

Pearson Edexcel GCSE Art and Design

Face-to-face training –
Photographed Samples



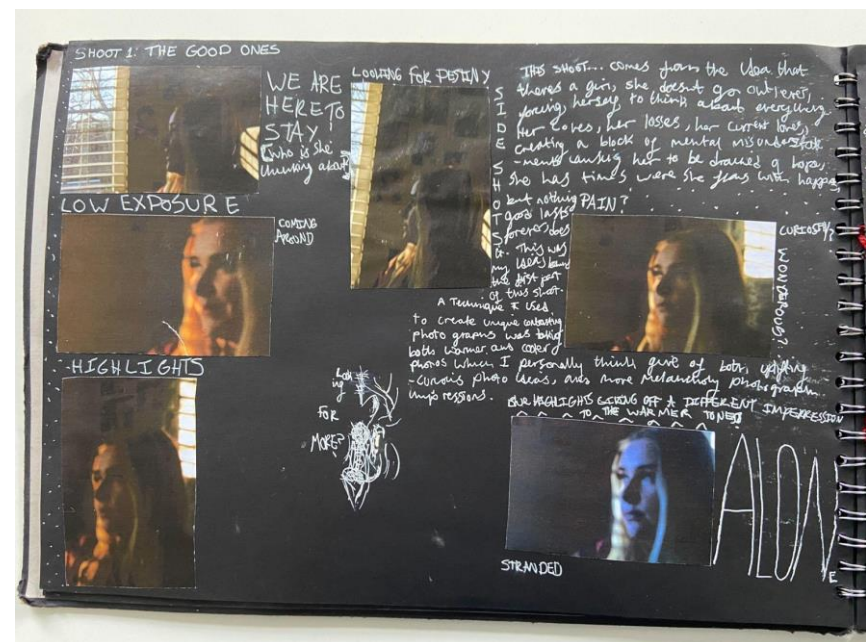
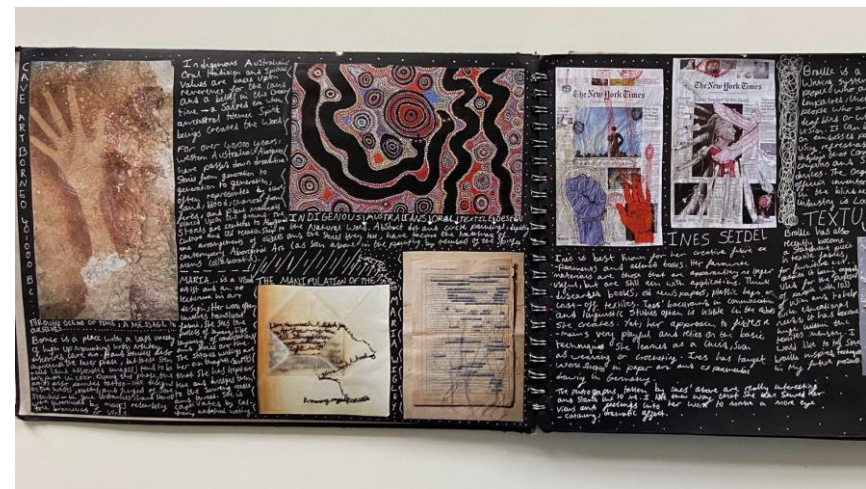
Component 1 Textile Design

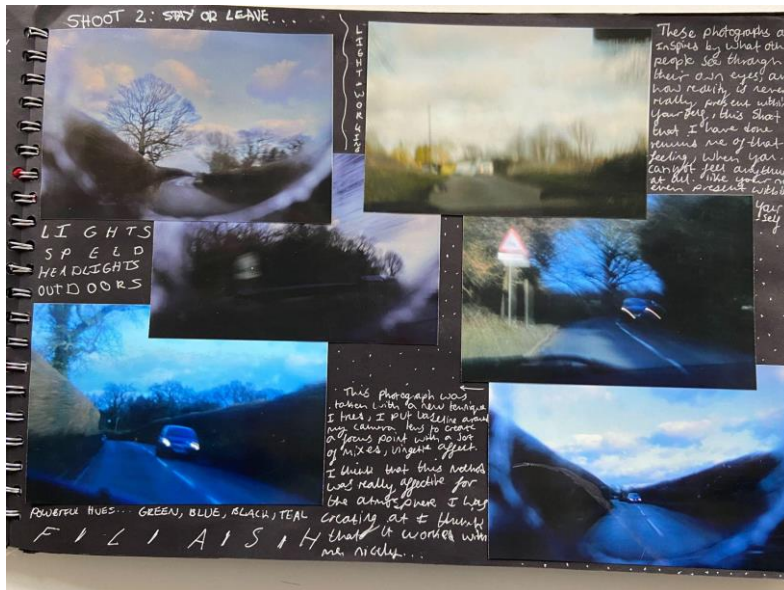
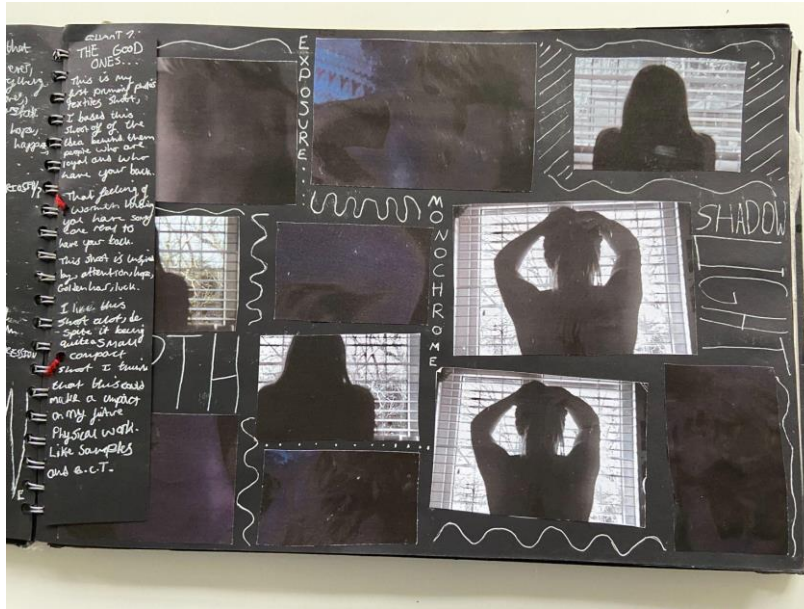
Standard Mark – 18

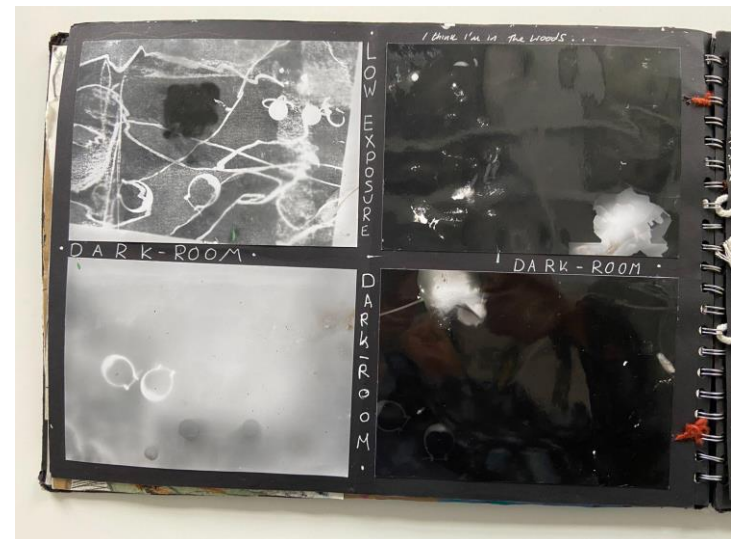
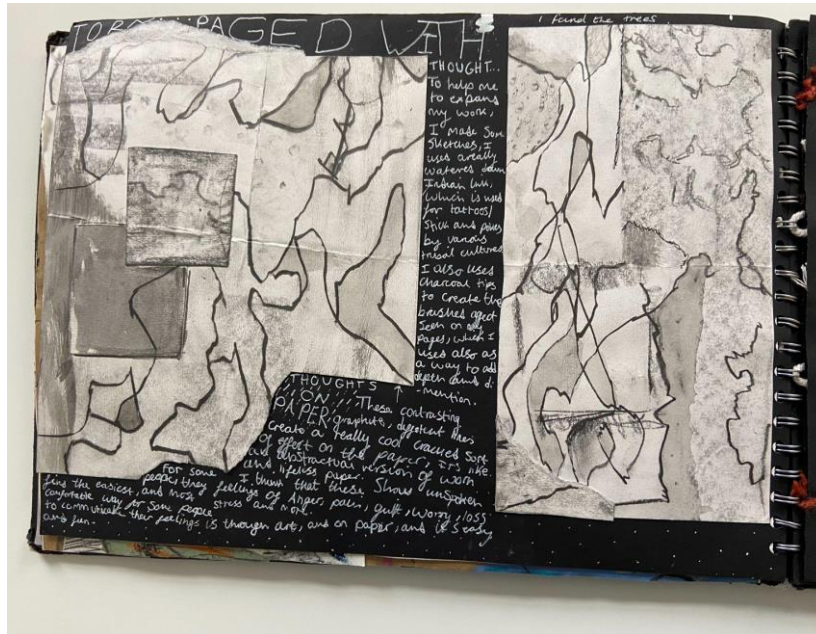
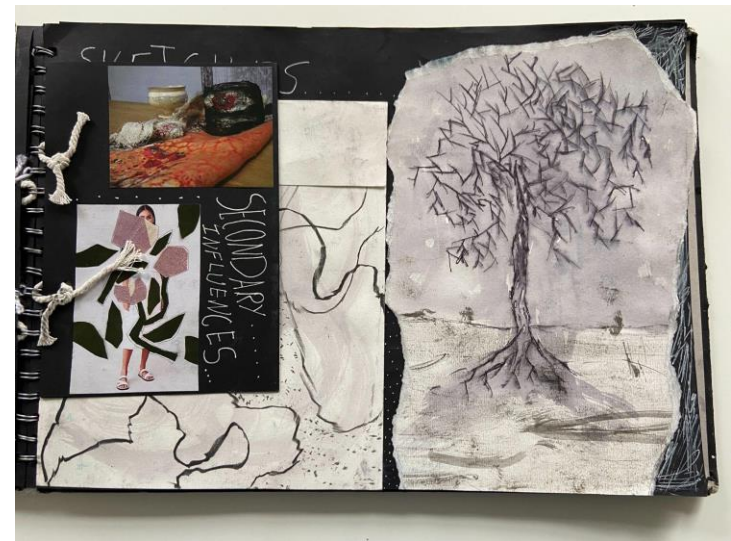
Performance Level 2: Basic

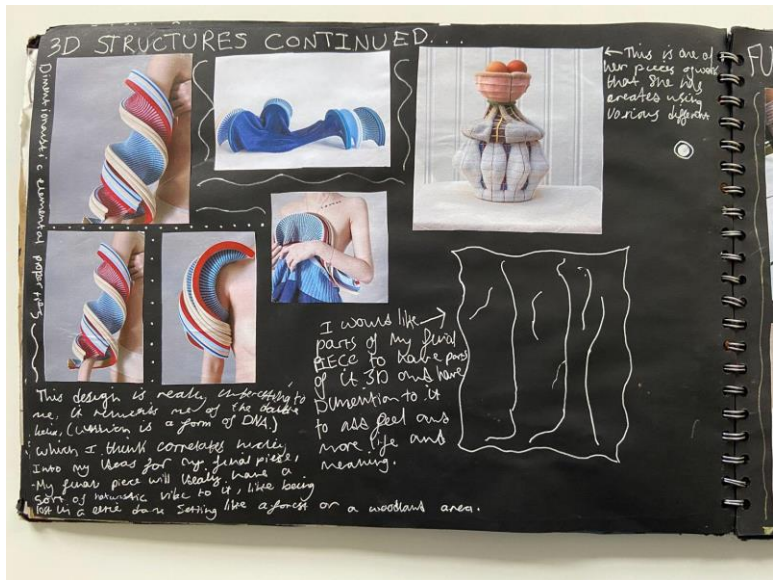
	AO1	AO2	AO3	AO4
Mark	6	4	5	3
Performance Level	2	2	2	1
	Fully basic ability	Just basic ability	Mostly basic ability	Fully limited ability

Keywords from the taxonomy:
Unrefined, Simplistic, Tentative











Component 1 Photography

Standard Mark – 28

Performance Level 3: Emerging Competent

	AO1	AO2	AO3	AO4
Mark	7	7	7	7
Performance Level	3	3	3	3
	Just emerging competent ability	Just emerging competent ability	Just emerging competent ability	Just emerging competent ability

Keywords from the taxonomy:
Reflective, Growing control

Memory

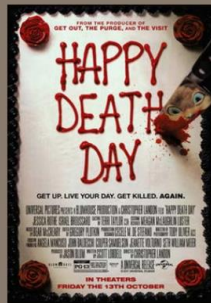
Strange

EMOTION

Panic

Terrain

"Happy Death Day"

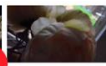


I CHOSE THE MOVIE
HAPPY DEATH DAY,
BECAUSE ITS ABOUT A
GIRL WHO IS HAPPY
WITH HER LIFE AND
THEN SUDDENLY
TURNS TO WORST AND
GETS KILLED, BUT SHE
DECIDES IN THE
AFTER LIFE TO TRACK
HER WHOLE LIFE TO
SEE WHO KILLED HER.

Behind The Shadows



Canon PowerShot SX620 HS
1/400 | 1/64.5 | 4.3 mm | ISO: 100



Canon PowerShot SX620 HS
1/100 | 1/32.5 | 4.3 mm | ISO: 800



Canon PowerShot SX620 HS
1/200 | 1/64.5 | 10.8 mm



Canon PowerShot SX620 HS
1/200 | 1/64.5 | 10.8 mm



Canon PowerShot SX620 HS
1/100 | 1/64.5 | 10.8 mm | ISO: 200



1/100 | 1/32.5 | 4.3 mm | ISO: 200



Canon PowerShot SX620 HS
1/200 | 1/32.5 | 4.3 mm | ISO: 800



Canon PowerShot SX620 HS
1/100 | 1/64.5 | 10.8 mm | ISO: 1600

"Lost At Sea"



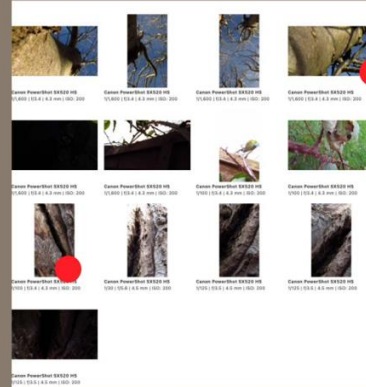
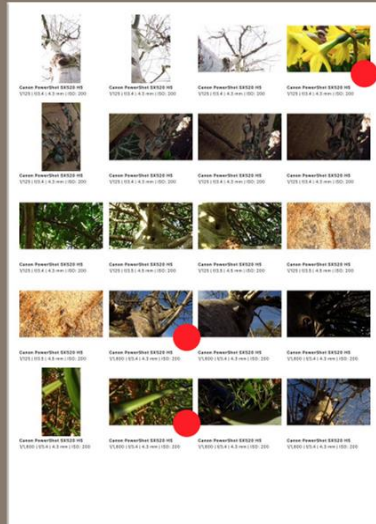
I CHOSE THIS PHOTO
BECAUSE IT SHOWS
PEOPLE TRYING TO
FIND WAY BACK TO
NORMAL REALITY
AND TRY FIND WAY
BACK TO WHERE
THEY CAME FROM



"Through And Beyond"

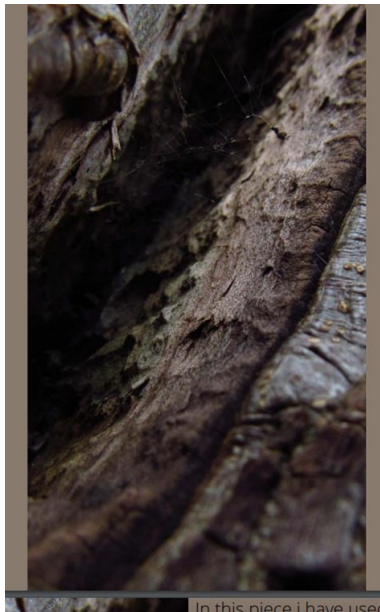
This shoot is called, "Through And Beyond",
i took this picture basing it on looking
through the past and into the future. I
chose this topic because it shows the
trouble and the pointy bits in life where it
can all go right someday and somehow, and
that you just need to look beyond the past
and into the future. Makes me feel like
someone is watching another person over
an object. I took this photo in front of a
cactus plant.

