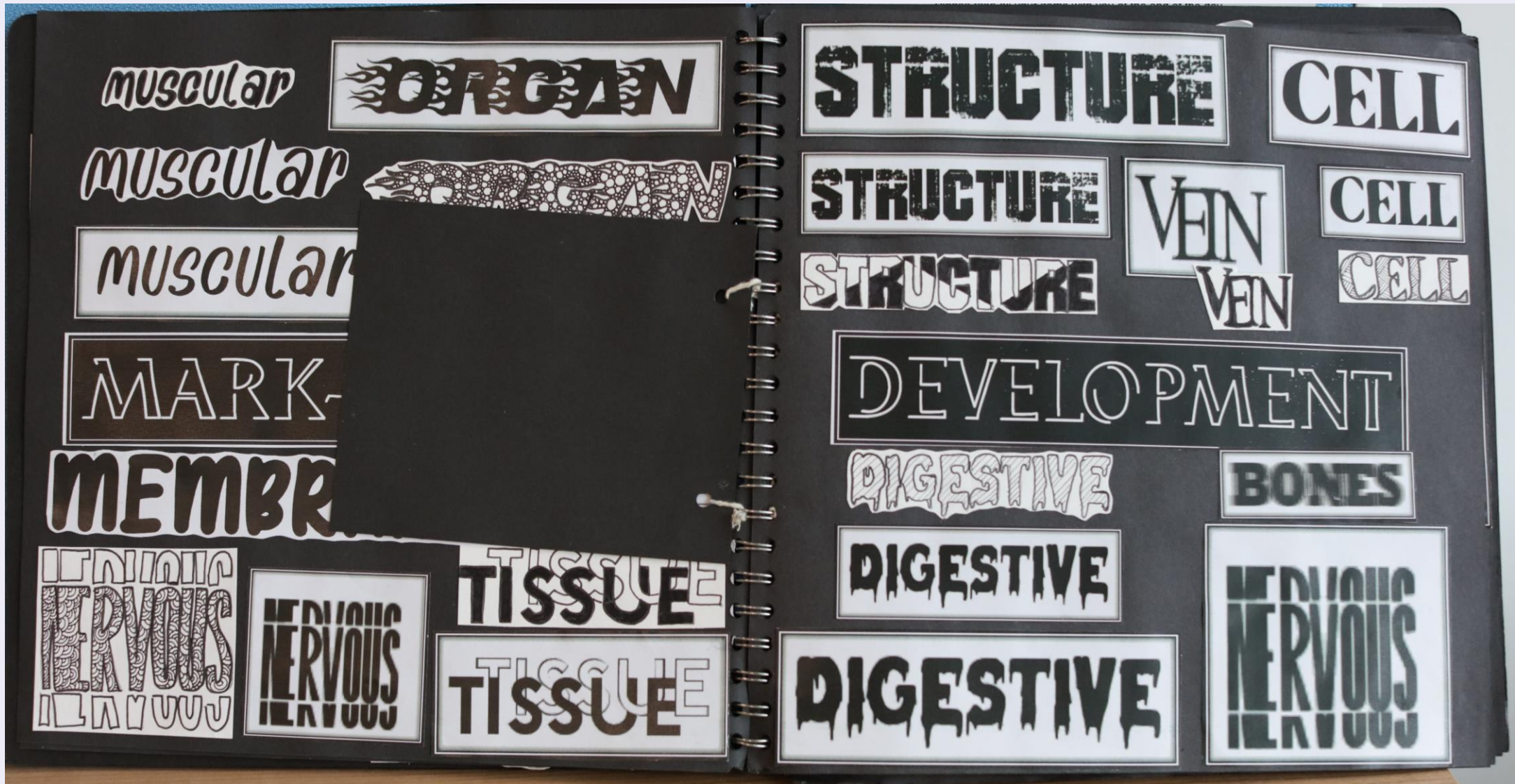


I will use the World Health Organisation's (WHO) health and anatomy resources as well as the BBC documentary series "The Human Body" as ideas to further my understanding of human anatomy. Professor Robert Winston's BBC series offers a careful text of the human body's emotions and mechanisms from idea to death, which is an excellent source of ideas and visual content for my project. The WHO's broad resources on human health, such as thorough anatomy knowledge and related health data, will also have an impact on my understanding of the body's structure and function. Using the information I've learnt from the documentary series and the WHO's resources, I hope to create artwork that highlights the detailed appeal of human anatomy while being both visually appealing and accurate in science.

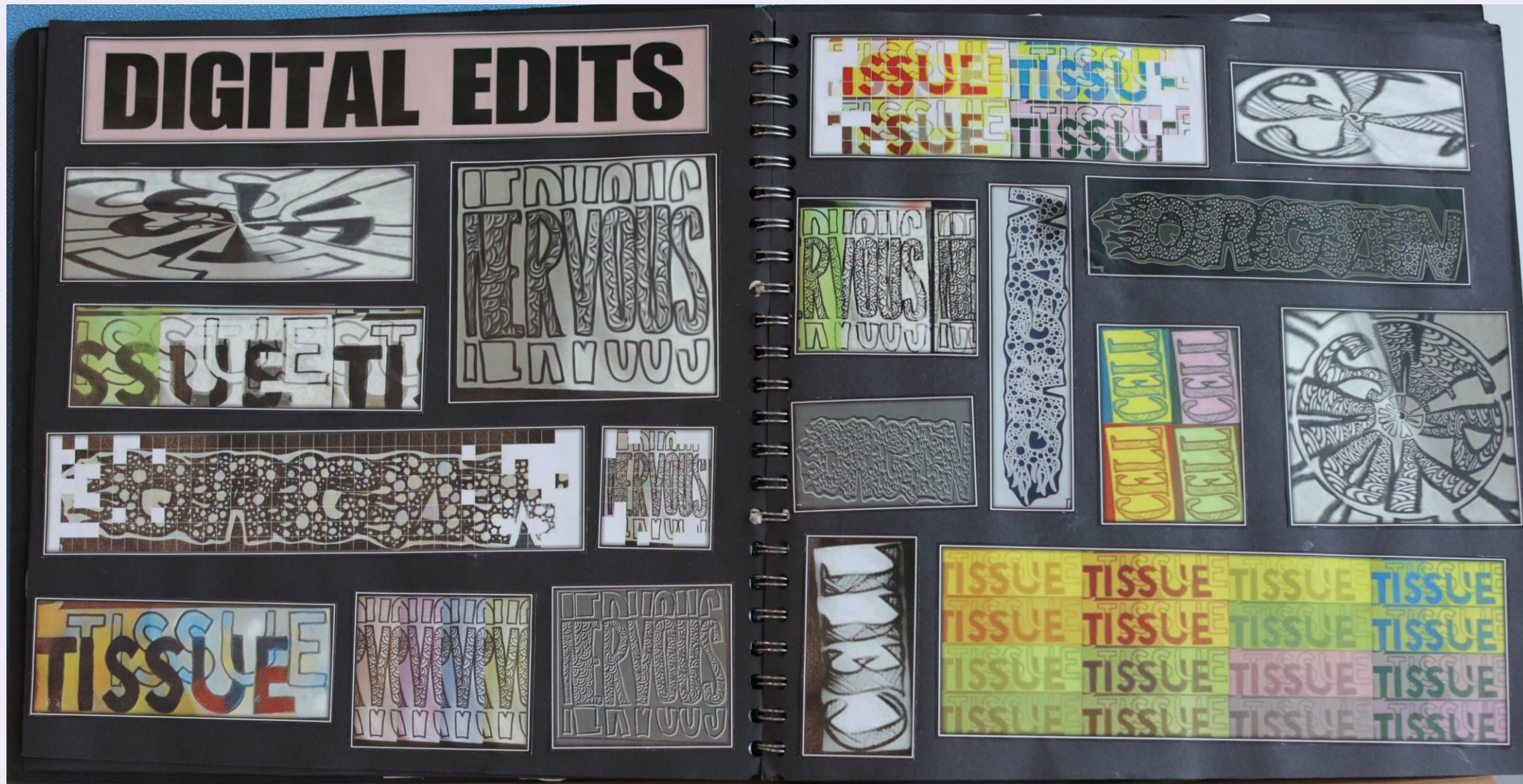
Component 2 Graphic Communication - Petra



Component 2 Graphic Communication - Petra



Component 2 Graphic Communication - Petra



Component 2 Graphic Communication - Petra

KLARI REIS

KLARI REIS IS A SAN FRANCISCO-BASED ARTIST WHO IS KNOWN FOR HER BOLD ART WHICH IS INSPIRED BY SCIENCE. SHE STUDIED AT THE CITY AND GUILDS OF LONDON ART SCHOOL WHERE SHE DEVELOPED A LOVE FOR BLENDING ART WITH SCIENTIFIC IDEAS. HER WORK OFTEN USES UNUSUAL MATERIALS ESPECIALLY EPOXY POLYMER TO CREATE COLOURFUL, ABSTRACT PIECES THAT LOOK LIKE MICROSCOPIC CELLS. ONE OF HER MOST WELL-KNOWN PROJECTS IS THE DAILY DISH THIS IS WHERE SHE CREATES A NEW PETRI DISH-STYLE PAINTING EVERY DAY. THESE SMALL, VIBRANT WORKS EXPLORE IDEAS LIKE GROWTH, CHANGE, AND TRANSFORMATION. WITH THEIR GLOSSY TEXTURES AND VIVID COLOURS HER PIECES FEEL BOTH INNOVATIVE AND ORGANIC. REIS'S ART BRINGS ATTENTION TO THE HIDDEN BEAUTY OF BIOLOGY AND SCIENCE THIS IS BECAUSE SHE TURNS THINGS SHE SEES UNDER A MICROSCOPE INTO EYE-CATCHING, THOUGHT-PROVOKING VISUALS THAT BLUR THE LINE BETWEEN LAB WORK AND FINE ART.

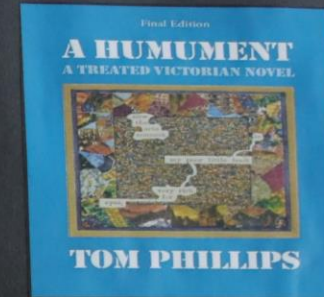
thesyniacorbettgallery.com



FOR EXAMPLE, IN "ANATOMY OF CHICAGO," REIS SHOWS A 60-BY-60-INCH PIECE. SHE IMAGINES CITY MAPS AS LIVING THINGS IN HER "STREET ANATOMY" SERIES, WHICH INCLUDES THIS PIECE. THE DESIGN ATTRACTS CONTRASTS BETWEEN CELLULAR STRUCTURES AND URBAN AREAS DESIGNS BY USING LINKED FORMS AND VIVID COLOURS. EPOXY POLYMER'S CAREFUL ALLOWS THE SETTING DEPTH AND ENCOURAGES VIEWERS TO LOOK INTO THE COMPLEX CONNECTION BETWEEN ORGANIC SYSTEMS AND MAN-MADE ENVIRONMENTS.

THE 36 BY 98-INCH PIECE "ANATOMY OF PALM BEACH" IS ANOTHER INTERESTING PIECE. HER RESEARCH OF URBAN LANDSCAPES TO A BIOLOGICAL VIEWPOINT IS CONTINUED IN THIS MIXED-MEDIA WORK ON IRON PANEL. A CITY MAP AND A MICROSCOPIC VIEW OF TISSUE SAMPLES ARE BOTH SIMILAR OF THE ARTWORK'S VIVID COLOUR AND FORM INTERACTION. REIS'S USE OF EPOXY POLYMER INCREASES THE PIECE'S BRIGHTNESS AND MAKES A DYNAMIC LOOK THAT MAKES IT DIFFICULT TO DIFFERENTIATE BETWEEN ABSTRACT ART AND ANATOMICAL STUDY.

REIS'S ART LINKS TO MY SUBTHEME OF ANATOMY THROUGH HER INTEREST IN CELLULAR IMAGERY. HER USE OF EPOXY POLYMER ALLOWS HER TO COPY MICROSCOPIC ANATOMICAL STRUCTURES, PRODUCING WORKS THAT REFLECT THE FASCINATING BEAUTY OF THE INNER WORKINGS OF THE HUMAN BODY. THE DYNAMIC COLOUR PALETTES AND FLUID FORMS IN HER WORK INSPIRE A DEEPER APPRECIATION FOR THE AESTHETICS OF ANATOMY, SHOWING THE BLEND OF SCIENCE AND ART. HER TECHNIQUE NOT ONLY HIGHLIGHTS THE VISUAL APPEAL OF ANATOMICAL FORMS BUT ALSO ENCOURAGES INDIVIDUALS TO LEARN ABOUT AND WONDER AT THE PARTS WITHIN THEIR OWN BODIES.

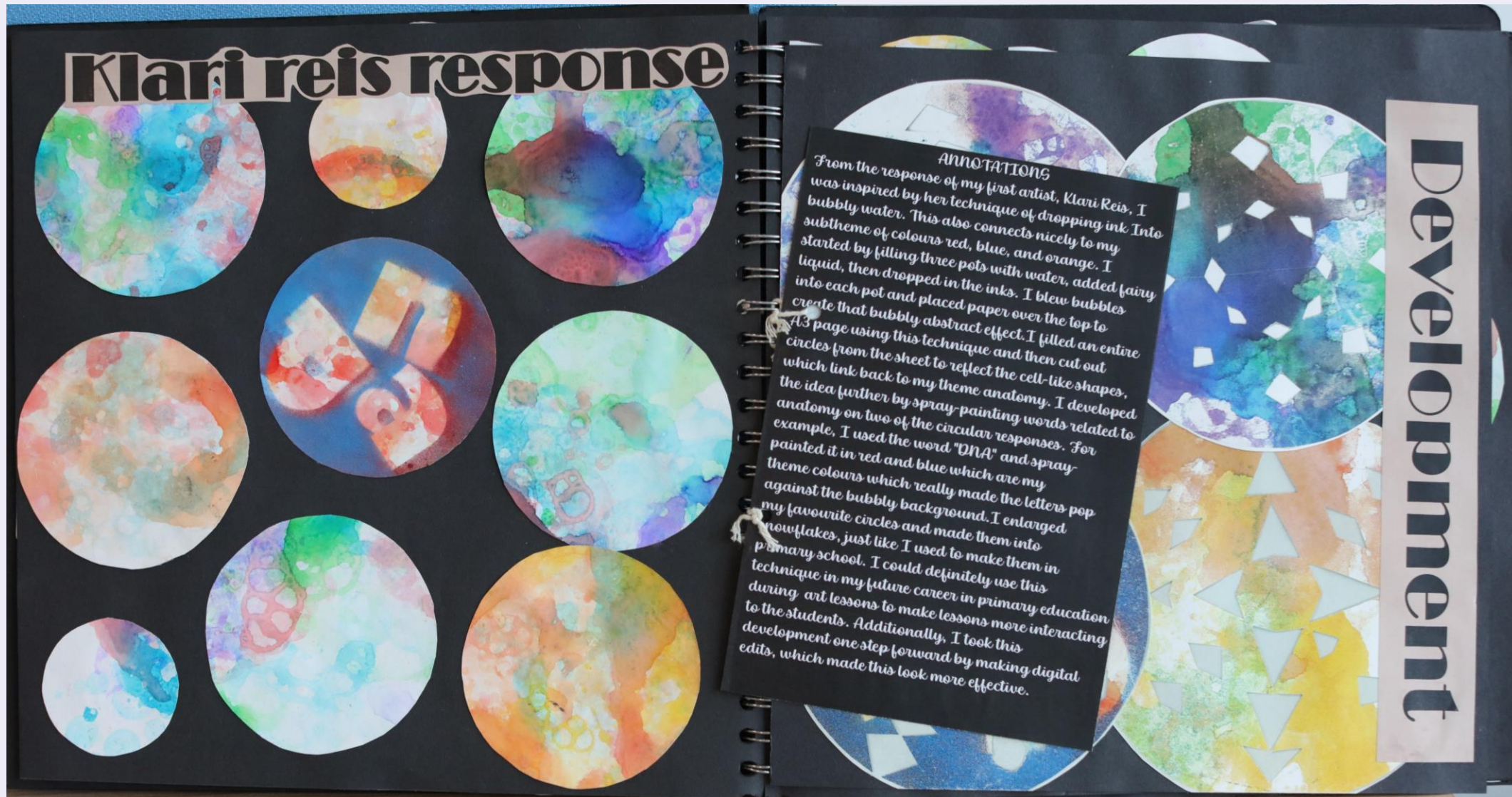


COMPARISON

KLARI REIS'S WORK SHARE SIMILARITIES WITH TOM PHILLIPS THIS IS BECAUSE BOTH ARTISTS EXPERIMENT WITH MATERIALS AND LAYERING. REIS USES EPOXY RESIN TO EXPLORE BIOLOGICAL AND ANATOMICAL THEMES, WHILE PHILLIPS PLAYS WITH TEXT AND IMAGERY IN PIECES LIKE A HUMUMENT, WHERE HE TRANSFORMS PAGES FROM AN OLD BOOK USING INTERESTING PATTERNS, COLOUR, AND ABSTRACT DESIGNS. BOTH ARTISTS USE VIBRANT COLOURS AS REIS FOCUSES ON CELLULAR STRUCTURES AND PHILLIPS BRINGS IT THROUGH HIS INTERESTING PATTERNS ON THE WORDS. IN MY OWN WORK, I WANT TO COMBINE IDEAS FROM BOTH ARTIST. I'M PLANNING TO USE FLUID, ORGANIC SHAPES INSPIRED BY REIS AND MIX THEM WITH PHILLIPS' IDEA OF RIPPING PAGES OUT OF OLD RANDOM BOOKS. I'LL EXPERIMENT WITH LAYERING TRANSLUCENT PAINT AND USE THE APP PICSART TO CREATE PIECES THAT FEEL ANATOMICAL, BUT ALSO INCLUDE WORDS TO BRING IN A STORYTELLING ELEMENT.



Component 2 Graphic Communication - Petra



Component 2 Graphic Communication - Petra



Component 2 Graphic Communication - Petra



Component 2 Graphic Communication - Petra

Kristijana S Williams

KRISTJANA S. WILLIAMS WHO WAS RAISED IN ICELAND IS FAMOUS AND WELL-KNOWN FOR HER DIVERSE AND IMAGINATIVE DESIGNS, WHICH INCLUDES A MIX OF DIGITAL DESIGN, ILLUSTRATION, ANIMATION, HAND-CUT 3D ARTWORKS, AND FINE ART COLLAGE. AFTER FINISHING HER STUDIES IN ILLUSTRATION AND GRAPHIC DESIGN AT CENTRAL SAINT MARTINS IN LONDON, SHE SPENT AROUND EIGHT YEARS AS THE CREATIVE DIRECTOR OF BEYOND THE VALLEY, WHERE SHE GAINED HER DISTINCTIVE ARTISTIC STYLE. BY 2011, HER FOCUS WAS TOWARDS FINE ART, BOOK COVERS, AND INTERIOR DESIGN, CRAFTING INTRICATE, LAYERED COMPOSITIONS THAT BLEND HISTORICAL AND CONTEMPORARY ELEMENTS. SHE WAS INSPIRED FROM THE PERFECT ARRANGEMENT OF PLANTS AND ANIMALS WHICH SHE SUCCESSFULLY REIMAGINES NATURAL FORMS THROUGH A SURREAL AND DREAMLIKE EYES. HER WORK OFTEN CONTRIBUTES WITHIN VICTORIAN-ERA DRAWINGS, WHICH SHE BREAKS UP AND REASSEMBLES INTO MORE DETAILED, MULTIDIMENSIONAL DESIGNS, AND SHOWING A SENSE OF NOSTALGIA.