Nature- overwhelmed and emotion

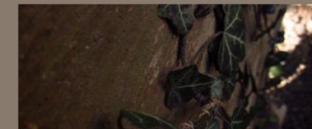
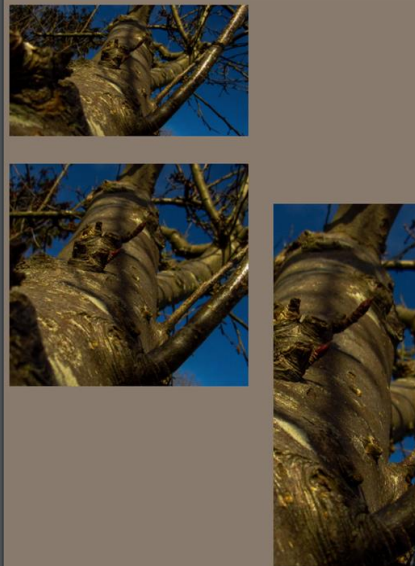


Elated

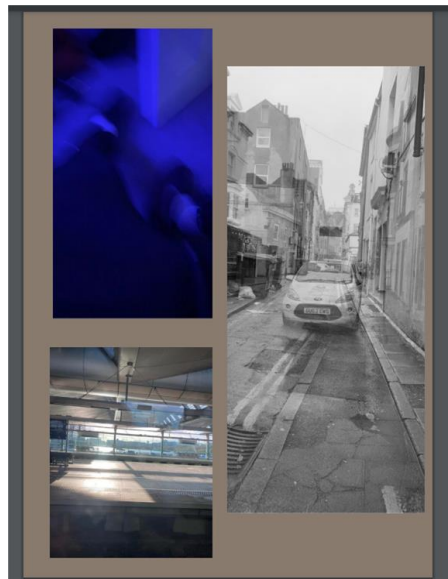
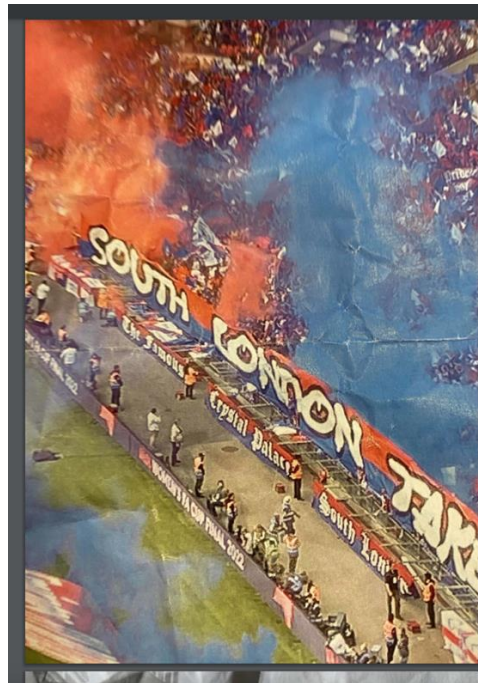
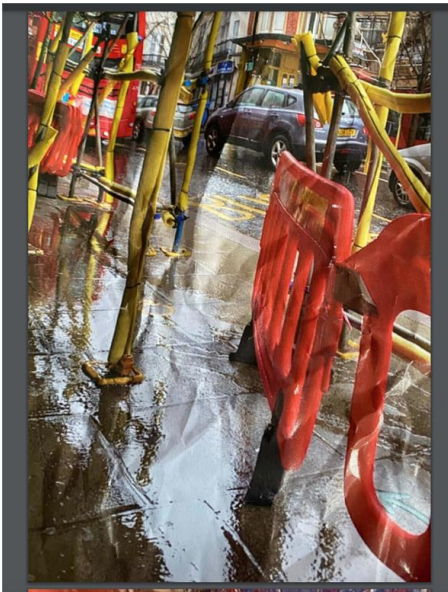
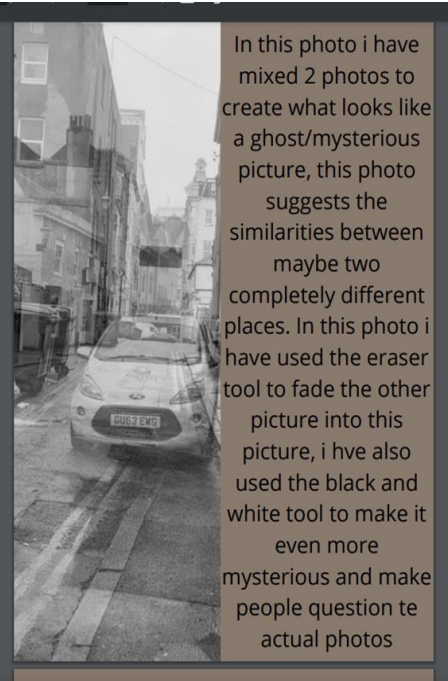
In this shoot i took it on a very bright day, and i thought i would base it of nature because i thought to use the light and shadows of the trees around would help me create more better looking photos, i took these photographs around my garden. The purpose of these photographs is to capture the emotion in the photo, in most of these photos the emotion is happy because there isn't a lot of shadow to create more of a sad feeling to them, but i have tried to create more emotion to the pictures not just excitement, i have tried to mix the emotions around to make the photographs more interesting and more appealing.



In this piece I have used



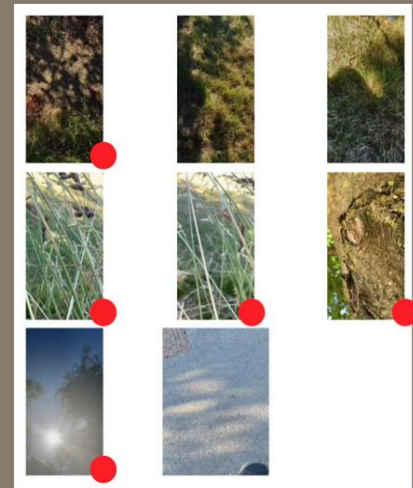
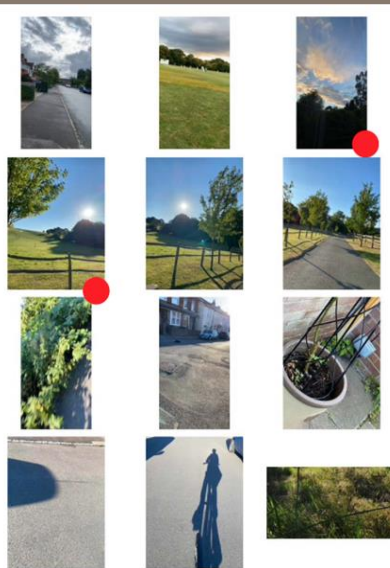
In The Midst



Sky Is Blue

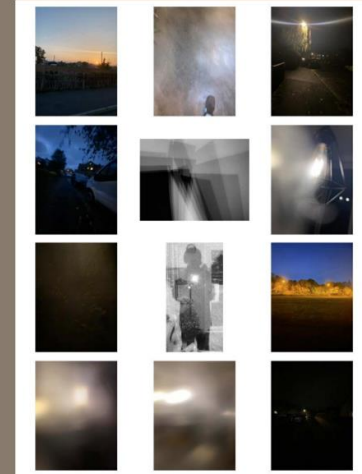
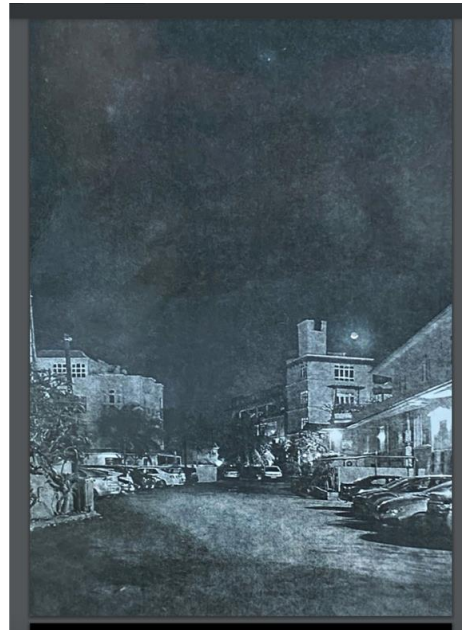
I decided to base this shoot on nature and the mystery of nature because it creates a high understanding of what is in nature and how there is the mysterious type of side in nature not always the bright happy side, i took multiple different pictures some of bark and the sky then some of high top grass

Sky Is Blue



PHANTOMS COVE

In this shoot i based it on the ups and downs of spirit photography/ghost photography. I went to a castle where i took photos from where the soldiers would of stayed, and i got the feeling that some soldiers would've actually died in their rooms so i thought to take a photo of the rooms so that it could show the feeling of paranormal. I have got inspiration from well known war photographer Robert Capa. Robert Capa was a Hungarian-American war photographer, considered by some as one of the best war time photographers



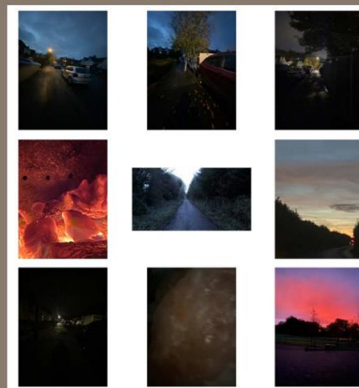
Contextual Study: Mysterious

This photo is black and white and is projected onto a mirror with a ghostly figure standing in the way of it. The mirror is shattered and creates a scary effect, within this photo is a meaning as to why the ghost is there. The different kind of cracks in the mirror creates different effects within the actual photo and that would create meaning to the viewer as it is the main aspect of this photo.

The focus of the ghost is there but is also taken away because the audience may be drawn in by the different cracks on the mirror, this may interpret the way the viewer sees the ghost. Another main factor within this photo would be that the cracks will change the focus of the viewer.

The photograph reminds me of a memory, it looks like many memories are being put into one photo but the memories are all the bad and scary ones, this would make them feel overwhelmed and ominous, this photo particularly feels like it should bring out the curiosity in people when looking at it, this picture feels like there is a backstory behind this photo.

This photo looks like it is taken in some sort of attic or in a desolate place because of the shattered mirror and the storage behind the photo.



Influences

I chose the series the watcher because it reminds me of my work, i thought this because it shows a mysterious character who is making this family terrified, mysterious is the subject im focusing on



I chose the setting of like a ghost and a mysterious part of an abandoned/desolate house this would set the kind of haunted mysterious, these questions would be asked;



THE DISAPPEARING ACT

In this shoot i mainly based it on creepy/ghostly type of photos. I picked this photo out because i think that even though the main focus point is cut out of the photo because of the cling ilm that i put over the lens it created a blur effect, even though not much of the photo is shown it still creates a cool blur atmospheric ambience.

I also show this type of feeling in my other photos.

All of the photos that are presented are shown for a specific reason and that is a ghostly/mysterious type of effect.

My work is inspired by 'William H. Mumler'. He was an american spirit photographer who was mainly base in New York and Boston. His first 'spirit' photo was captured by accident, when apparently it was fond out later that it was his deceased cousin. I am particularly pleased with the lighting within these photos



Blurred

In this edit i was most proud with because i like the way the blur has moved throughout the photo and that creates a ghost effect which is perfect for what my shoot was based on. Through doing this is i am most proud with the blur because it does create the effect that something/someone was there and it is fading away or moving with it but with blur, this photo along with my other edits could be developed further by adding more effects or maybe dimming the background etc. I was pleased with the composition of this photograph but in my next shoot i will slightly change the composition to create a sort of story effect to all my photographs

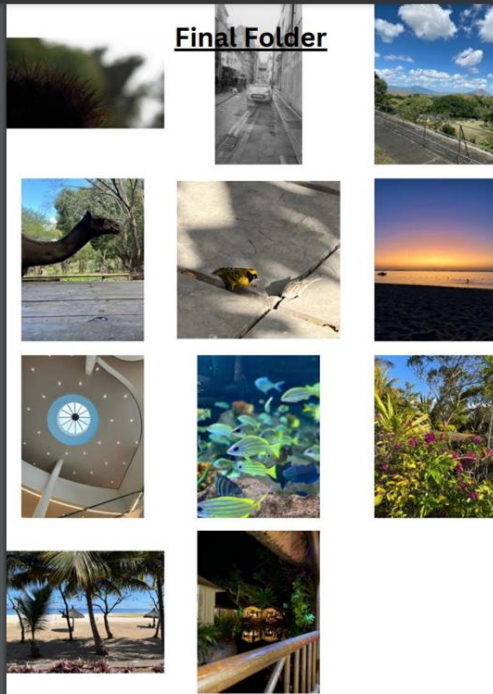
Disoriented Occurrence

In this photo i have put cling film over the lens to create a dramatic effect, the fact that all u can really see is the light showing and the cling film which is over the lens makes a ghostly/mysterious effect. The mood which is taken from this photo is 'what even is it that i being shown' the photo displays multiple emotions; awe, mysterious, curiosness and fear about what is about to happen.

My work is related to a photographer called Don Byram's he is a photographer who evokes curiosity and mystery

Disoriented

Final Folder

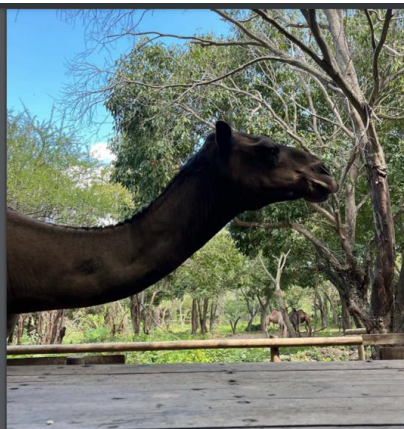


A4 Textured

I chose a4 textured because of the spikes of the plant which the photo is based on, when choosing a4 textured it goes well with objects which have a lot of texture in them this creates a better photo image and makes it more appealing to the viewer/audience

A4 Glossy

The glossy effect will ensure that the black and white feature is shown completely this highlights the theme of danger and vulnerability.



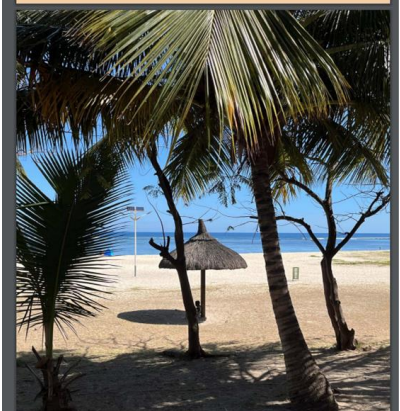
A4 Textured

i chose A4 Textured because of the full on texture that is on the camel and its fur, another reason as i chose this is because the camel is the main focus in this photo so i wanted to get the texture to be used on point.



A4 Glossy

I chose A4 Glossy because the use of the very vibrant and light colours which would make a great vibrant glossy effect.



A3 Glossy

I chose A3 Glossy because i want the landscape in the background to be shown so i wanted the main focus point in the picture to be the sea in the background

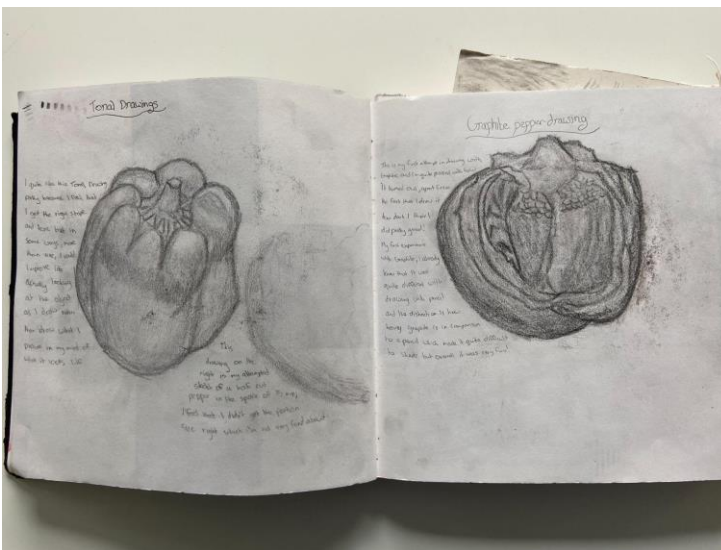
Component 1 Fine Art

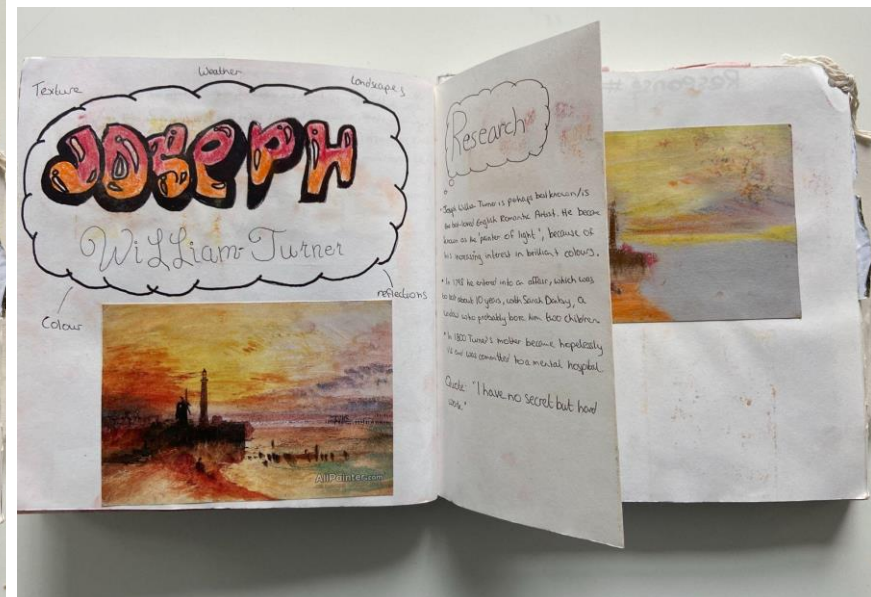
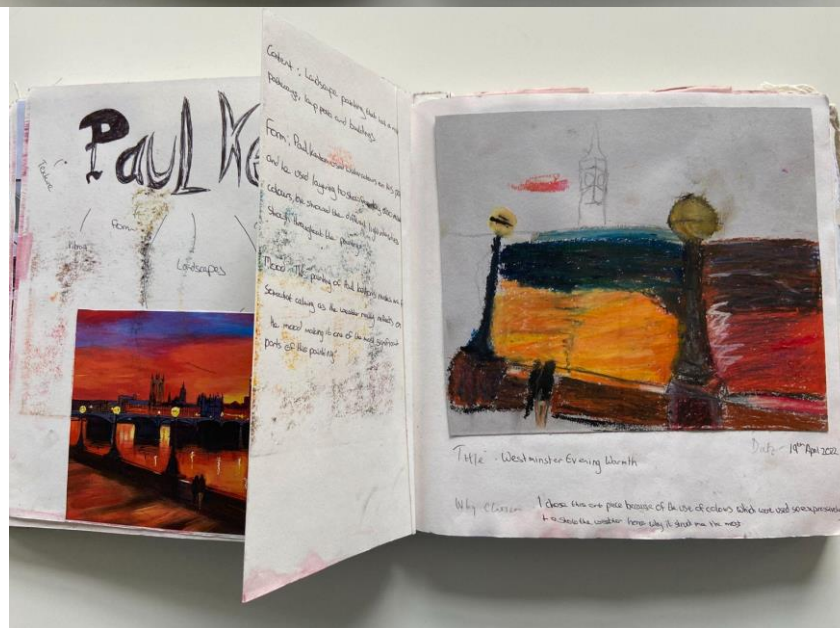
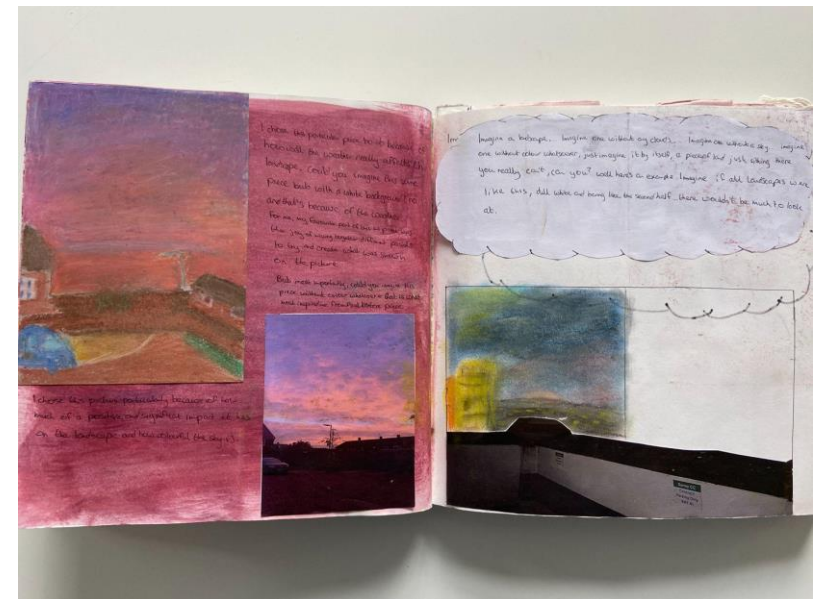
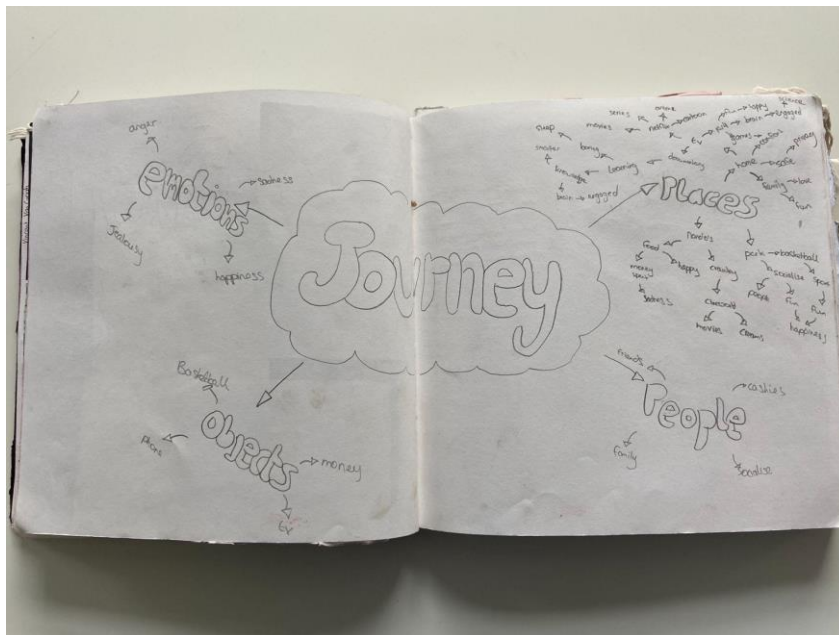
Standard Mark – 28

Performance Level 3: Emerging Competent

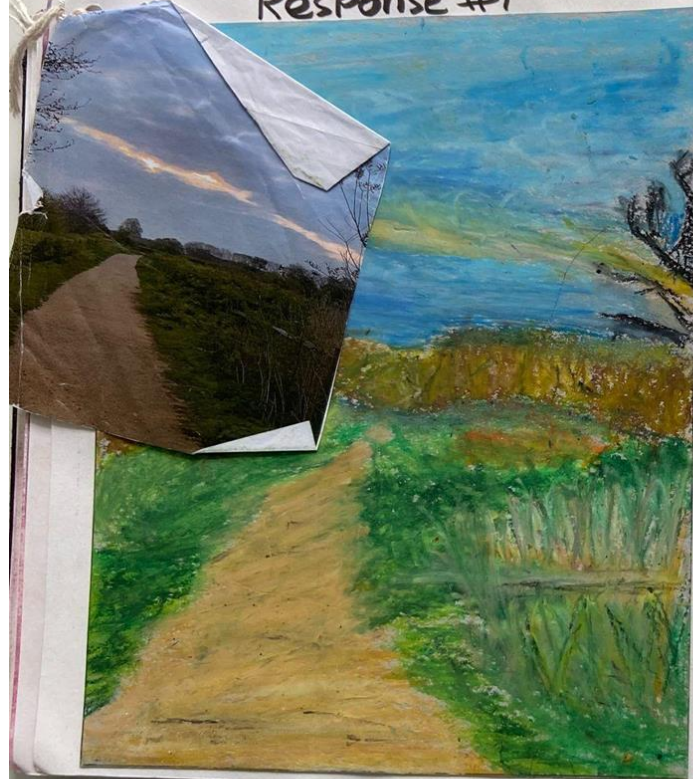
	AO1	AO2	AO3	AO4
Mark	7	7	7	7
Performance Level	3	3	3	3
	Just emerging competent ability	Just emerging competent ability	Just emerging competent ability	Just emerging competent ability

Keywords from the taxonomy:
Growing control, Endeavour





Response #1

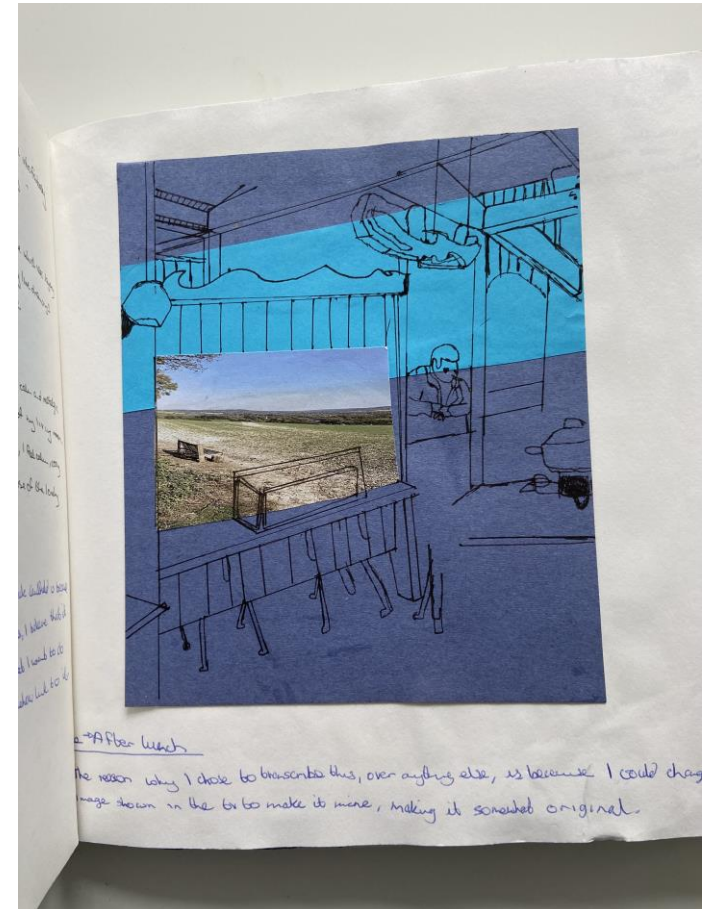
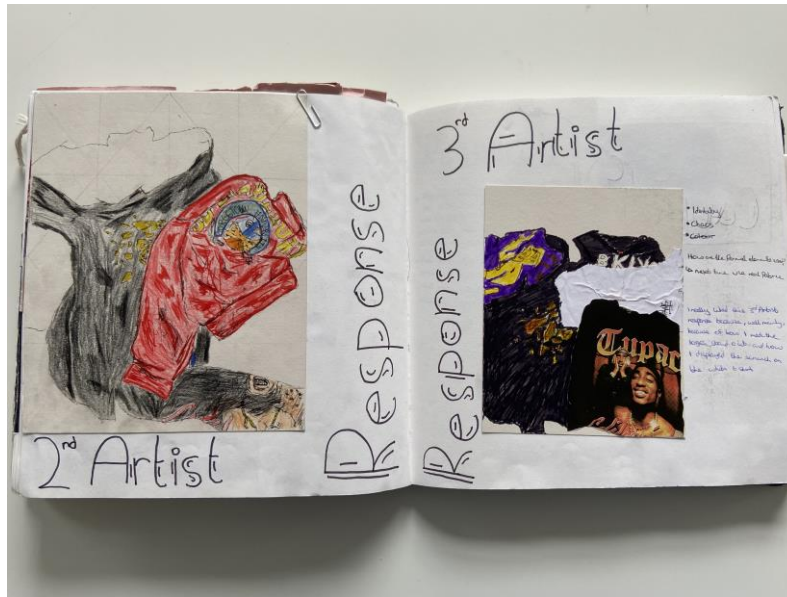


Response #2



I took this photo in my brother's car through the tinted window/sunshy and I chose to do a response from this because I loved the way the sunshy changes the colour of the sky and how much it impacts the drawing by using watercolour.







Component 1 Photography

Standard Mark – 38

Performance Level 3: Emerging Competent / Performance Level 4:
Competent and Consistent

	AO1	AO2	AO3	AO4
Mark	9	10	9	10
Performance Level	3	4	3	4
	Fully emerging competent ability	Just confident and assured ability	Fully emerging competent ability	Just confident and assured ability

Keywords from the taxonomy:
Engaged

Ansel Adams

I have chosen these images because they have a unique use of leading lines and are taken in a field.

As shown in the images, most are leading lines and foreground are background techniques.



Ansel Adams was an American landscape photographer and environmentalist known for his black and white images of the American West. He died on April 27, 1984 (age 82) but his photographs are still used and respected to this day.



These photos relate to Ansel Adams because the involve leading lines and have to do with landscape images showing across an area.

Statement of intent

As part of the theme journey I am going to focus on taking photos like Ansel Adams photos. I'm doing this because the photos relate to physical journey because they are landscape photos and images the rivers, in order to do this I am going to go to the closest river surrounded by fields, I want to edit the photos and play around with the brightness, contrast, saturation, etc. Hopefully this will create a good image good enough to see on my board I can make my reflective recording.

CATH SIMARD

Calveria Simard is a Canadian born self taught French/Canadian photographer and digital artist with a passion for the outdoors and the wilderness. It all started with a simple photo call - the classic cold call. One evening, as per usual, I was scrolling through my social feed and saw that Cath Simard was in New Zealand.



These images relate to my theme journey leading lines as my artist (Cath Simard) has also used these also relate to Cath because they have to do with nature and typically pathways leading to somewhere. These images also use the rule of thirds making them visually appealing.

Contact sheet

These photos on the contact sheet are aimed at me as I am a photographer. The bottom row are photos based off of my previous work and the only thing I need to do to make the images that is turn them back and white.



I like the photo and may use it in my final piece because it has a good use of leading lines, engaging the viewer to see what I did. I also like the use of contrast between the green of the trees and the grey of the bottom landscape of the image.



I like this photo but am not sure about using it in my final piece because it has great qualities such as leading lines and contrast, however I could have taken the picture at a better angle to get the full effect of the leading lines and the rippling in the river.



I am not going to use this image because I feel like I could've had better angles and used leading lines to attract more viewers. This photo would have better photographic qualities and I would be much more proud of it if I had taken more time with the lighting.



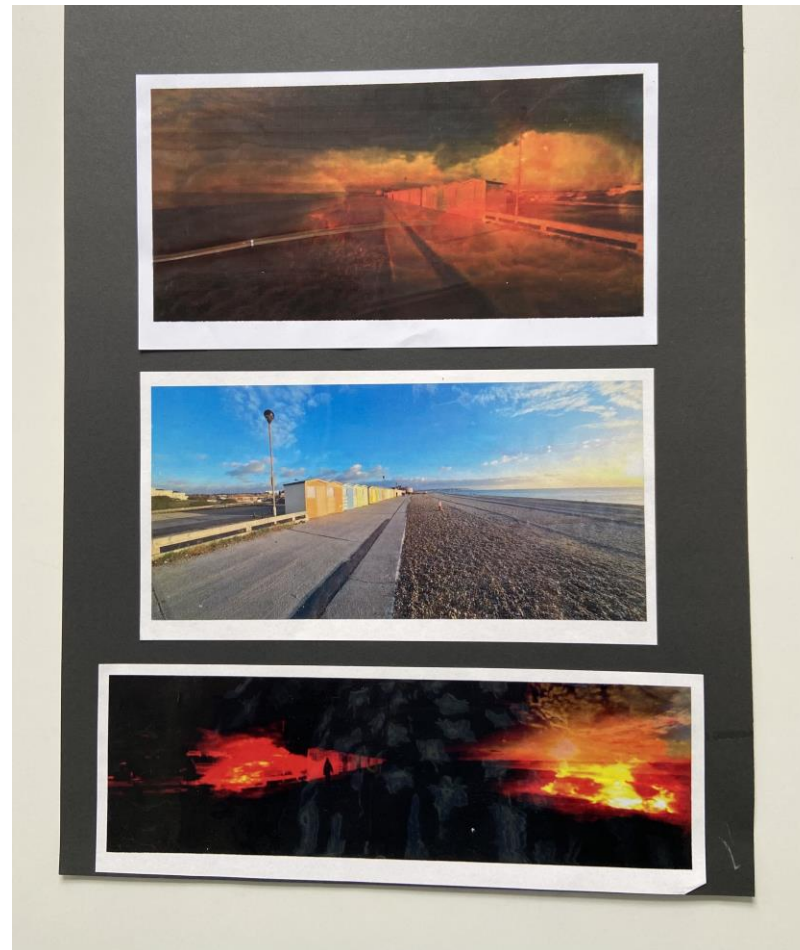
I like this image because it looks as if there is a use of layers on the image and the blur adds an effect of focus. I also like the leading lines leading to the centre of the image.