SHE LOOKS INTO NATURAL FORMS AND THEIR INTRICATE BUILDINGS WHICH LINKS HER ARTWORK TO THE SUBTHEME OF ANATOMY. SHE CREATES PIECES THAT ILLUSTRATE THE DETAILS OF THE NATURAL WORLD BY DIGITALLY AND PHYSICALLY LAYERING ELEMENTS FROM VICTORIAN-ERA ENGRAVINGS, REFLECTING THE ORDER FOUND IN ALL LIVING THINGS. HER METHOD COMBINES VIBRANT COLOURS WITH OLD PICTURES TO PRODUCE PIECES THAT INSPIRE AMAZEMENT AND ADMIRATION FOR THE DIFFICULTY OF THE NATURAL WORLD. BY ENCOURAGING PEOPLE TO APPRECIATE THE BEAUTY OF THE VARIOUS TYPES AND DIFFICULT PATTERNS THAT COMPRISE LIVING THINGS, THIS APPROACH HELPS THEM GAIN A DEEPER UNDERSTANDING OF ANATOMY.



SHE SHOWS A CROWDED, COLOURLESS FOREST SCENE IN "COLUMBIAN SVARTUR FOREST," BY HIGHLIGHTING THE PICTURES OF EXOTIC CREATURES AND PLANTS. A LIVELY EXPERIENCE IS CREATED BY THE CONTRAST BETWEEN THE COLOURFUL BACKGROUND ELEMENTS AND THE BLACK-AND-WHITE BACKGROUND, WHICH DRAWS ATTENTION TO THE DIFFICULTY AND VARIETY OF NATURAL ENVIRONMENTS. HER CAREFUL LAYERING TECHNIQUE PROVIDES THE PIECE DETAIL AND BOOSTS VIEWERS TO LOOK AT HOW THE PLANTS AND ANIMALS ARE LINKED.

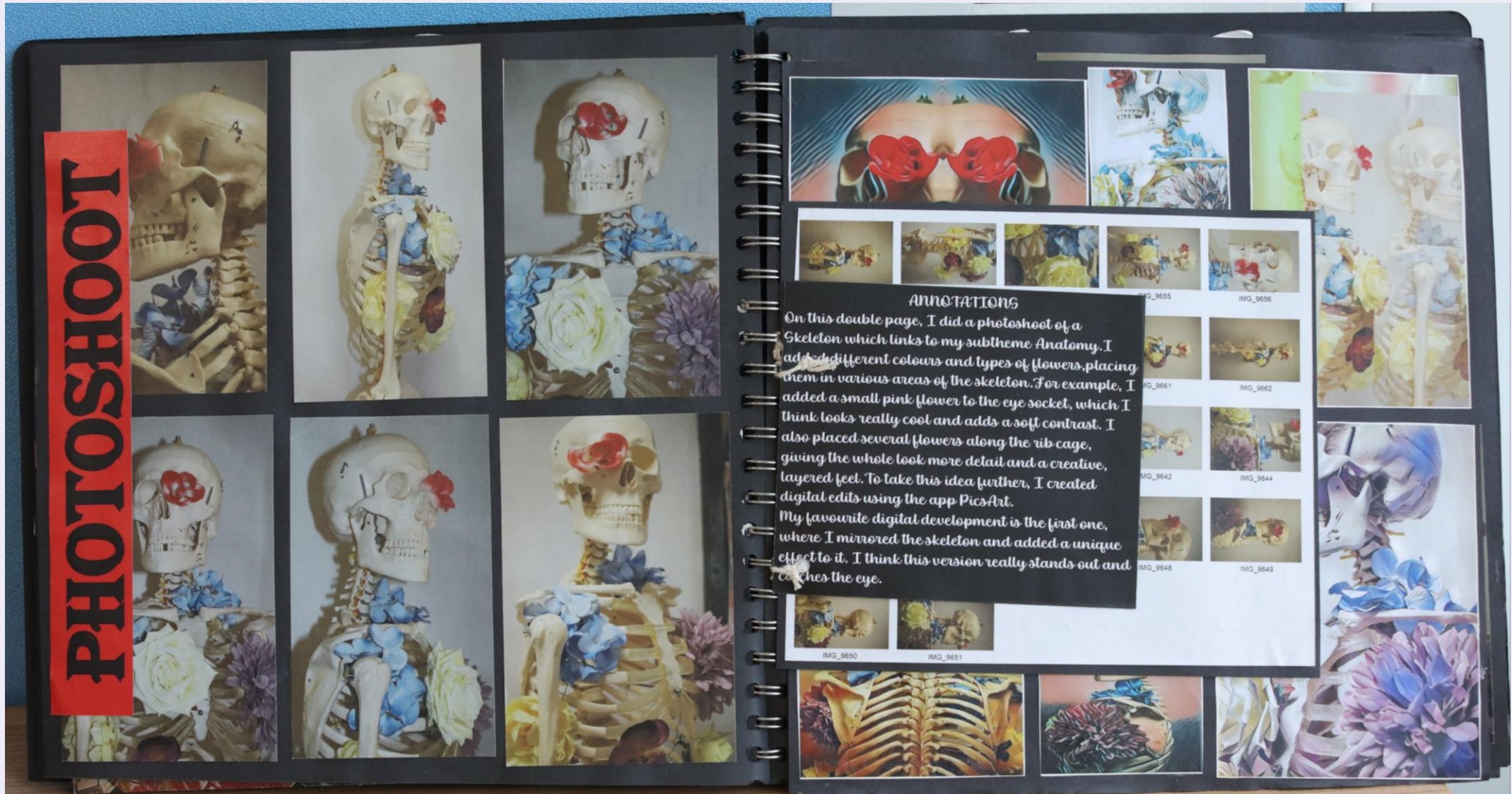


"CARNABEE" SHOWS A VIBRANT MIX OF ZOOLOGICAL AND BOTANICAL PARTS ARRANGED IN AN EQUAL ARRANGEMENT. THE ARTWORK'S FOCUS POINT IS A BEE PATTERN, WRAPPED BY A NUMBER OF BRIGHTLY COLOURED AND DEEPLY PATTERN FLOWERS AND BUGS. SHE HIGHLIGHTS THE BALANCE AND HARMONY FOUND IN NATURE WITH THE USE OF BALANCE AND DETAILED ILLUSTRATION, AND THE PIECE RECEIVES ENERGY AND LIFE BY THE RICH COLOUR SCHEME. THIS PIECE IS A PERFECT EXAMPLE OF HER ABILITY TO COMBINE MODERN DESIGN WITH THE PAST DRAWINGS TO PRODUCE A FOREVER REPRESENTATION OF THE BEAUTY OF THE NATURAL WORLD.

comparison

KLARI REIS AND KRISTJANA S. WILLIAMS ARE BOTH ATTRACTED BY ORGANIC FORMS. WILLIAMS USES DEVELOP COLLAGES THAT MIX LIVELY, LAYERS PIECES WITH VICTORIAN ENGRAVINGS TO CREATE A SENSE OF STRUCTURE AND BALANCE AS SHE LOOKS INTO ANATOMY. REIS, ON THE OTHER HAND, USES AN EPOXY POLYMER TO CREATE DEEP AND MOTION IN THE MORE FLOWING AND ABSTRACT PIECES, WHICH MIMIC CELLULAR STRUCTURES. REIS SUPPORTS FREEDOM AND TESTING THROUGH SCIENTIFIC METHODS, WHEREAS WILLIAMS BUILDS DIFFICULT NARRATIVES USING HISTORICAL IMAGERY.

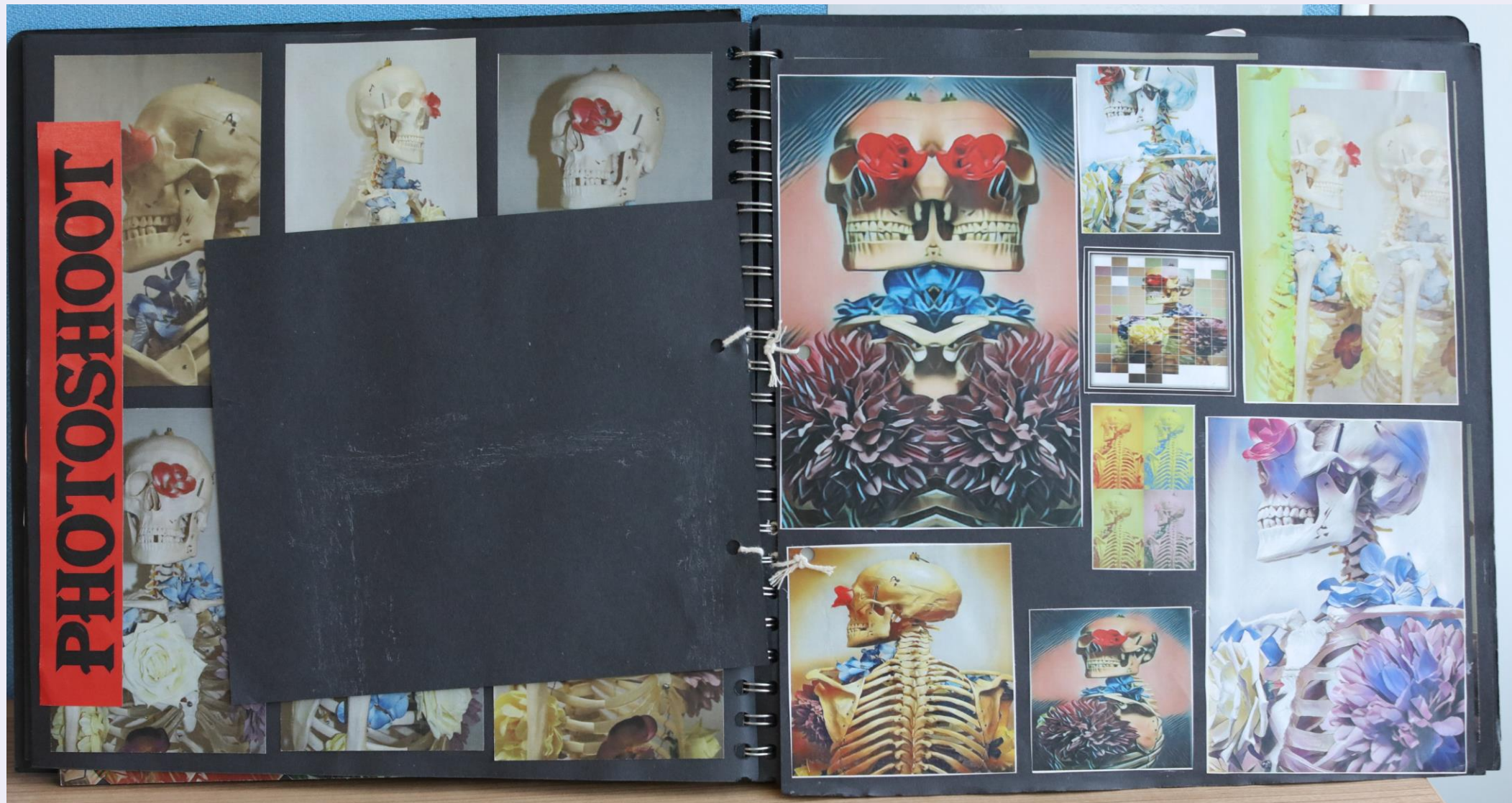
Component 2 Graphic Communication - Petra