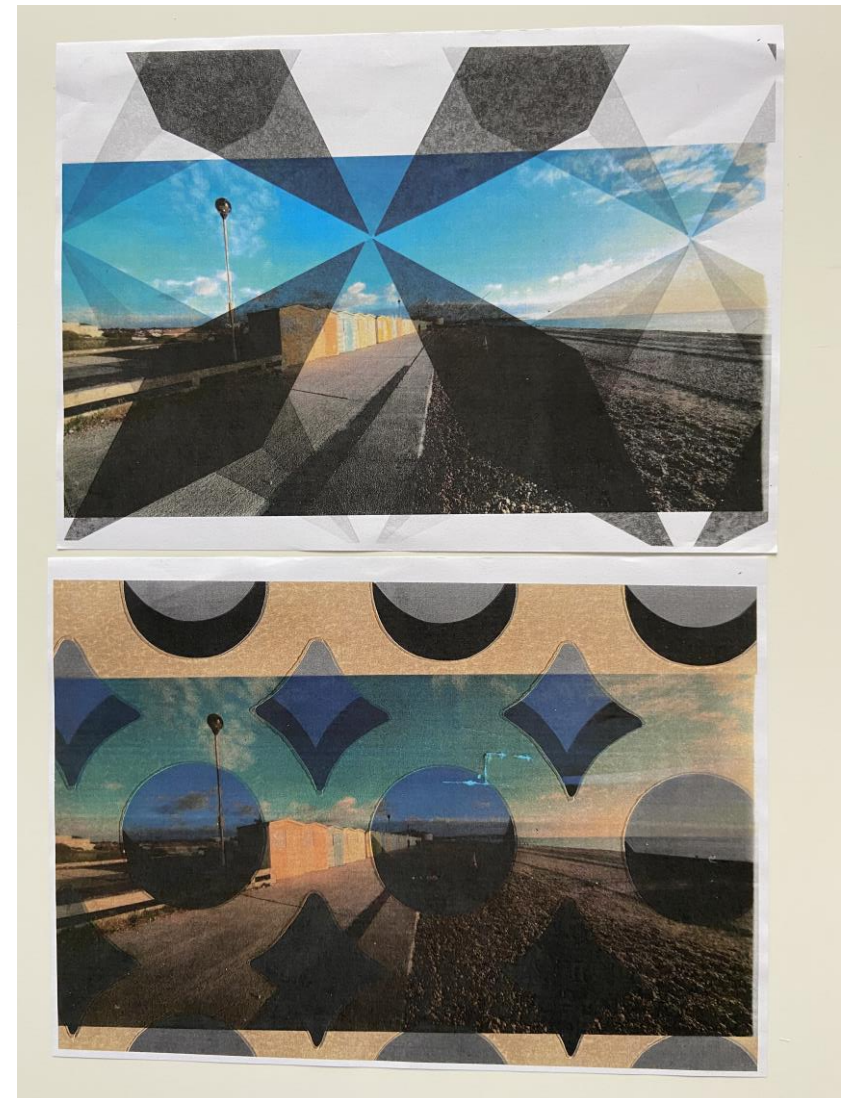
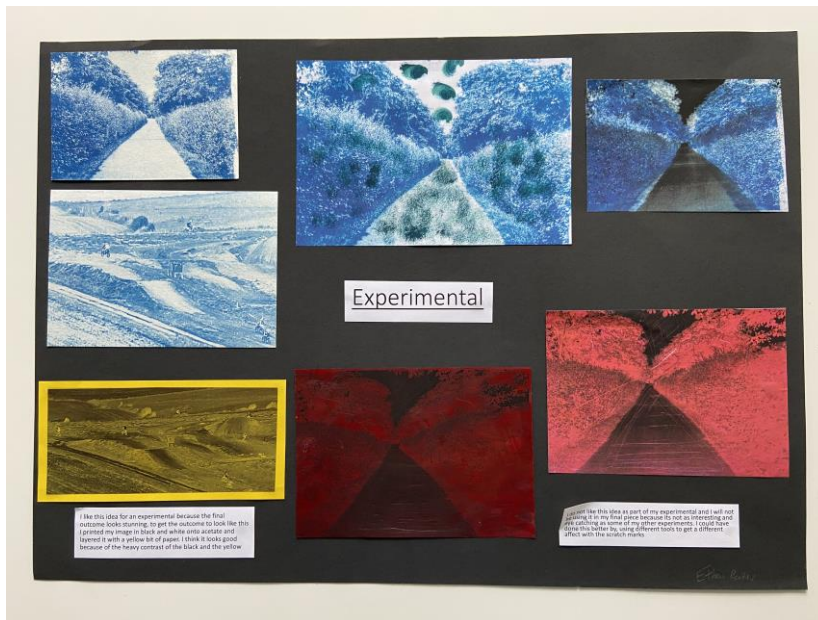


I like this photo and I will most likely use this in my final piece because it has great use of leading lines and contrast between the green of the grass and trees and the brown of the crops and the pathways.



Erhan Baker







I like this photo I have created on photoshop because its not only a original piece it also links to my artist and my idea of fragments in nature. I may use this image in my final piece, however I can do better.



I like this photo because the mixture of light and darkness has a really cool affect on the image. This links to fragments because the lights are cutting the sky up into smaller pieces.

Contact Sheet

I like this photo because the blur creates a cool affect and makes the area look more unfamiliar and the difference between the light and the darkness adds onto this affect



I like this image because the branches all intertwine to make a interesting looking shape. The angle and the use of lighting really makes the green in the photo pop, I may use this in my final piece.



I like this photo because the shadows create a very appealing depth in the image, this photo links to fragments because the bark is all craked and separated, this image also shows the fragments in nature which I like.



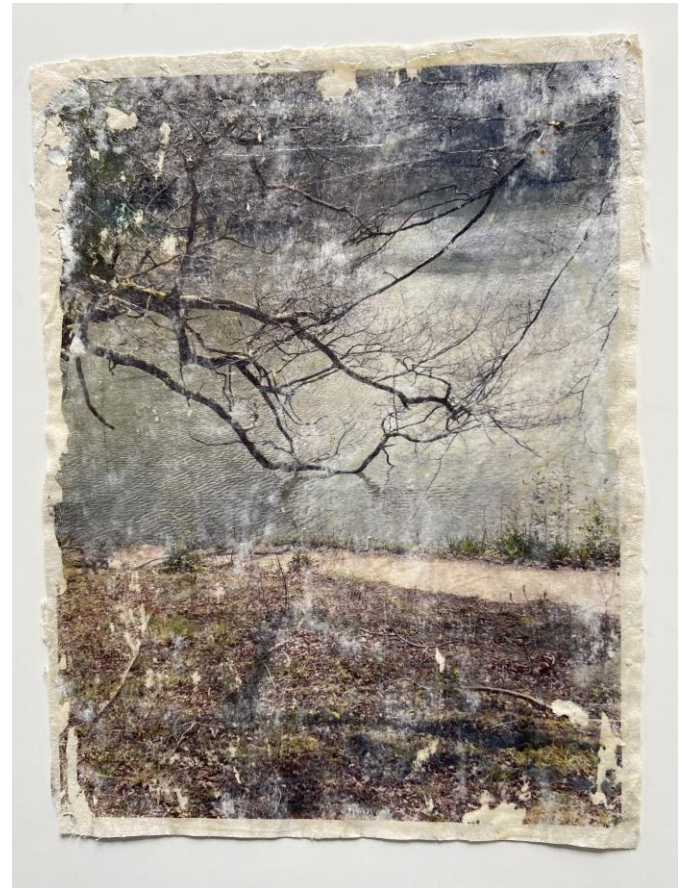
I like these photos because they link to fragments in a few ways, for example they link to fragments by the use of Amy friends style of white dots and they also link to fragments by the lights in the sky and the areas around where the photo was taken.



Here is a little taster of what I may do for my final piece.



I like this photo because the brightness really makes the contrast of the browns and the greens stand out, I intend to link it to fragments, however I will not use this in my final piece.



Component 1 Textile Design

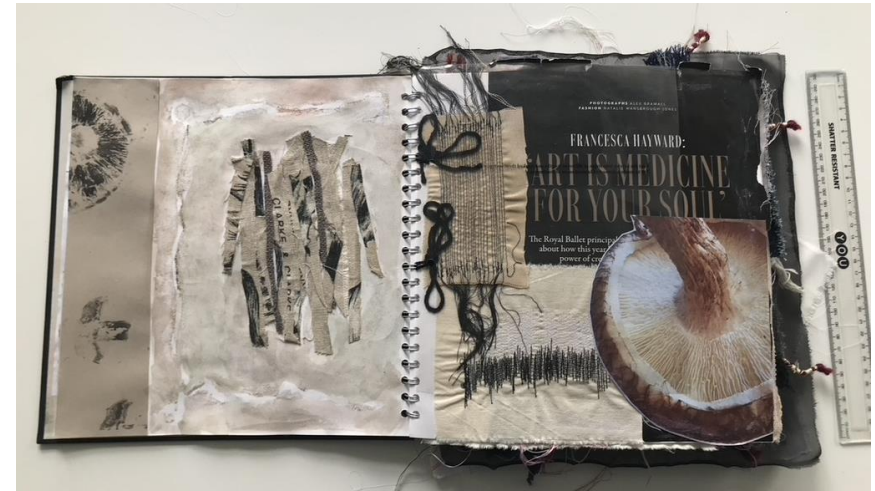
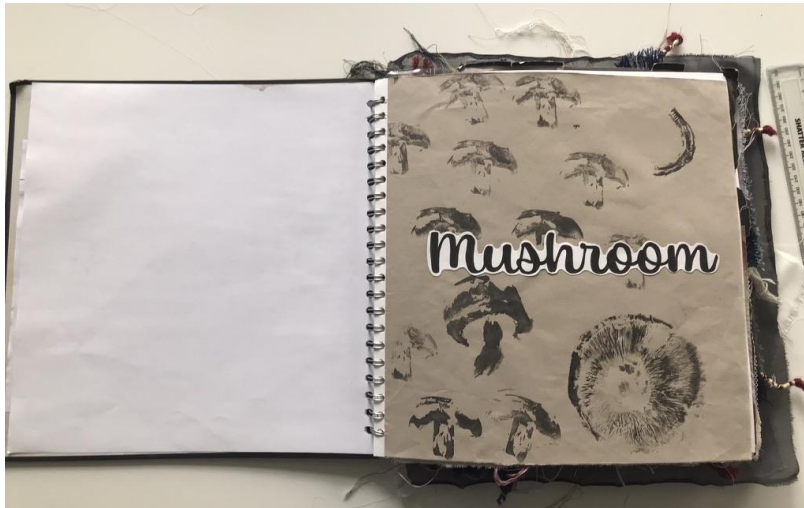
Standard Mark – 48

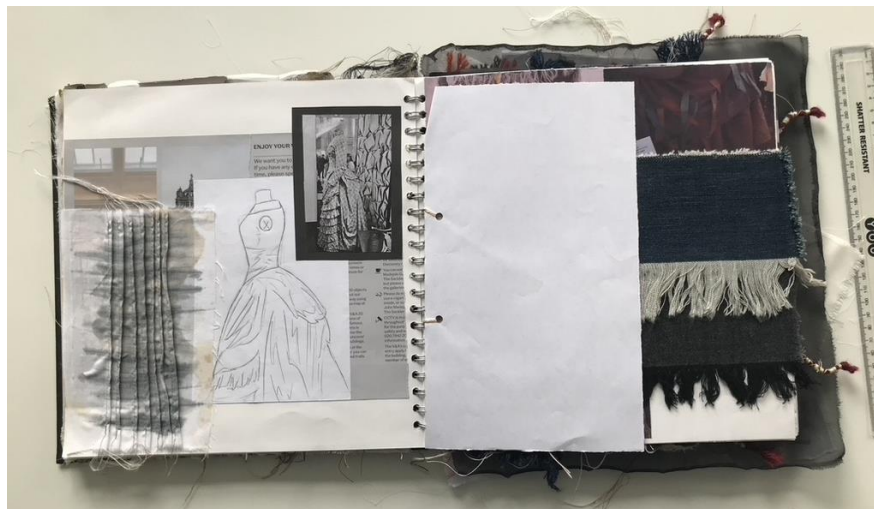
Performance Level 4: Competent and Consistent

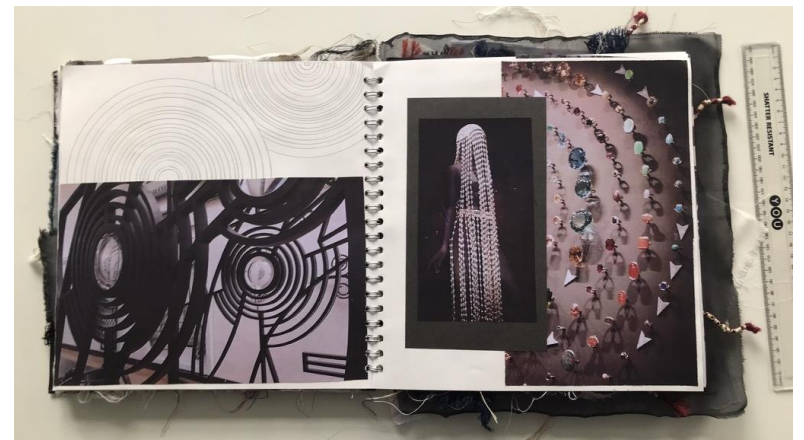
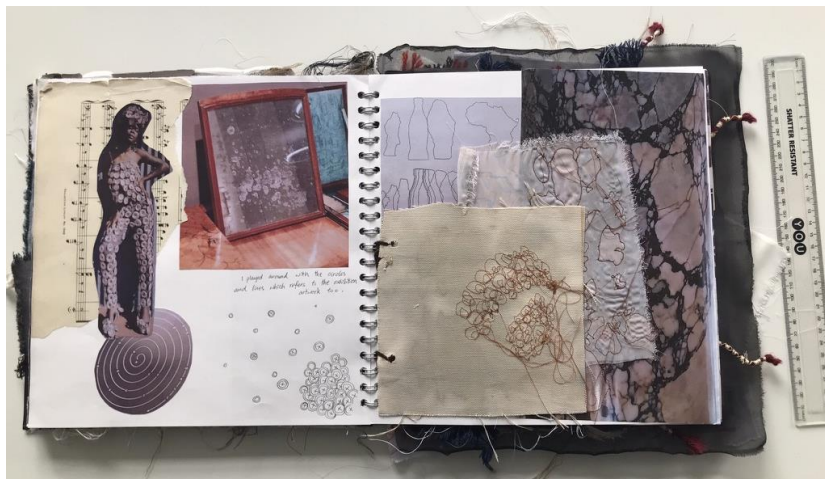
	AO1	AO2	AO3	AO4
Mark	12	13	12	11
Performance Level	4	5	4	4
	Fully competent and consistent ability	Just confident and assured ability	Fully competent and consistent ability	Mostly competent and consistent ability

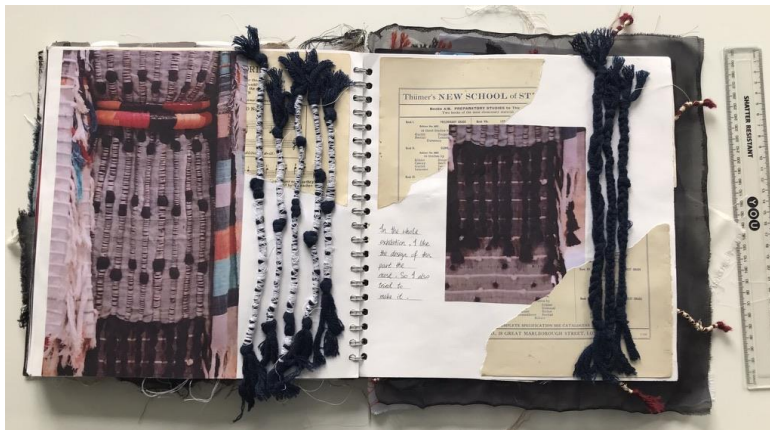
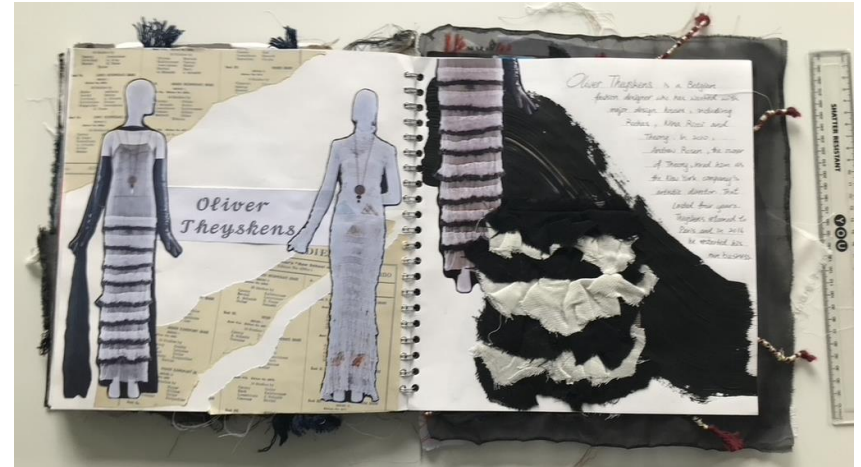
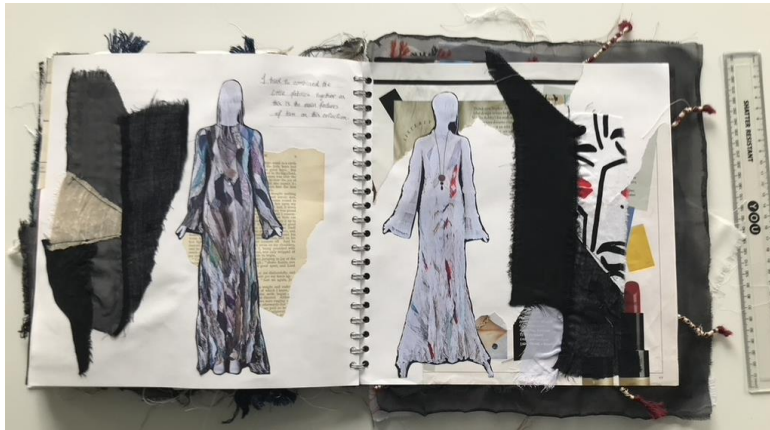
Keywords from the taxonomy:

Informed, Purposeful, Secure, Engaged, Skilful, Thoughtful, Cohesive

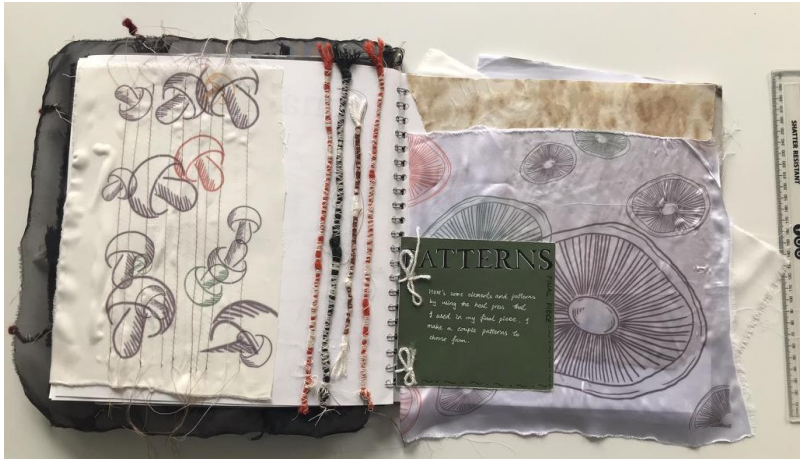
















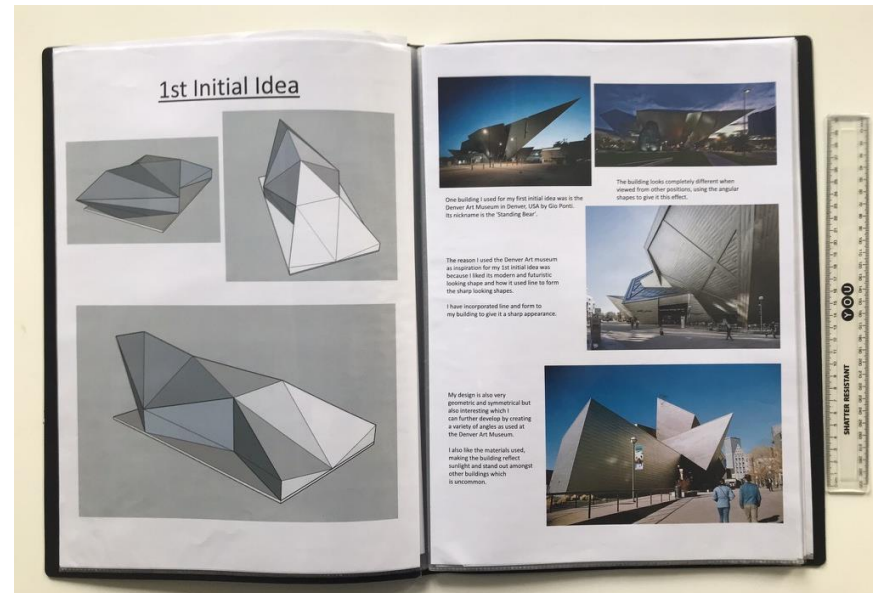
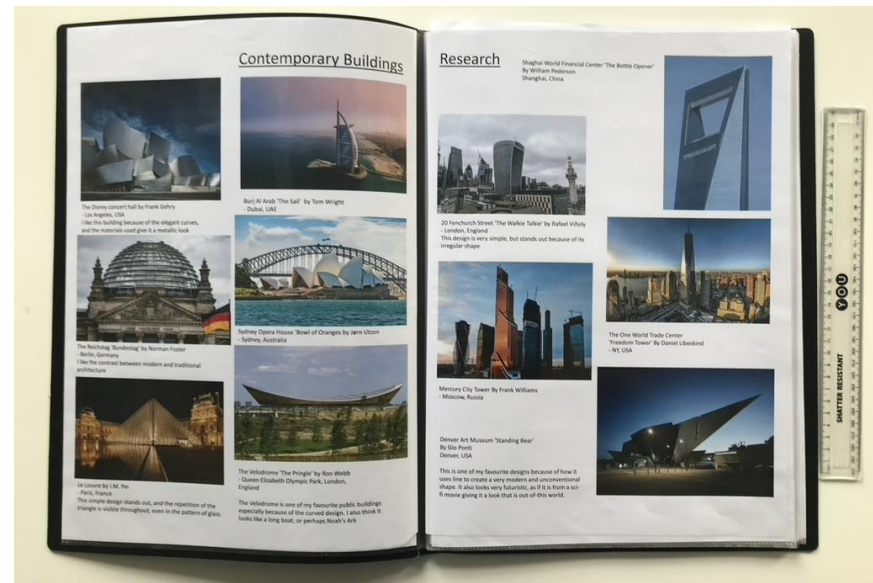
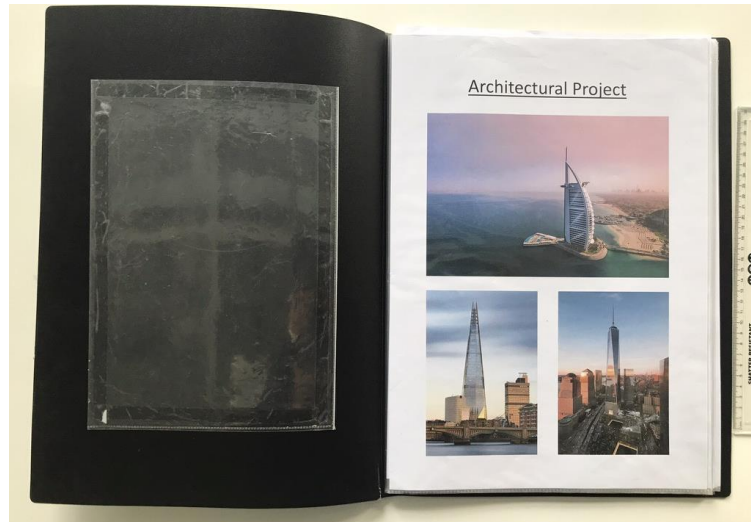
Component 1 Three-dimensional Design

Standard Mark – 50

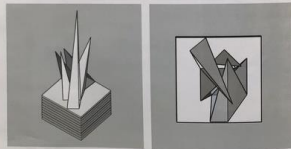
(Performance Level 4: Competent and Consistent / Performance Level 5: Confident and Assured)

	AO1	AO2	AO3	AO4
Mark	12	13	12	13
Performance Level	4	5	4	5
	Fully competent and consistent ability	Just confident and assured ability	Fully competent and consistent ability	Just confident and assured ability

Keywords from the taxonomy:
Comprehensive



2nd Initial Idea



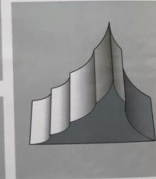
A design I used for my inspiration was the Reichstag in Berlin. It was designed by Norman Foster. It is part of the German Parliament and 1992 when it was built. The key element I like about this structure is the contrast between modern and old architecture.



I like how the dome seems to grow out from a central point, and the use of glass gives it a more natural look. The way it is also clearly designed, curving around the interior edge of the dome to enhance the design.

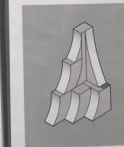


3rd Initial Idea



One building I used as inspiration for my 3rd initial idea was the Museum Tower designed by Frank Gehry. It is a curved building, it serves as space for apartments, offices etc. The thing I like about this structure is the way it looks like it has several layers stacked on top of each other.

The way I have integrated these buildings into my idea was by using the curved edges on the top of the Museum Tower building and used them on both sides of my structure which I think gives it a unique and interesting look. I've integrated some of the ideas of the Museum Tower by creating a bank of towers on top of each other, reducing the building size, with a flatter side on the base of the building.

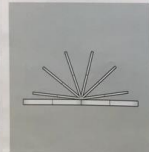
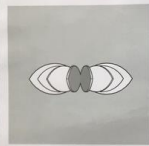


I did this similarly in my variation to the idea, with the curved parts and the rising gradient, but the other side, which could look to appear thin to make the building appear complete.

Another building I used as inspiration was the Reichstag, building that was designed by Norman Foster. This structure is a curved building, it serves as space for apartments, offices etc. The thing I like about this structure is the way it looks like it has several layers stacked on top of each other.



4th Initial idea



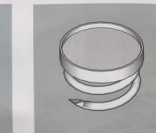
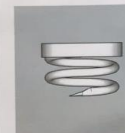
One building used as inspiration for my 4th initial idea was the Louvre in Paris, France designed by I.M. Pei. This structure serves as a museum. The key element I like about this building is its modern structure, I like how it is completely made from glass, so the light illuminates it at night.



The way I have used these buildings as inspiration is a similar structure to the Louvre. I have used the components pointing at different angles in a 180 degree arc, and using a triangular formation, as well as creating sharp points on the building to help it stand out more.



5th Initial Idea



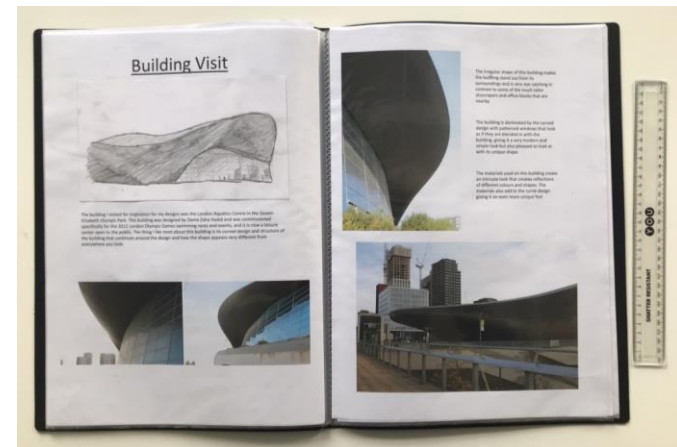
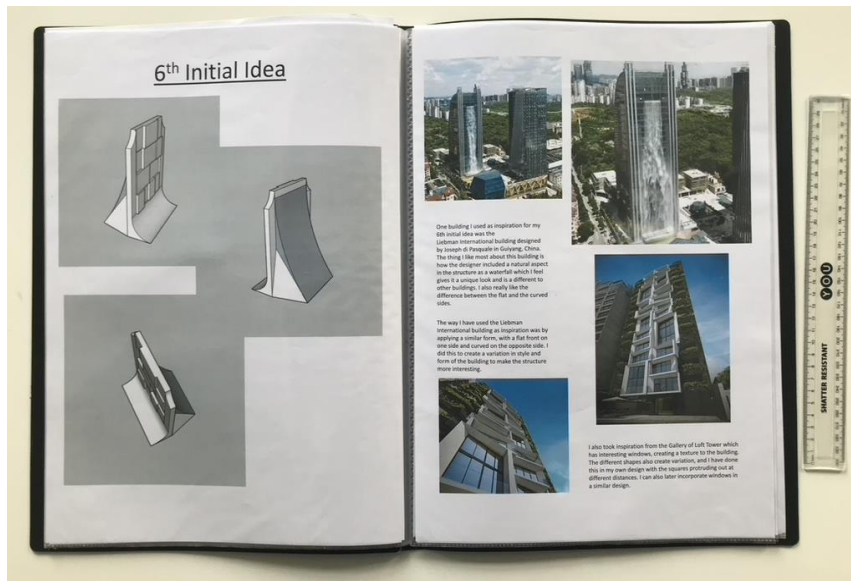
I used the Ribbon Chapel by Hiroshi Nakamura as inspiration because of the way the path seems to carry on spiraling around the main structure and act as a staircase. The curved glass is a natural look however, the connecting color helps to draw a wall from the natural surroundings. I also like how the structure seems to merge with other, which creates the ribbon effect given in the name.

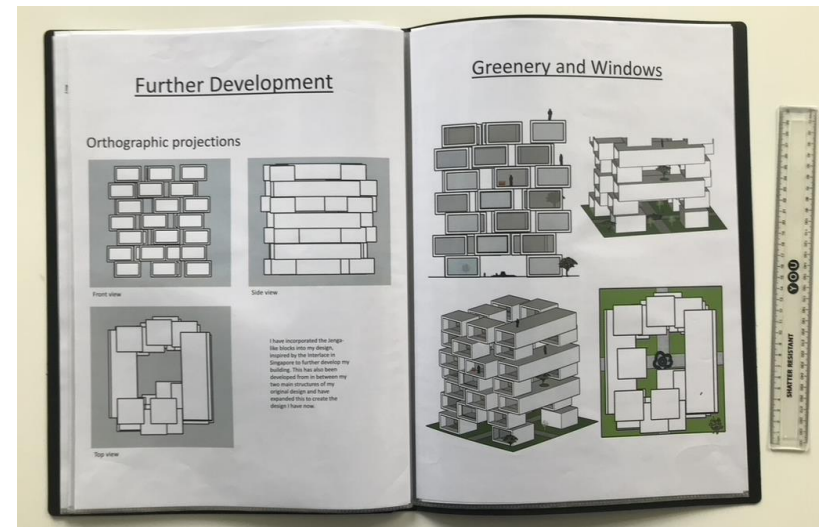
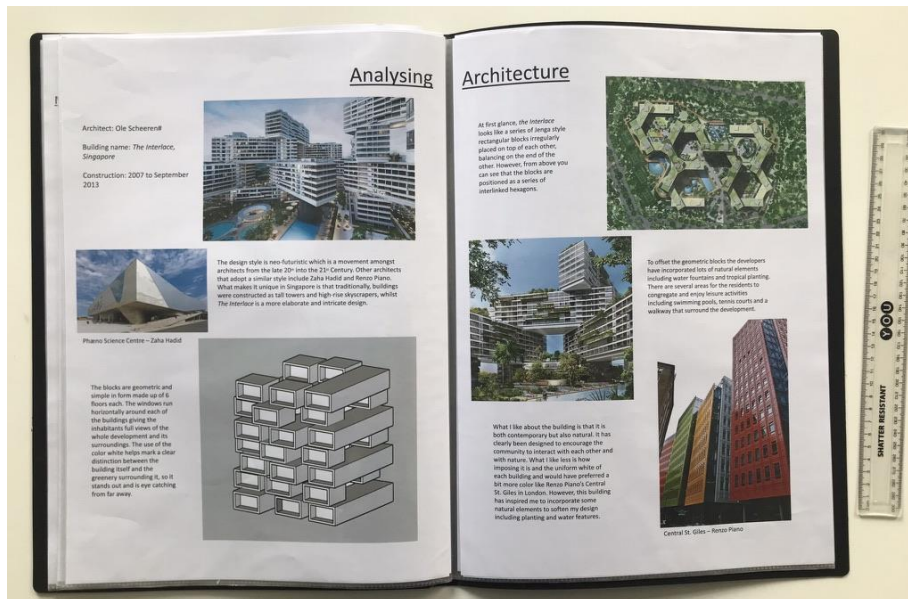
The way I have incorporated both buildings into my own idea is by creating a spiraling form, into a star structure which I think is both unique and simple. I think by adding a second spiraling structure it would look more complete, as well as giving the building more structure.