ANNOTATIONS

On this double page, I did a photoshoot of a Skeleton which links to my subtheme Anatomy. I added different colours and types of flowers, placing them in various areas of the skeleton. For example, I added a small pink flower to the eye socket, which I think looks really cool and adds a soft contrast. I also placed several flowers along the rib cage, giving the whole look more detail and a creative, layered feel. To take this idea further, I created digital edits using the app PicsArt. My favourite digital development is the first one, where I mirrored the skeleton and added a unique effect to it. I think this version really stands out and catches the eye.

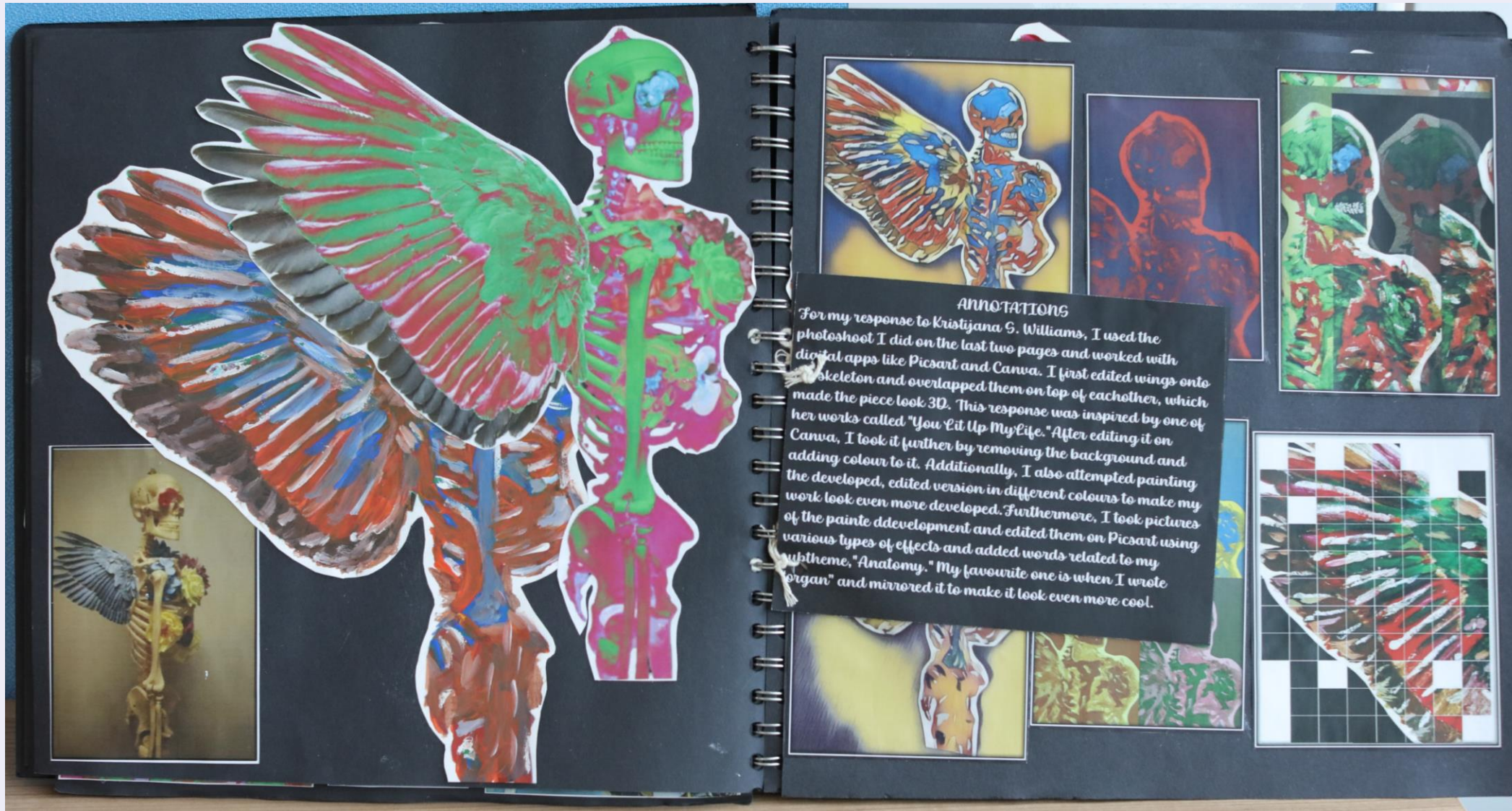
Component 2 Graphic Communication - Petra



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Component 2 Graphic Communication - Petra



Component 2 Graphic Communication - Petra



Component 2 Graphic Communication - Petra

KAREN MARGOLIS

KAREN MARGOLIS IS AN AMERICAN ARTIST WHO BRINGS A UNIQUE POINT OF VIEW TO THE WAY WE SEE THE HUMAN BODY AND THE NATURAL WORLD. IN HER WORK SHE BLENDS MATERIALS LIKE PAPER, INK, AND PAINT TO CREATE PIECES THAT LOOK 3D AND FEEL MORE ALIVE. THROUGH HER WORK THE BOUNDARIES BETWEEN THE ORGANIC WORLD AND THE HUMAN BODY ARE REMOVED THROUGH THE USE OF HER MARK-MAKING AND INTRICATE TEXTURES. MARGOLIS'S INTEREST WITH NATURE, PEOPLE, AND OFTEN-OVERLOOKED PARTS OF THE BODY HAS A DEEP INFLUENCE ON HER ART.



SYNTHETIC GARDEN IS AN ART PIECE THAT KAREN MARGOLIS THINKS COMPLETES HER THIS IS BECAUSE SHE SHOWS HER OWN THOUGHTS AND EMOTIONS WHICH SHE MADE THROUGH THE USE OF MATERIALS SHE ALREADY HAS. THE PIECE WAS CREATED DURING THE PANDEMIC AND SHOWS THEMES OF TRANSFORMATION AND REPAIR. THIS LINKS TO MY THEME ANATOMY THIS IS BECAUSE LIKE VEINS AND BLOOD VESSELS STRUCTURES THIS PIECE'S COMPLICATED WIRE STRUCTURES AND COLOURFUL MATERIALS LOOK LIKE NATURAL GROWTHS REMINDING US OF THE INTERNAL CONNECTIONS FOUND IN THE HUMAN BODY. TWIN FALLS IS PAPER SCULPTURE BY KAREN MARGOLIS, WHICH IS MADE UP OF ABACA PAPER, WATERCOLOUR, GOUACHE, ACRYLIC, WIRE, AND MAPS. BRIGHT AND CIRCULAR SHAPES THAT LOOK LIKE BOTH CELLULAR STRUCTURES AND FALLING NATURAL ELEMENTS APPEAR IN THE PIECE. MARGOLIS LOOKS AT THEMES OF DEATH AND REBIRTH BY BURNING AND LAYERING MATERIALS.

MARGOLIS'S ART DEEPLY CONNECTS TO MY SUBTHEME ANATOMY THROUGH HER EXPRESSIVE MARK-MAKING AND THE WAY SHE INVOLVES ORGANIC AND BIOLOGICAL FORMS. THROUGH USING MATERIALS LIKE INK AND ENCAUSTIC (WHICH IS AN ANCIENT ART FORM WHERE PIGMENTED WAX IS FUSED ONTO A SURFACE USING HEAT) SHE SHOWS THE RAW AND TACTILE PARTS OF NATURE AND THE HUMAN BODY. THE FINE AND INTRICATE TEXTURES IN HER WORK DEMONSTRATE HOW CLOSELY THE BODY IS LINKED TO ENVIRONMENT, AND THROUGH HER WORK SHE BLURS THE LINE BETWEEN WHAT'S INSIDE US AND WHAT'S AROUND US. HER LAYERED PIECES OFTEN COPY ANATOMICAL FEATURES, SUCH AS VEINS, ARTERIES, OR TISSUE, ENCOURAGING INDIVIDUALS TO REFLECT MORE CAREFULLY AND THINK ABOUT THE COMPLEX AND FRAGILE OF THE HUMAN BODY.



COMPARISON

KAREN MARGOLIS SHARES SIMILARITIES WITH KLARI REIS THIS IS BECAUSE THEY BOTH LOOK AT BIOLOGICAL AND ANATOMICAL THEMES, ESPECIALLY THROUGH THE USE OF ABSTRACT FORMS. BOTH ARTISTS LOOK INTO THE MICROSCOPE AND THE THINGS THAT ARE IGNORED WHICH MAKE UP THE NATURAL WORLD AND THE HUMAN BODY. HOWEVER, REIS'S WORKS OFTEN INCLUDES A MORE LIVELY AND CHANGING INVESTIGATION OF BIOLOGICAL FORMS, WHILE MARGOLIS'S TENDS TO INCLUDE A MORE DELICATE SIDE OF ANATOMY LIKE SHE MAKES WORK THAT LOOKS LIKE VEINS AND BLOOD VESSELS WHICH IN MY OPINION LOOKS REALLY INTRICATE.