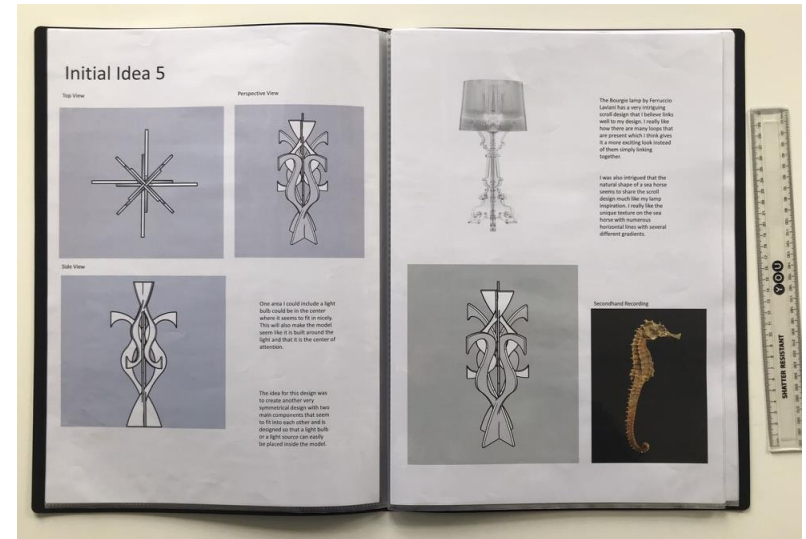
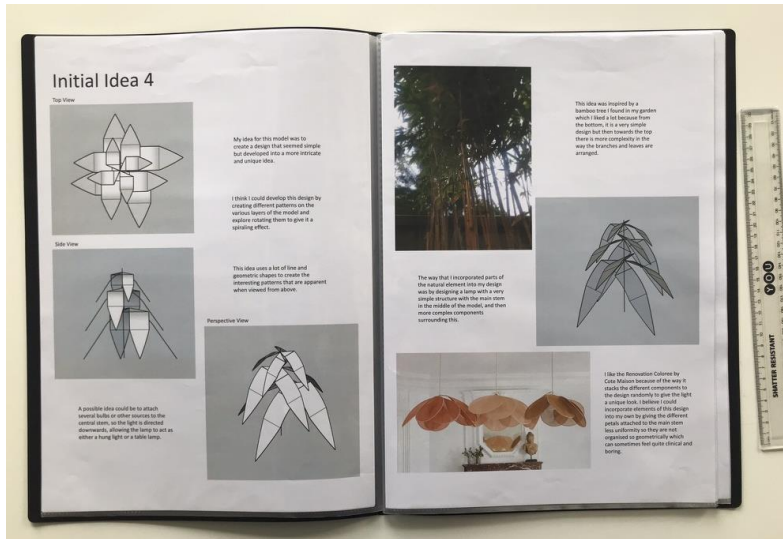
I really like the Museum for Swiss Watchmaking by Renzo Piano. Because of how the structure seems to rise from the ground as a spiraling effect. Two spirals seem to have been used which I think creates more variety. I also like how the building is the same color as the surrounding ground and environment, further giving the impression of it coming from the ground, and creating a natural feel too, as if it belongs to nature.











Through Models

Experimentation with Initial Model 4



By experimenting with the model for initial idea 4, I have created various patterns and shapes that all contrast nicely. I have done this by rotating the petals around a central axis to make more unique geometric forms. The reason I have done this is to make a design that is more visually intriguing and mixing through an interesting figure.

I can further develop this by introducing light sources to understand and explore how the petals appear in the light. I can then amend the design to ensure it is both aesthetically and practically optimized by varying the shapes of the petals.



Extending Ideas

Initial Model of Idea 4



The Glow Mini Pelucco

I have developed this model by varying the sizes and shapes of the petals, which have not undergone, but I believe it is more unique. I have developed it in this way because I think it creates a wider range of petal shapes, which is more visually intriguing.

I have also spaced the layers apart, which I have done to give it a more natural look and this will help to create more shadow when I add a light source, distributing the light randomly, to create more interest.

I found the Glow Mini Pelucco is a good visual link because of the paper model style of the lamp and how similar shapes seem to be randomly placed. I could use inspiration from it by incorporating a more circular organization, rather than simply vertical.

Initial Model of Idea 5



My first design is based on the shape of a seahorse with its natural curves. I felt that repeating this shape a number of times would create an impressive base design for my lamp.

I have further developed the idea by adding extra components that are shorter and without the intricate curve design. I have done this to create more composition within the design, and to add variation and symmetry.



Experimentation with Initial Model 5

I began by rotating the shorter components and then experimented by inserting them to create contrast between the curves and a straight, more angular design. I have done this to create a more striking figure, which rather than having too much symmetry, better resembles the flexibility of forms.

Moving forward, I think I can further develop my model by inserting the whole design, to make it a hanging lamp, as well as adding the same design on top to create symmetry and to make it more eye-catching and stronger.



Experimenting with form and materials

Model Idea 1



I wanted to vary the colors and number of curves in my model to explore different possibilities to develop my design. I structured the design with a right gradient, from the tallest component, down to the shortest curve.



I also contrasted the length and width of the individual curves and colored them to create an interesting pattern which looks like a descending shape around the model.

I used two different colors of acrylic, white and clear, to create contrast, which I believe creates a pleasing design, especially with the white components visible through the transparent ones.

Model Idea 1



To develop the design, I will test how it might look as a hanging lamp by creating the model and having the components dropping from the circular base. I will also develop the individual components by creating a more geometric shape which varies the color of them, so they contrast and are more visually pleasing.



Developed Model 1

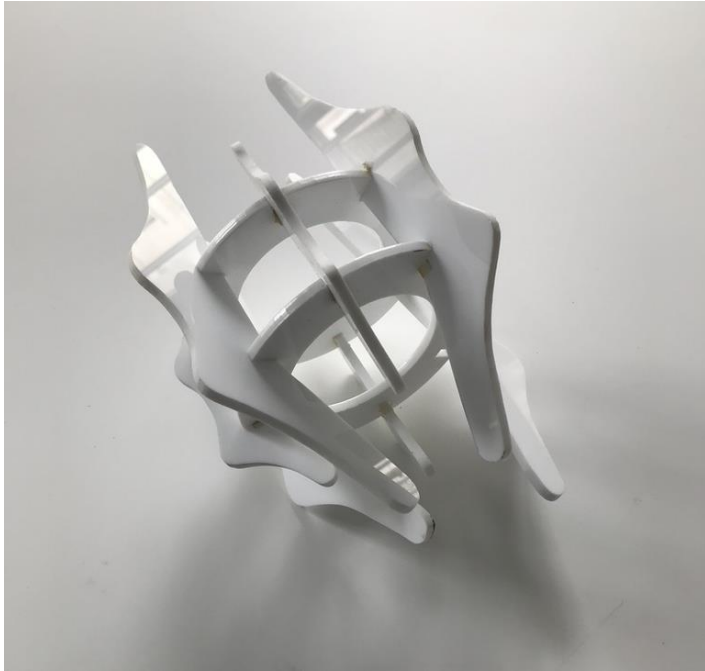
For my development, I explored more geometric shapes for my model to create a more interesting design and continued to vary the use of the components for contrast and color selection. I also varied the circular base to a more central position, making it more consistent in design.



I also explored different techniques of joining the components into the circular disc at the corners, creating slots in both for them to fit together. The shape shows that I varied the distance the components protrude which also creates more contrast and is more visually pleasing.

Essay: Analysing Product Design







Component 1 Fine Art

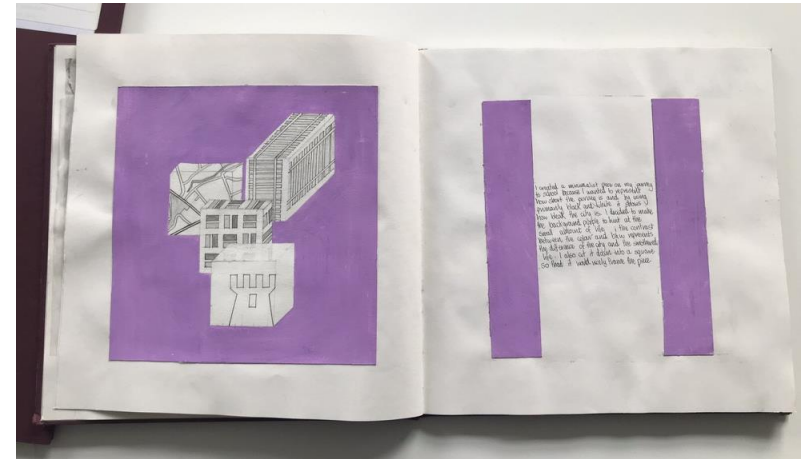
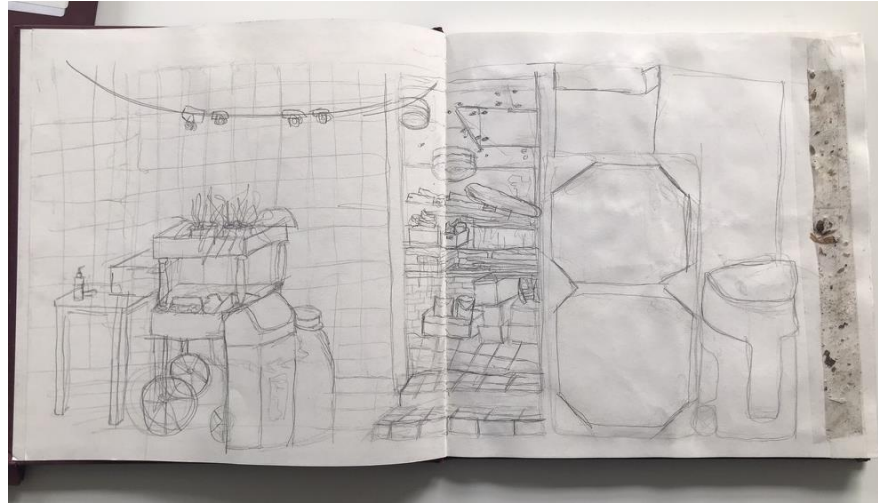
Standard Mark – 56

Performance Level 5: Confident and Assured

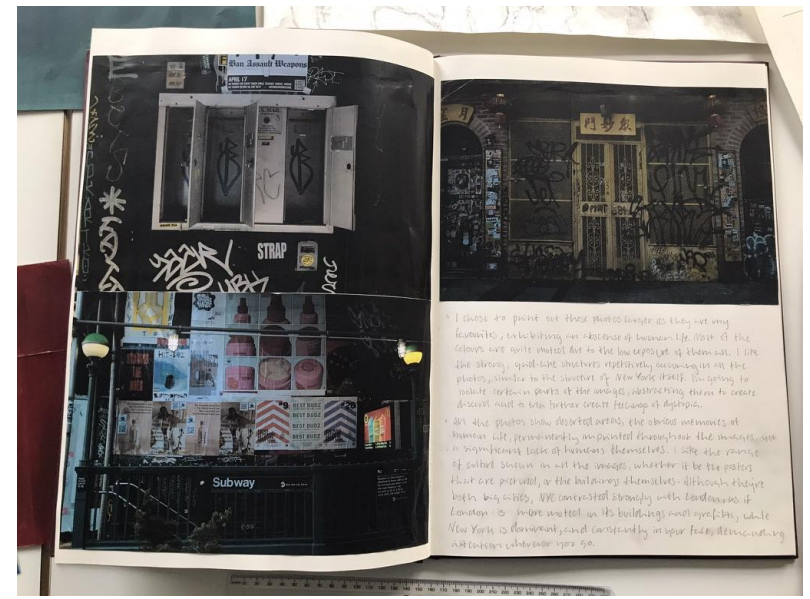
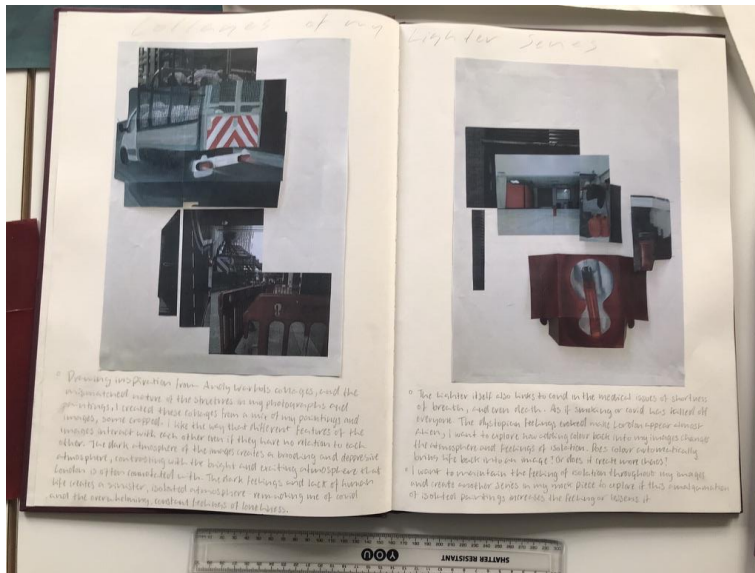
	AO1	AO2	AO3	AO4
Mark	13	14	14	15
Performance Level	5	5	5	5
	Just confident and assured ability	Mostly confident and assured ability	Mostly confident and assured ability	Fully confident and assured ability

Keywords from the taxonomy:

Convincing, Focused, Refined, Risk-taking

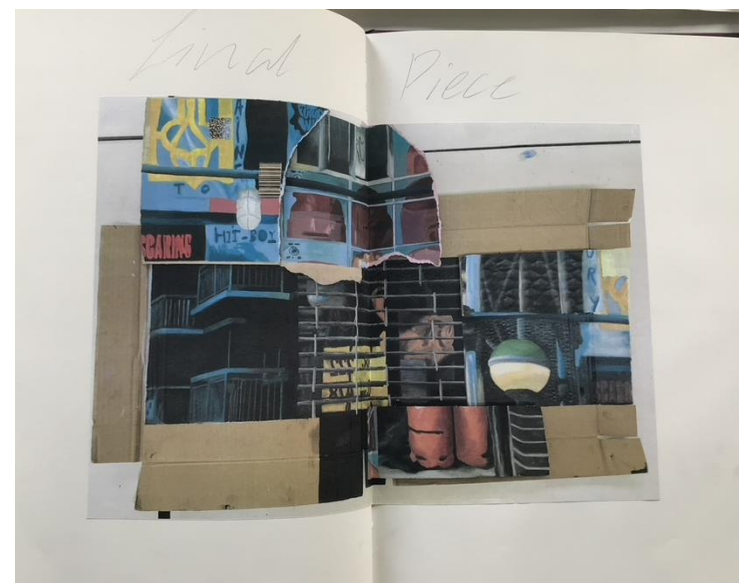
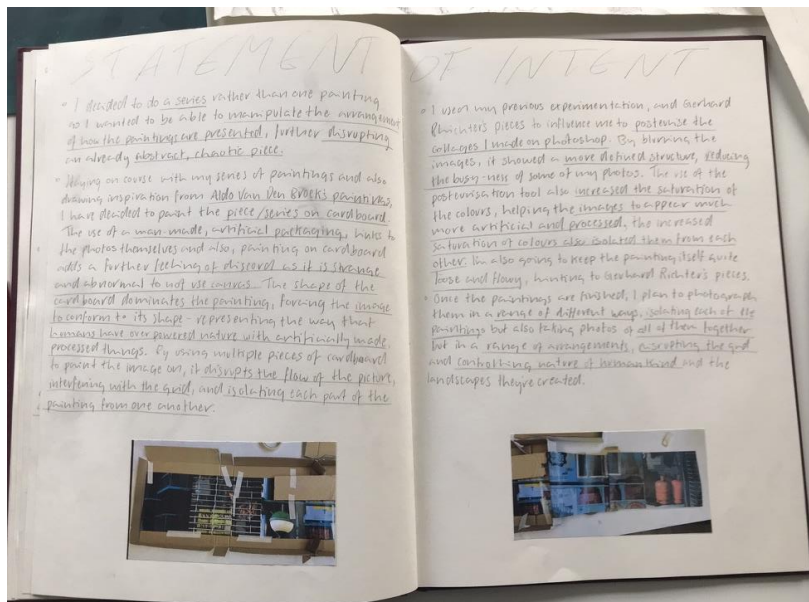
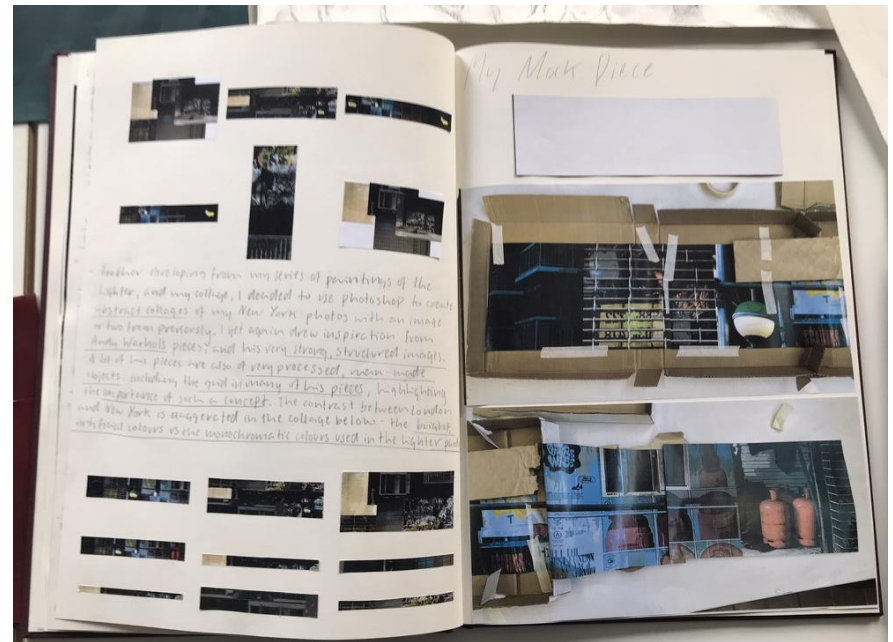
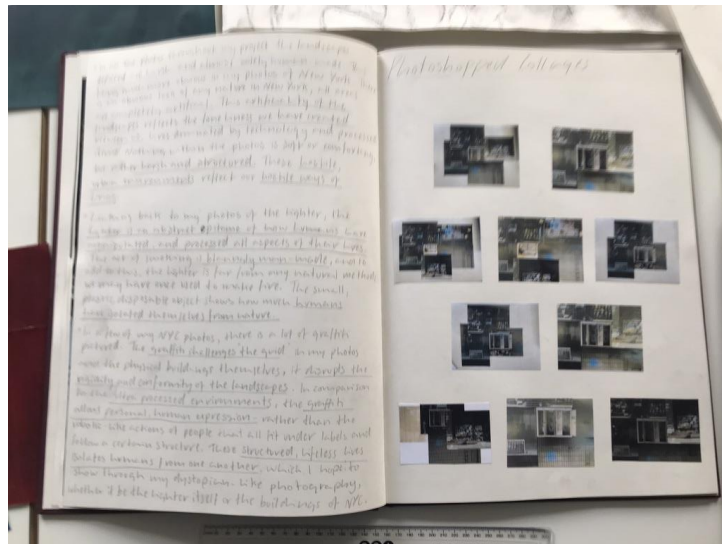