Component 2 Graphic Communication - Petra



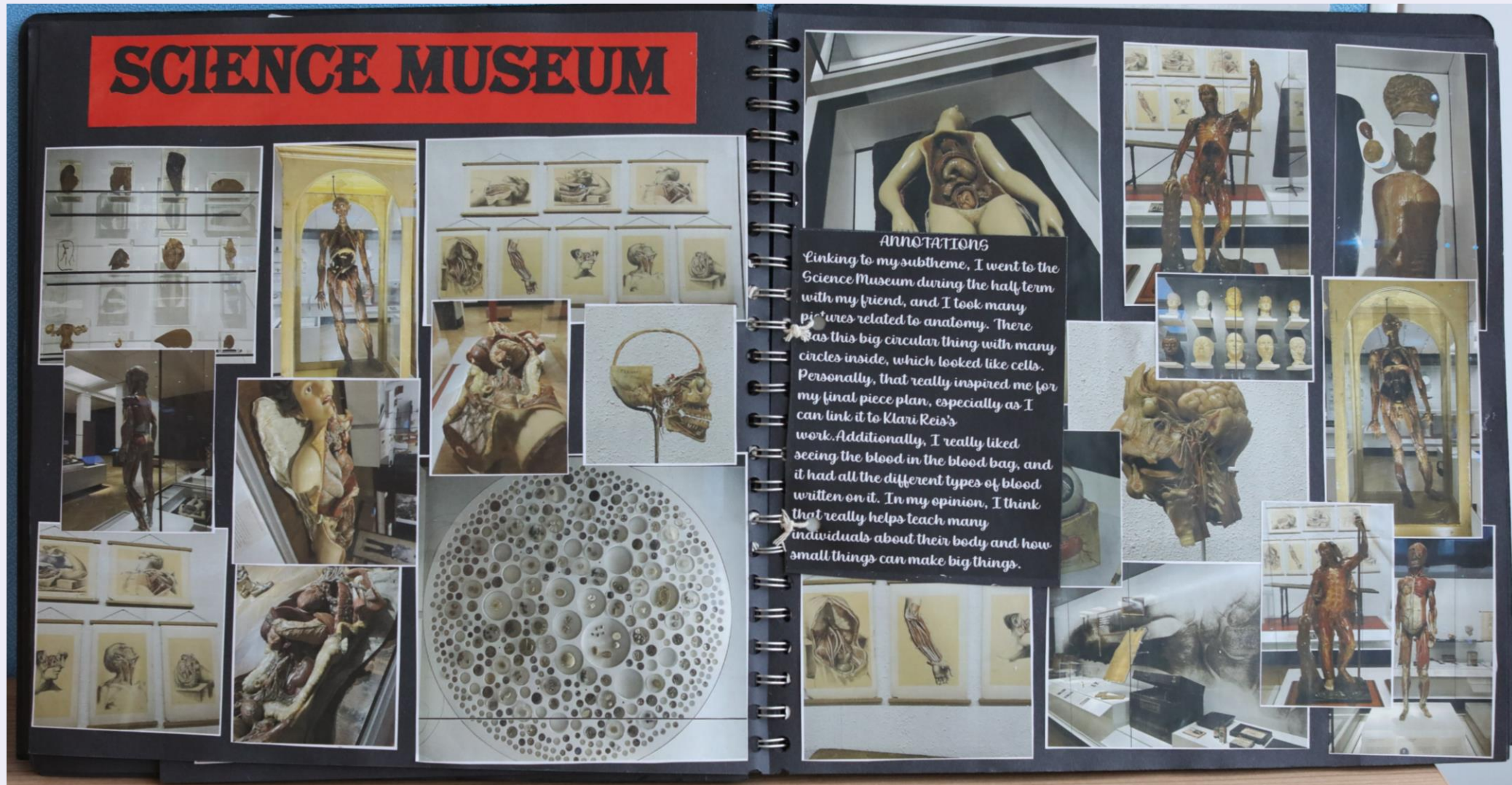
Component 2 Graphic Communication - Petra



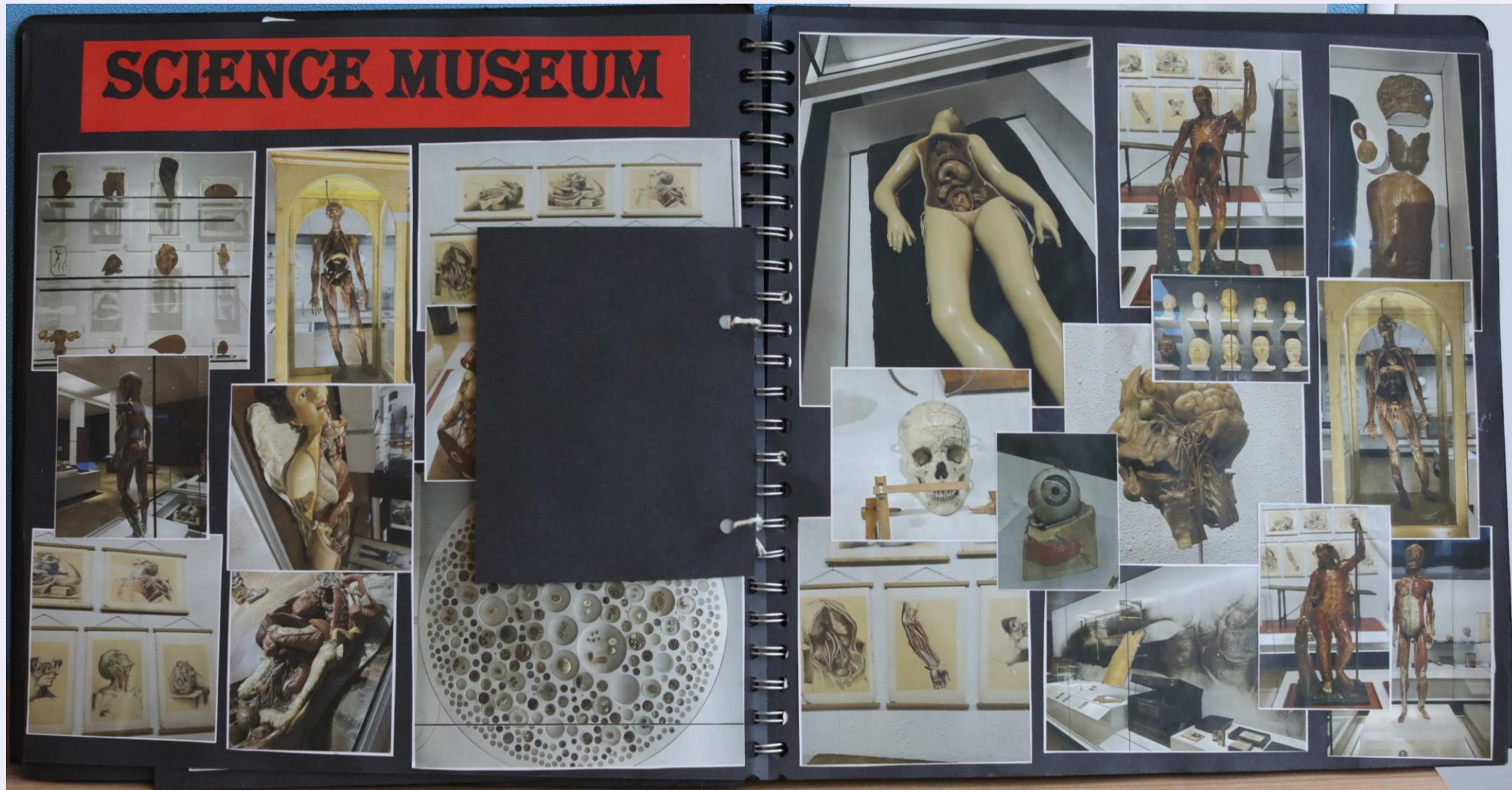
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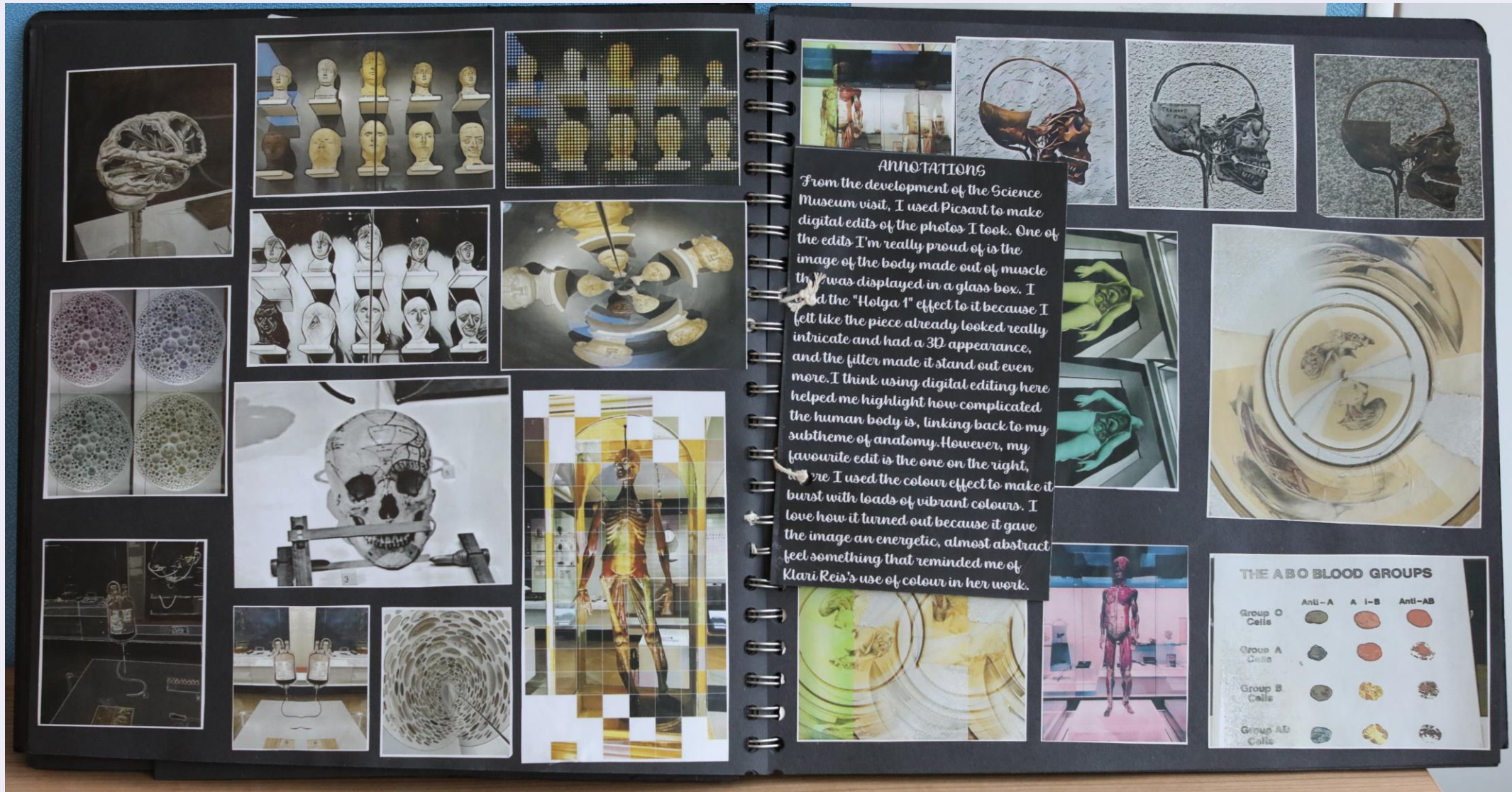
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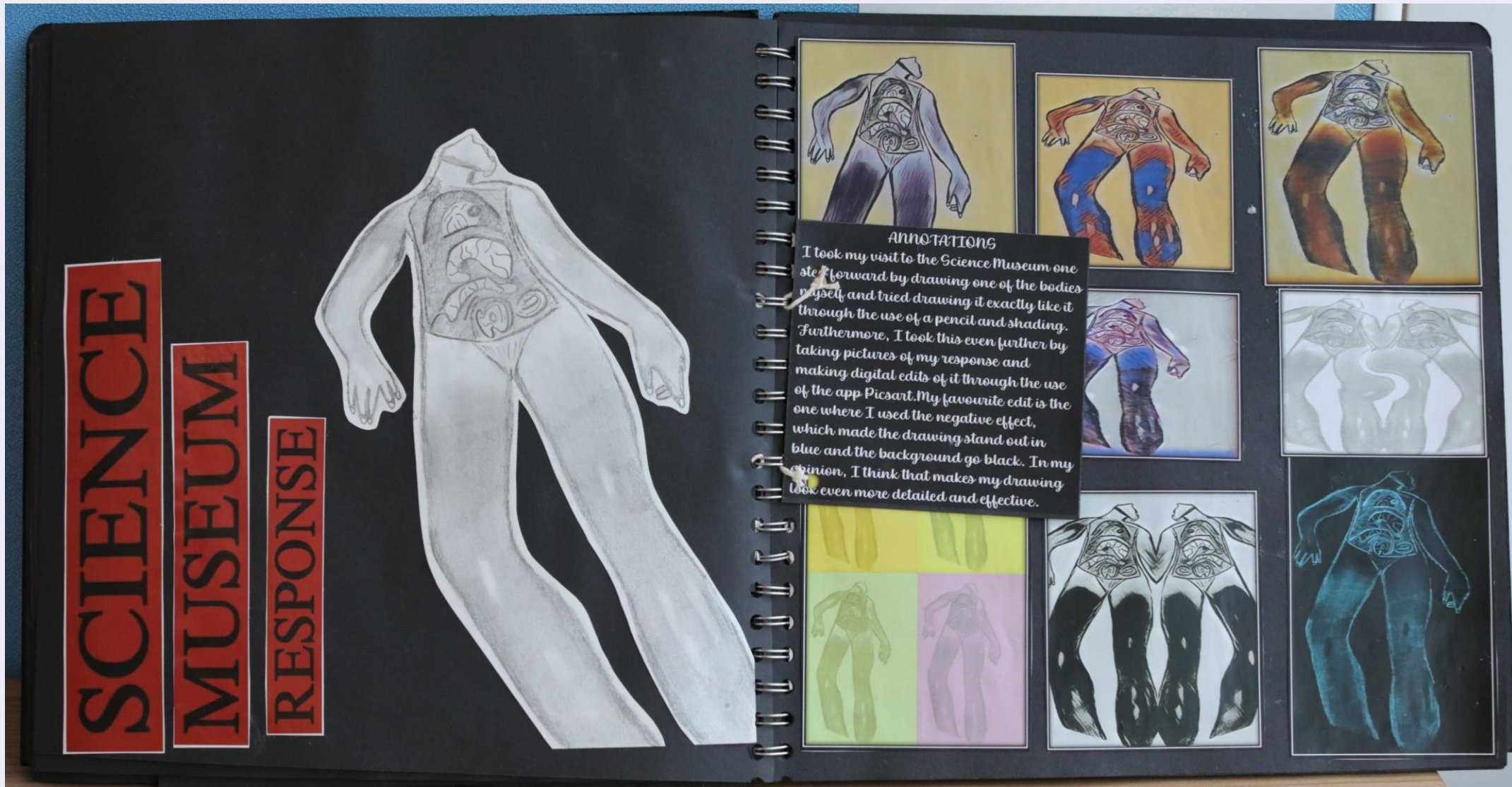
THE ABO BLOOD GROUPS