Component 1 Graphic Communication

Standard Mark – 61

Performance Level 5: Confident and Assured/ Performance Level 6: Exceptional

	AO1	AO2	AO3	AO4
Mark	14	16	15	16
Performance Level	5	6	5	6
	Mostly confident and assured ability	Just exceptional ability	Fully confident and assured ability	Just exceptional ability

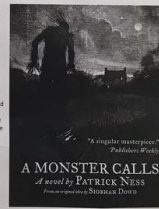
Keywords from the taxonomy:
Accomplished

Book Cover Research and Analysis



Analysis

The perspective that you see the monster in makes it seem tall, as if it's touching the sky. The bright white moon contrasts the black silhouette of the monster, giving the silhouette more definition and making it the focal point. The colour palette is dark, almost black, for the monster which is a silhouette. It is right which sets the scene for the book. At the top, it's a girl's face and a girl's face, showing that this is not a monster, and it's at the top of the cover. Despite being the title, it is not the biggest part of the book, the author's name is. The font has sharp corners, perhaps emphasizing the danger that the book entails. All of this is in white, contrasting the dark palette but complementing the text of the cover because it matches the moon. There is a perfect circle and a super imposed pattern that can only be achieved digitally by the computer. The typography of the title is bold and in capital letters, showing that this is the main title. It is in serif, signifying that this book is perhaps set in the past. All the text on the cover is computer generated shown through the consistency of size and spacing. The text is at the bottom, making the illustration the focal point. The illustration has a monochrome palette, associated with horror and darkness, signifying this is not a children's book. The only true white in the whole cover is the text. The illustration itself is hand drawn using ink and pencil and is not abstract, parts of trees and the monster blend into the background, making it seem blurry. The illustration shows a tree-like monster at night, in the countryside walking towards a small house. This gives the reader some information about the narrative before reading the book.



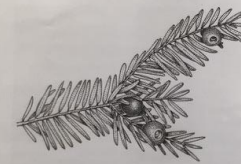
Second Hand Visual Research



First Hand Visual Research



Pen & Ink Analysis



The use of stippling is suitable for this drawing instead of cross hatching because of the round, organic forms in the image. The artist has captured the slow, controlled gradient and fine detail of the berries. The condensed dots represent the darker tones, and the highlights are emphasised by leaving the paper white. The subtle contrast in tone also creates depth. The scale and density of the dots show the spherical form of the berries and the smooth texture. With the leaves and stalk, the artist uses an outline and very sparse dots to show the contrast in tone and texture between the berries and leaves.

Pen And Ink Illustration



Quotes From A Monster Calls

He glanced over at the clock his mum had put on his bedside table. 12:07. Seven minutes past midnight.

And then the fire ate the world, wiping away everything, wiping him away with it.

There was once an invisible man, who had grown tired of being unseen.

In the pale half-light of the moon, he could clearly see the church tower up on the small hill behind his house. The one with the train tracks curving beside it, two hard steel lines glowing dully in the light.

Every inch of his bedroom floor was covered in short, spiky yew leaves.

The settee was shattered into pieces beyond counting. Every wooden leg was broken, the upholstery ripped to shreds.

Factories grew on the landscape like weeds. The sky choked on smoke.

The moon shone, too, on the graveyard attached to the church, filled with tombstones you could hardly read anymore.

bordered on three sides by a dark, impenetrable forest, recognised the fourth side, a cliff, flying off into further blackness.

I hung into the dell below and knocked down every wall of his house with my fists.

His floor was covered in poisonous red yew berries.

Hanging over the mantelpiece was his grandma's prize clock.

The monster spread its arms out wide, so wide they seemed to reach the opposite horizons.

[Connor saw a sour-looking man with heavy black clothes and a deep, deep frown climbing the hill towards them.]

And its mouth opened impossibly wide, wide enough to eat the whole world.

The monster was standing in his back garden, big as the setting sun.

Pen and Ink Illustration From a Quote

He glanced over at the clock his mum had put on his bedside table. 12:07. Seven minutes past midnight.



Collage Research and Analysis

This is a physical collage by Peter Blake. The image is surreal due to the juxtaposition of a modern bus in a scene of people from many different time periods. The image is about time travel: many people of different time periods together and using craft boats and automobiles from different time periods. Blake uses the black and white tone of the people to contrast against the vibrant colour of the bus and to show that the bus is positioned in bottom of the composition, giving emphasis to the collage people in the middle. The background image has a pastel colour palette, contrasting with the people.



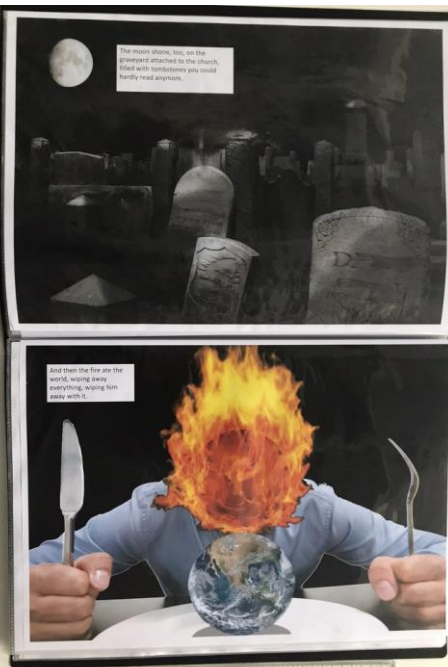
This digital collage is very surreal. The collage represent business through the imagery. There is a super imposed cross pattern over the image, creating a sense of chaos and perspective. There are many layers to the composition, filling the composition. The different levels of opacity in each image emphasises the ones with higher levels of opacity. The lines in the middle guide the eye to the focal point: the man in the middle. Furthermore, the orange circle, outlining the man's head contrasts with the rest of the composition which has a blue/green tint. The picture of the man also contrasts with the rest of the image as it is in black and white whereas the rest of the composition is in colour. The blue, green tint to the composition could have connotations of money. The combination of the vector and the bitmap is effective in drawing the viewers eyes to the focal point.



Digital Collages



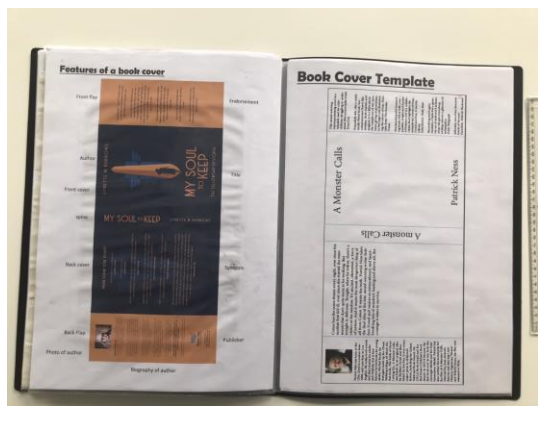
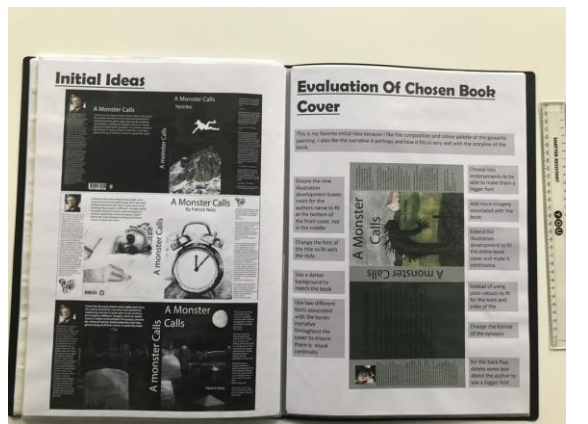
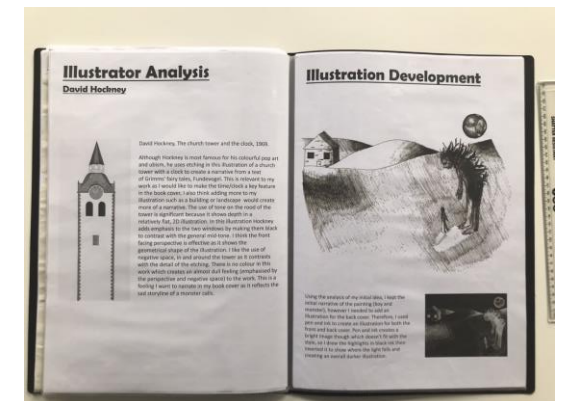
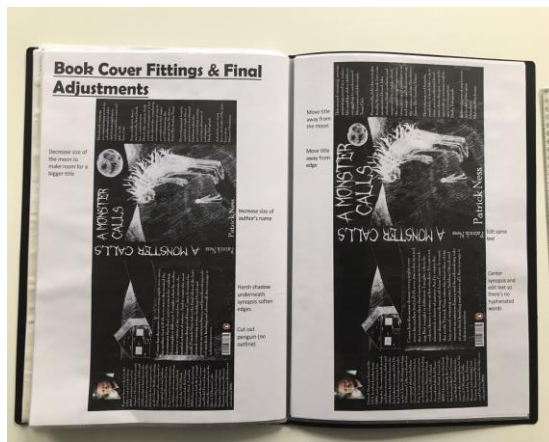
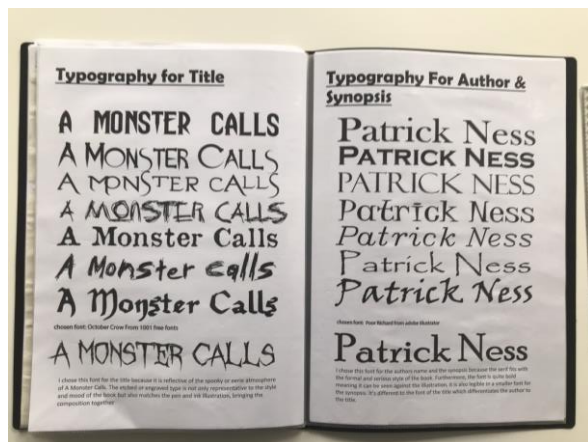
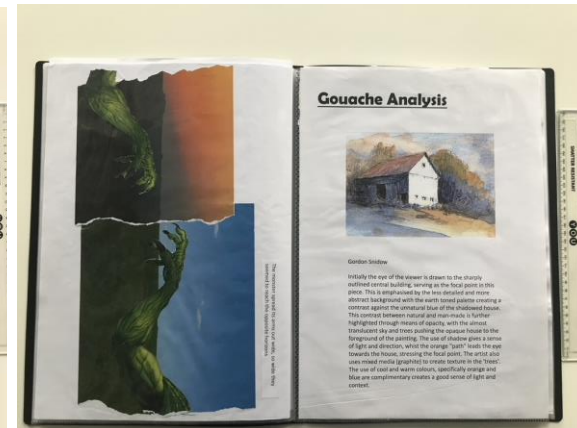
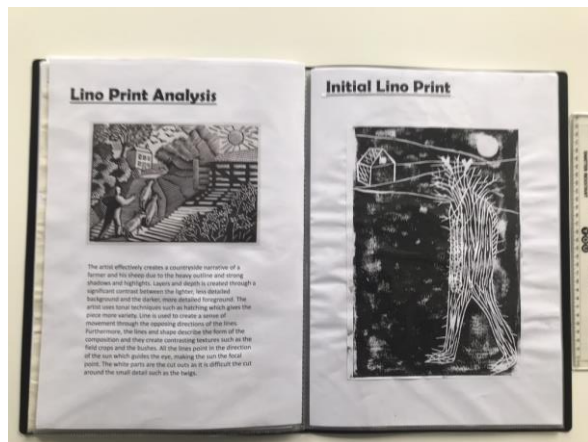
It is a surreal image, wide enough to eat the whole world.

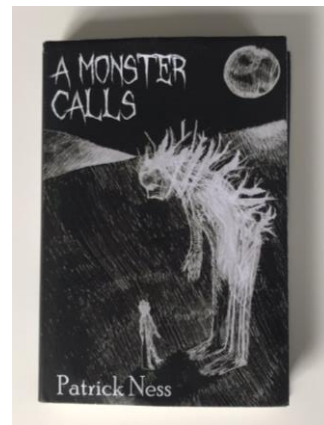


And then the fire ate the world, wiping away everything, wiping him away with it.



The monster was standing in his back garden, big as the setting sun.









Chosen Idea For Development:

Ahoy!

Name Development:

The chosen name 'Ahoy!' does not reflect the varied theme of pirates and limits it to just the theme of boats and sailing. So, I explored different brand names.

Taking inspiration from children's board games with the theme of pirates, I noticed they all had associations with adventure and battle. In order to attract their target audience.



Looking at food brands associated with pirates, the brand above 'Pirate's Booty' inferred the product is the pirates 'treasure'.

Possible names:

- Treasures
- Adventure
- Loot
- Captain's Loot
- Overboard
- Navigation
- Anchor

Chosen Name:

Treasures

After looking at different products associated with pirates, I decided on 'Treasures' as it opens the theme to things such as luxury and exploration.

Logo Development:

Typography:

I wanted typography for the logo to reflect the theme of fantasy through a serif and decorative font.

TREASURES
treasures
treasures
TREASURES
TREASURES

Chosen Font: Ekagorot

I chose this font because I liked the decorative swirls as it could represent the sea. The script nature of it could also reflect pirates.

treasures

Imagery Development:

Here, I looked at imagery associated with pirates and explored how to include them into my logo.