	Anti-A	A	Anti-B	Anti-AB
Group O Cells				
Group A Cells				
Group B Cells				
Group AB Cells				

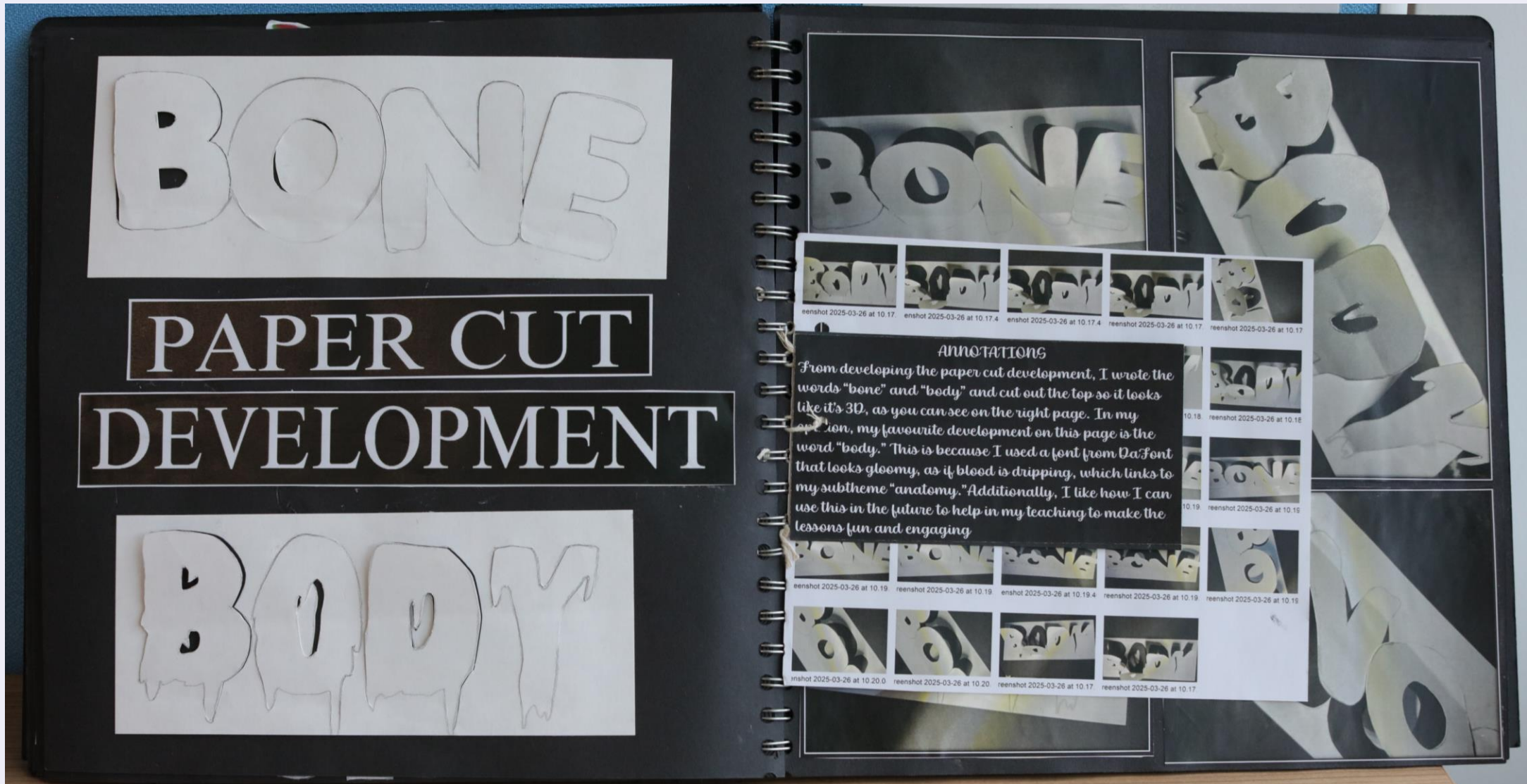
Component 2 Graphic Communication - Petra



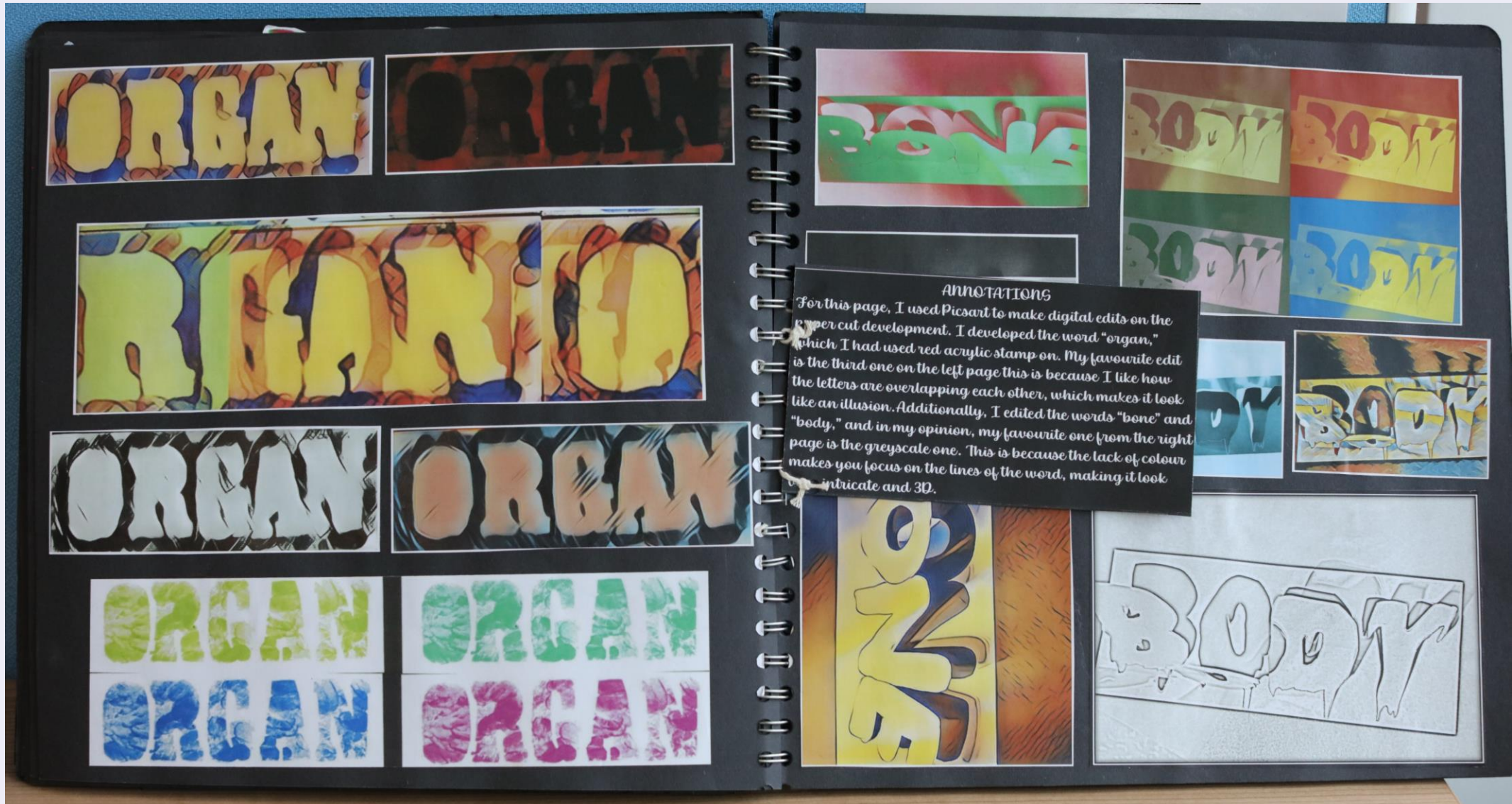
Component 2 Graphic Communication - Petra



Component 2 Graphic Communication - Petra



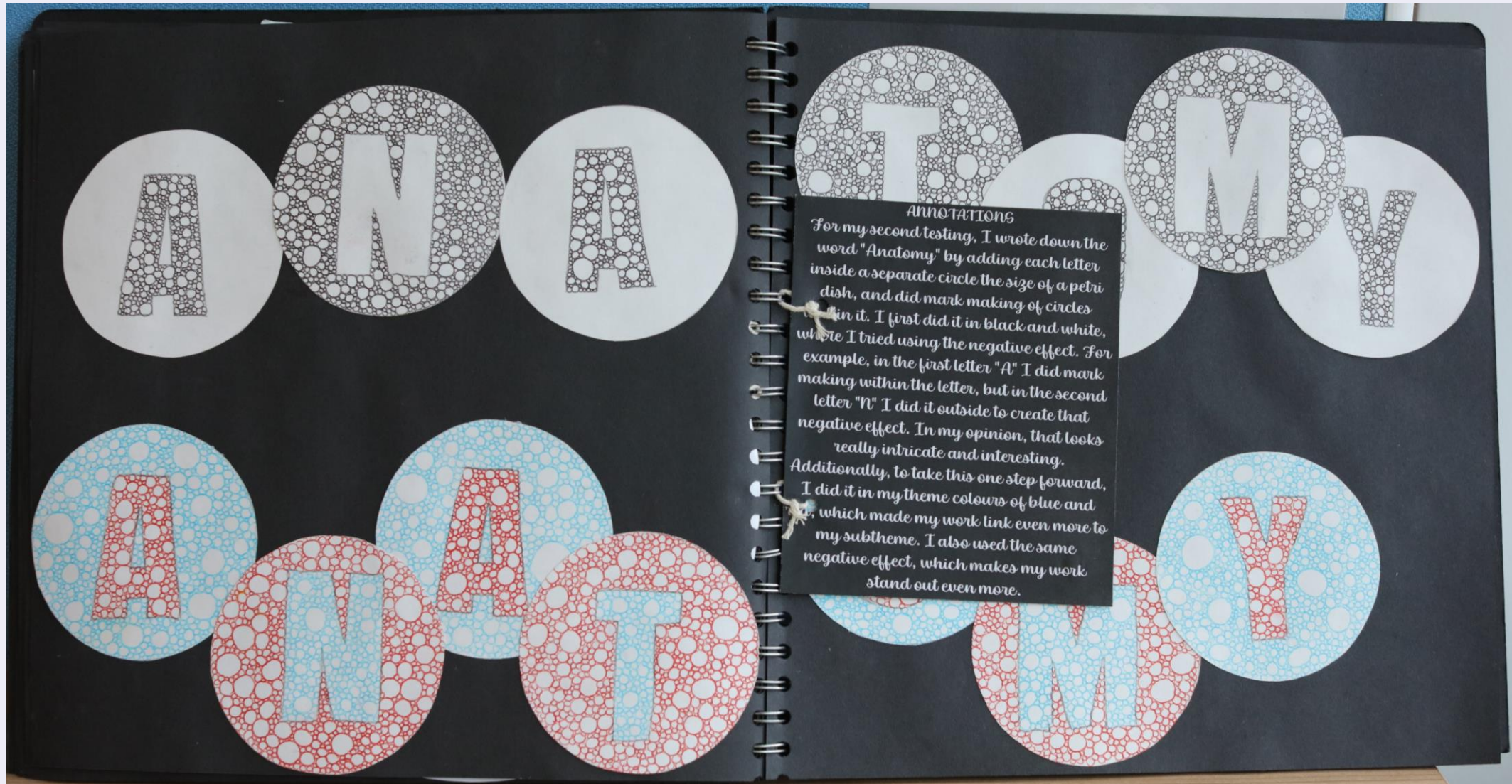
Component 2 Graphic Communication - Petra



Component 2 Graphic Communication - Petra



Component 2 Graphic Communication - Petra



Component 2 Graphic Communication - Petra



Component 2 Graphic Communication - Petra



ANNOTATIONS

This testing page is my favourite because it was my first time using Brusho which is a cool powder that made my work look really interesting. Brusho is a powder that fuses with liquid and makes the paper look really intricate. So, using my theme colours and water, I created these testings. In my opinion, I really enjoyed this process, and it pushed me to try something new, which added an effective twist to my work.

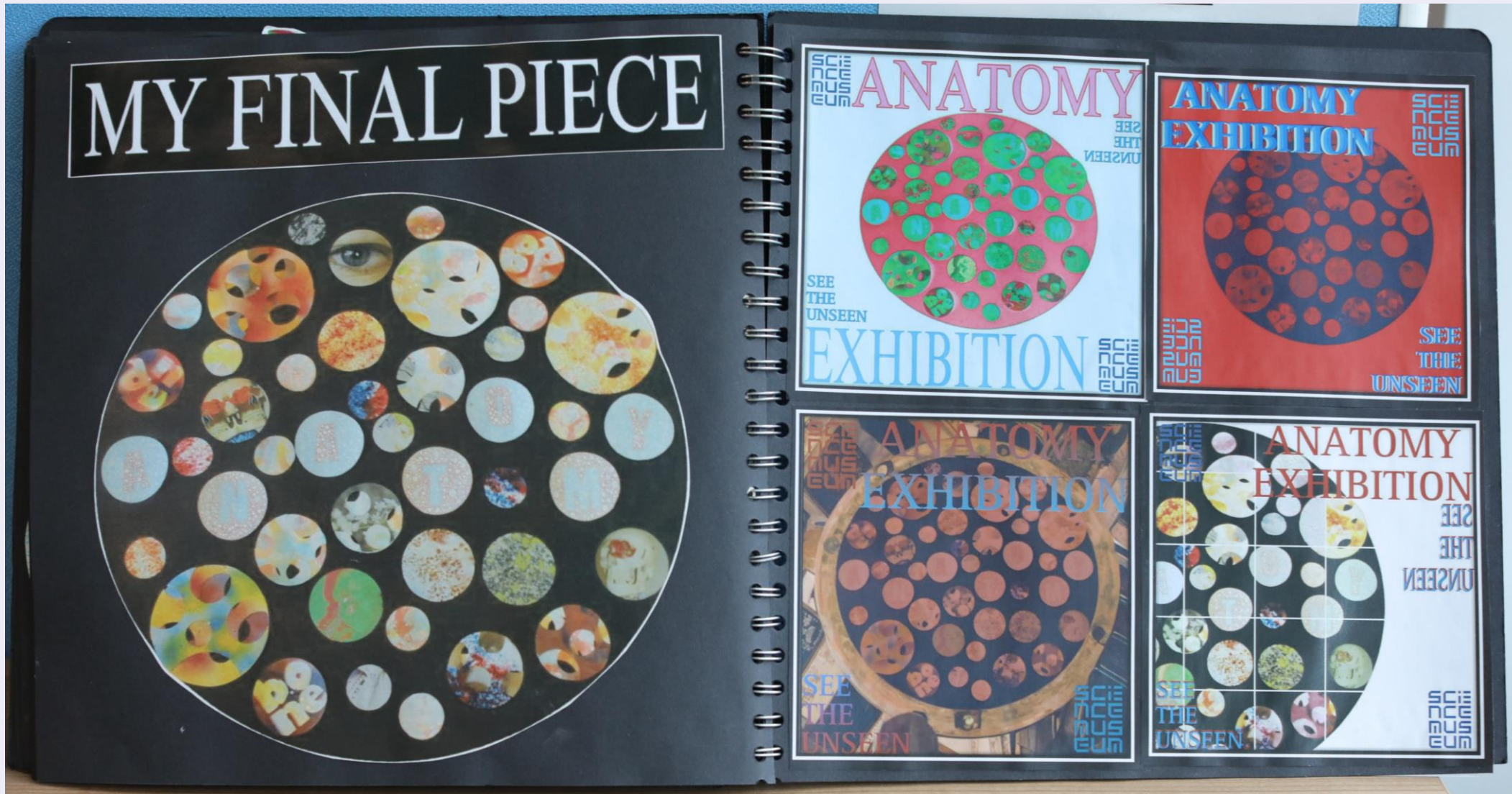
Component 2 Graphic Communication - Petra



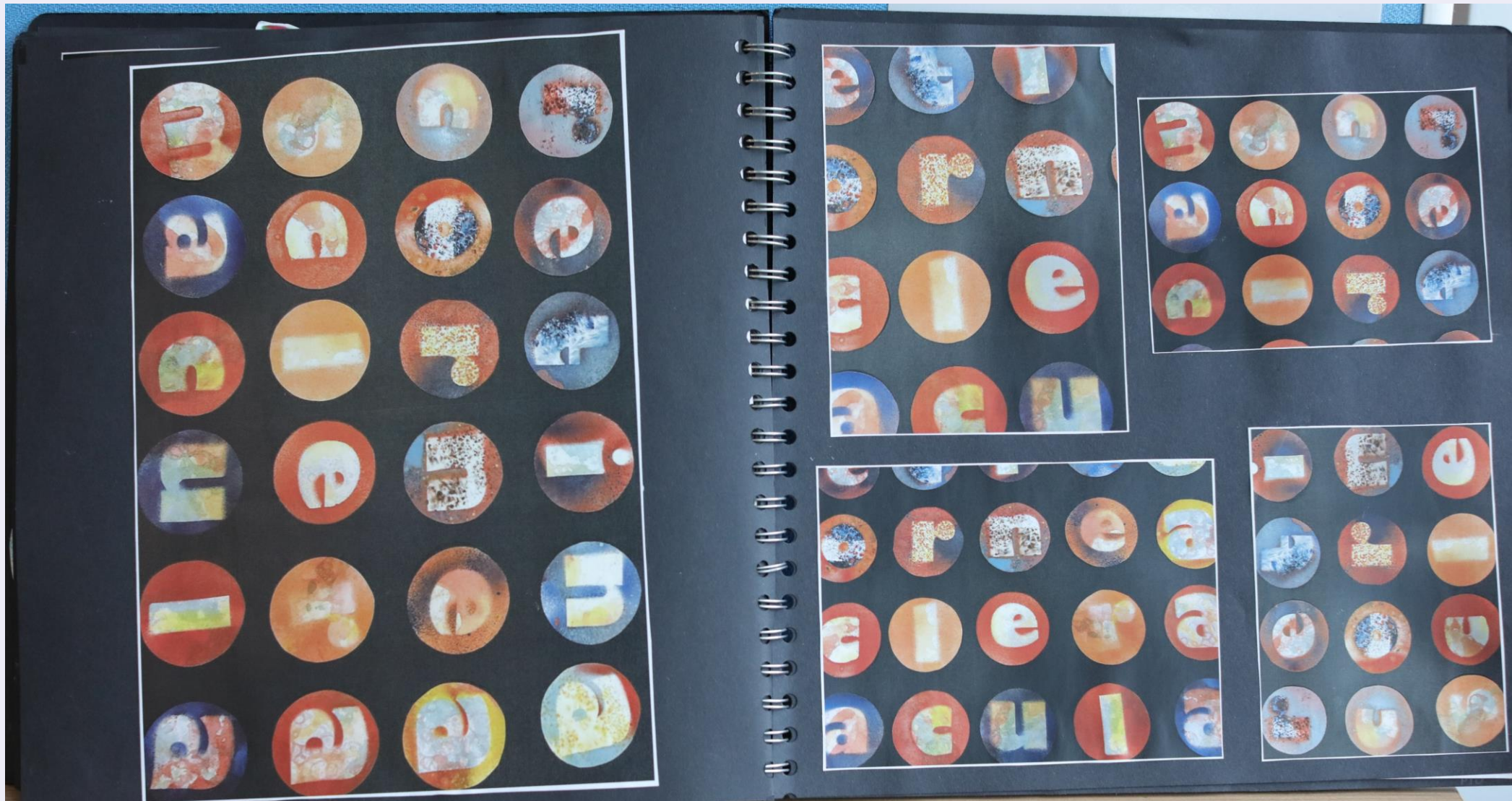
ANNOTATIONS

On this page of testing, I took primary images using a macro lens. I captured pictures of different eye colours in the light to link it to my theme, anatomy. I also went around the field at my school and took close-ups of different types of tree branches and the moss on them. Additionally, I took images of different plants and many close-ups, which look very interesting.

Component 2 Graphic Communication - Petra



Component 2 Graphic Communication - Petra



Component 1 Fine Art - Outcome



Component 2 Graphic Communication - Petra

EVALUATION

My final piece represents what you may see when looking through a microscope which is a way of revealing the unseen. I express this idea by cutting out a large black circle, which shows the microscope lens or the field of view. Inside this large circle, I have placed many smaller circles to represent what is revealed when we look closer at the intricate details that are usually hidden from the naked eye. My purpose behind this design is to explore the theme of "see the unseen" and to highlight how small, often overlooked elements can come together to form something much bigger and more complex, like the human body. In this evaluation, I want to reflect on all the design choices that can effectively represent things that are typically only visible under a microscope, such as cells, bacteria, or intricate textures. These elements remind us that even the tiniest parts play an important role in the larger picture.

As an additional final piece, I created a visual representation of the eyeball by cutting out circles, each symbolising different components of the eye. To enhance the piece, I incorporated words such as "retina, cornea, sclera, and macula," which directly relate to the anatomy of the eyeball. This approach not only highlights the intricate structure of the eye but also adds a deeper layer of meaning to the artwork.

For the large final piece, I used various techniques to represent cells under a microscope. One of my methods involved creating bubbly water by adding ink to soapy water, then incorporating my theme colors yellow, red, orange, and blue. I blew bubbles through a straw and placed paper over them, which made it look really interesting. The mixture of different colour bubbles made my work look even more eye-catching. Additionally, I used a powder called Brusho, which I sprinkled onto wet paper. When water was added, the powder reacted, giving the impression of being viewed under a microscope which added another layer of depth and interest to my work. Furthermore, I used the word "anatomy" into the piece by placing each letter inside a separate circle. I used my theme colors, blue and red, and applied a negative effect to create visual contrast. For the first letter, "A," I used red, while the next letter, "N," was done in blue, with the background in red creating a negative effect. Finally, I included images I captured through a macro lens, showing the close-up shots of concrete, eyes, and tree branches. These photographs represent what might be seen under a microscope, adding detail and intrigue to my work.

In my small final piece, I used circles of the same size, which I cut out using my bangle. I then added cut-out letters spelling "retina, cornea, sclera, and macula", placing each letter in a circle to represent different parts of the eyeball. The circles already had patterns created with Brusho and bubbly water, which added an interesting texture. Once the letters were in place, I spray-painted over the top in my theme colors. When I lifted the letters, the design beneath was revealed, with the bolded patterns formed by the spray paint, enhancing the overall effect.

I chose these techniques for my final piece because I believe they make my work both visually interesting and unique. The combination of methods creates an intricate effect that closely resembles what one might see under a microscope, giving the piece a truly detailed and captivating look.

My final piece is inspired by artists from my exam book, such as Klari Reis, whose work often explores microscopic views. I used bubbly water to create a similar effect, making the piece resemble cells, much like her approach. Additionally, I incorporated Karen Margolis' technique of cutting circles from paper and overlapping them. By cutting circles in different sizes and layering them, I added texture to my work, which helps it stand out and feel more dynamic.

I digitally developed my final piece by first taking a photograph of it and then using the app PicsArt. I began by removing the background from the image to help my final piece stand out. I added a white background and positioned my work on the left, making it resemble an actual cell, which ties into the theme of anatomy. My digital editing was transformed into a poster for the "Anatomy Exhibition" at the Science Museum, further connecting my work to the theme. To wrap it up, I added the quote "Seen the Unseen" to reflect the purpose behind my final piece, illustrating how small things come together to form something much larger, like the human body.

My final piece connects to the theme of "union" because it illustrates how small components come together to form something much larger, like the human body. By showcasing what's seen under a microscope, I highlight the cells within the human body. My intended audience is primary school children, as I wanted to present a fun and engaging way for them to explore what's inside our bodies. Through art, they can also experience the different textures, making it a more interactive learning experience.

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In conclusion, my final piece effectively brings together various techniques and ideas to explore the theme of "see the unseen." By using elements like circles to represent both the human eye and microscopic cells, I have highlighted the intricate details that often go unnoticed. The techniques I used, such as bubbly water, Brusho, and macro photography, allow for a visually captivating and tactile experience that engages the viewer in a deeper understanding of anatomy and the complexity of the human body. The work is not only an artistic representation but also an educational tool, aimed at sparking curiosity and fostering learning, especially for primary school children. The integration of influences from artists like Klari Reis and Karen Margolis further enriches the concept, tying it to both the microscopic world and the theme of union

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