treasures

treasures

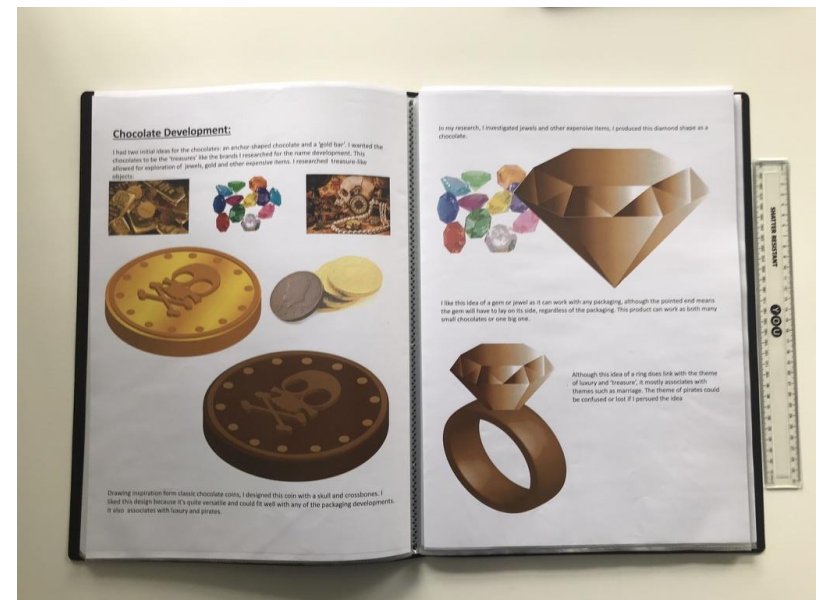
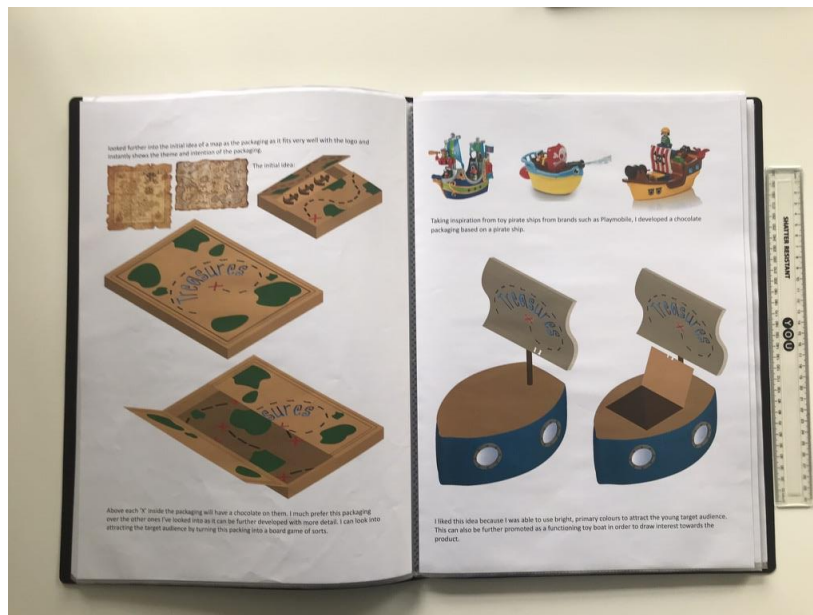
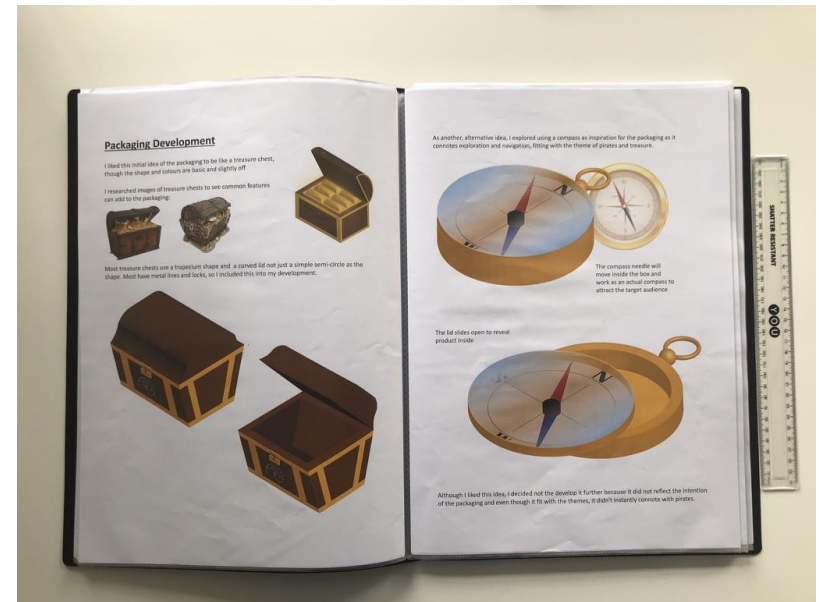
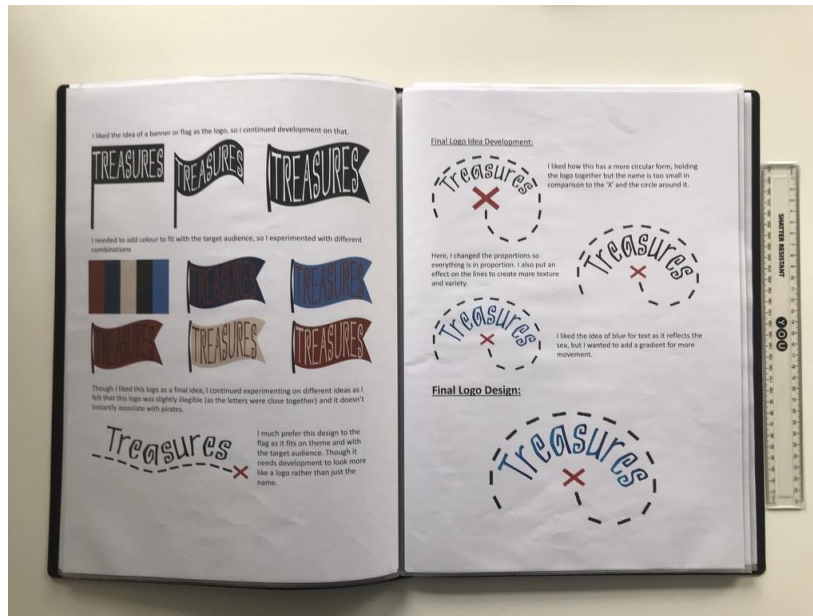
treasures

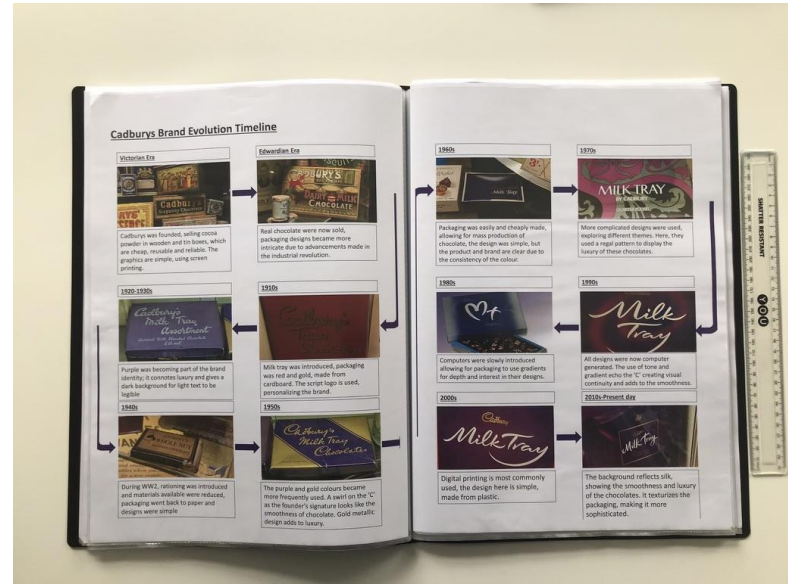
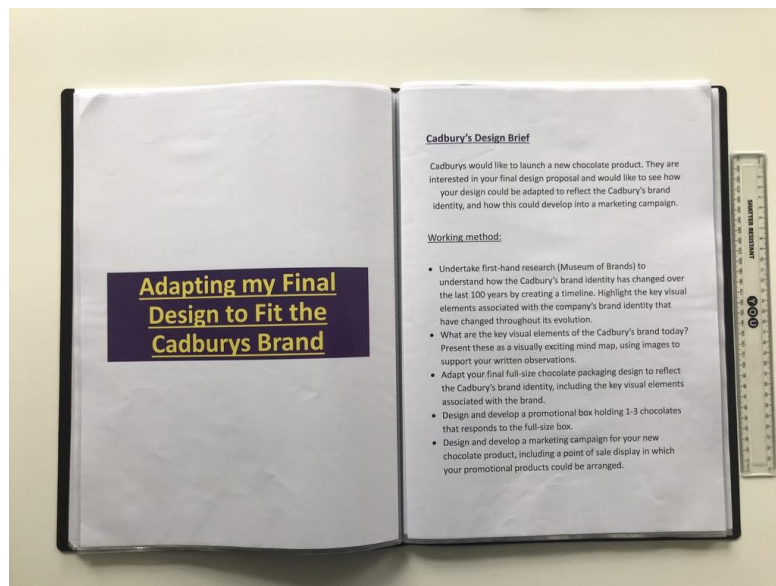
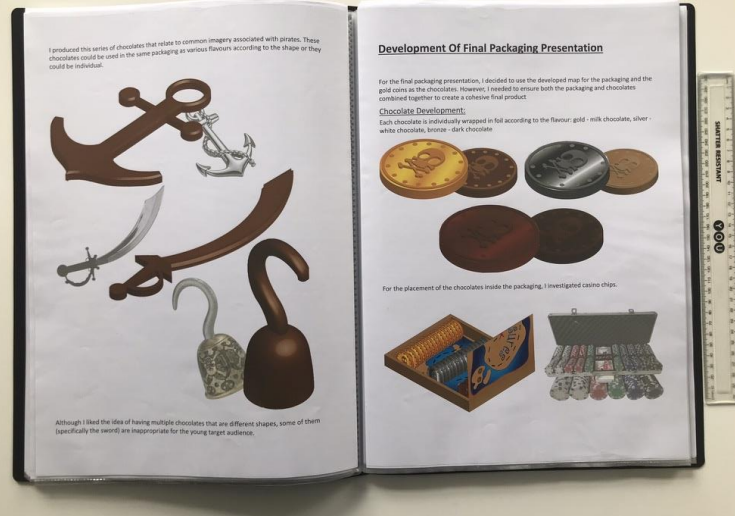
Although I liked the idea of using the anchor instead of the 'T' it didn't fully work and wasn't a clear logo, so I changed it to have the text wrapping around the anchor.

I liked the circular logo idea, but I realized the anchor didn't fully work with the target audience and the product because an anchor isn't a specifically clear pirate-themed brand.

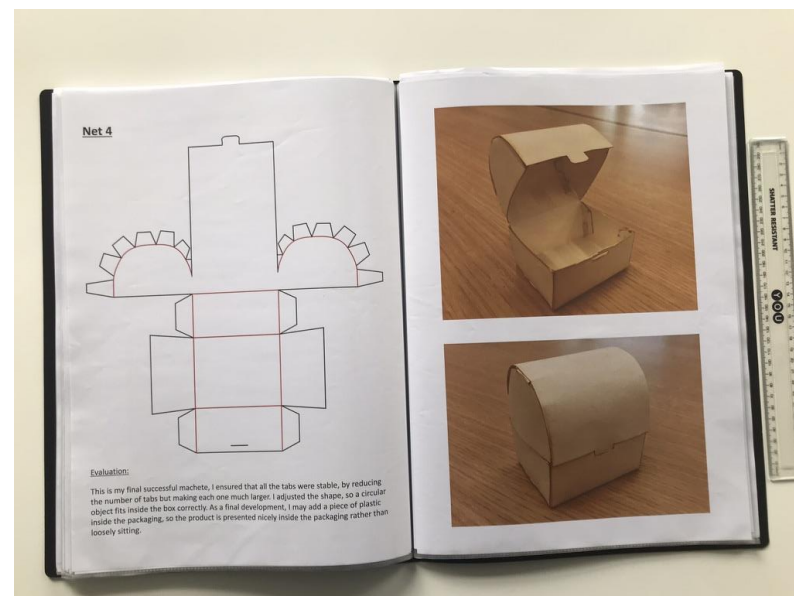
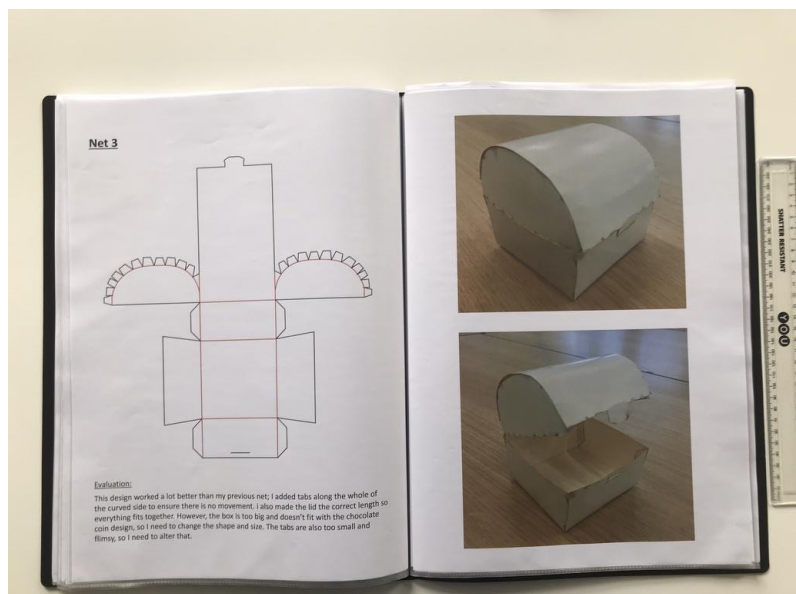
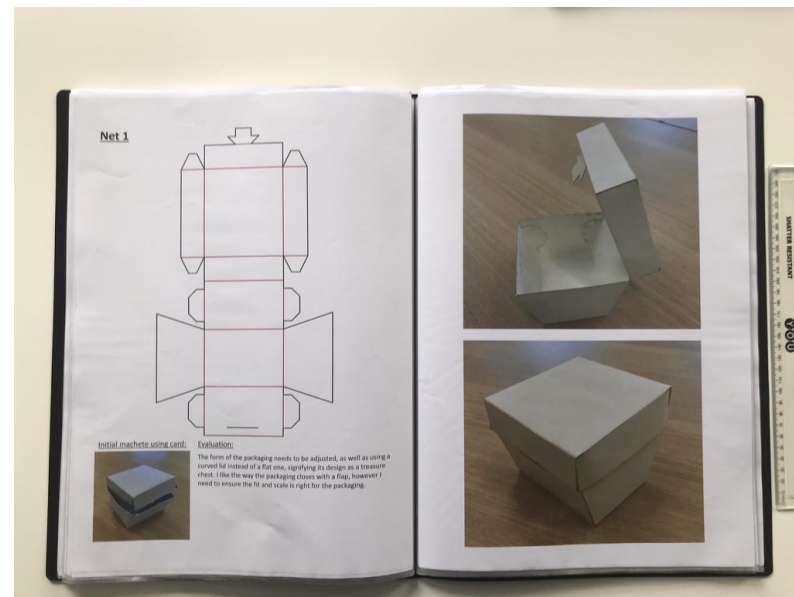
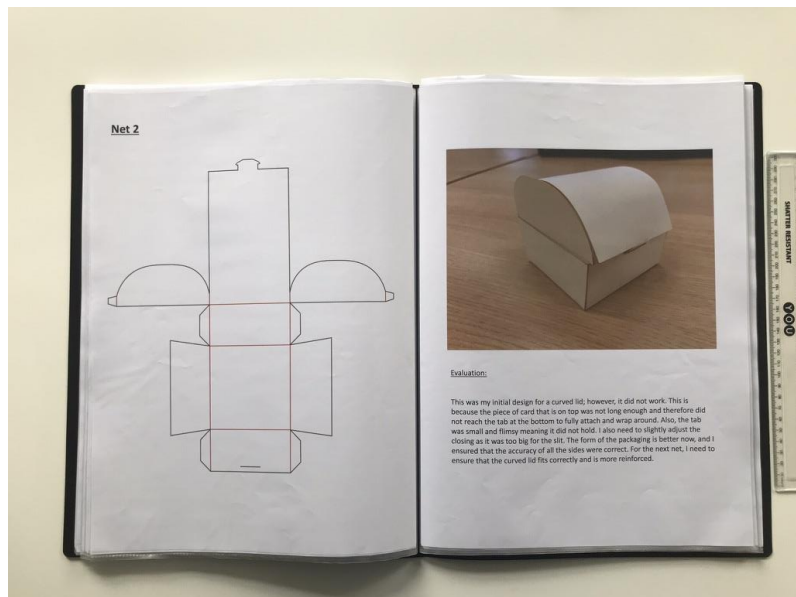
Further Logo Ideas:

treasures

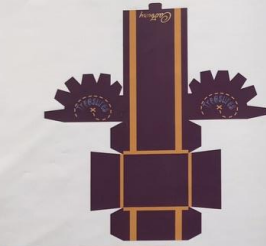








1st Artwork Development



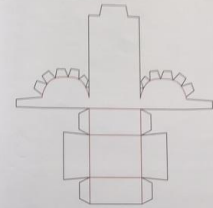
Here, I printed the artwork onto card and manually cut and assembled the box. However, this design needs a high amount of accuracy to hold itself together. Therefore, as a development I need to laser cut the main design on purple card and all for the artwork, I will stick the graphic designs on afterward. Although I liked the gold lines to emphasize the design of a treasure chest, they are unnecessary, and I won't add them into the final design.

2nd Artwork Development



The image on the left shows an initial marquette of the improved design, however a couple measurements were incorrect, so I had to adjust the net and the final product is presented on the right. Laser cutting works much better, and the packaging is no longer fragile. As a final improvement I am going to change the box closure because it is difficult to put the tab into the slit without damaging the box.

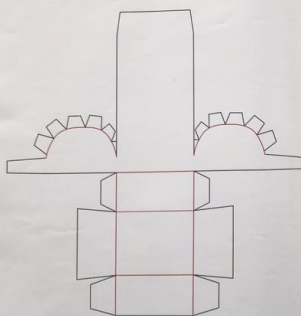
3rd Artwork Development



I changed the net design slightly to create a different closure that works through tension. The graphics were not an issue, so I did not change them however, I changed to a slightly darker colour purple which fit more with the Cadbury brand. I lengthened the last tab on the curved side to reinforce the stability. However, a lot of the tension relied on the front two tabs and made them slightly unstable so as a final development I need to make those tabs bigger.



Final Promotional Packaging Evaluation



For the final development, I extended the closing tab to the entire curved side so there aren't awkward gaps. I also extended the front two tabs, so the packaging doesn't fall apart due to the tension.



Point of Sale Display 1st and 2nd Hand Research



Point of Sale Analysis

This is a very successful point of sale display because the ergonomics of the design allows accessibility for everyone and invites the customer to pick it up. This includes children as it offers a full height range, the target audience is children as shown through the cartoon, creating fun and interest for children by characterizing the display. The design isn't particularly interactive, though, the novelty of its shape (a backpack) encourages customer interest. The display uses a simple colour palette to focus on the product and not overwhelm the viewer. It also echoes the colour of product, creating continuity. The brand name is in the middle in the focal point and is separate from the product name, using a different colour and font. The colours of both the brand name and the product name contrast with the purple, emphasizing them. The display is free standing which enable versatile placement in the shop.

Point of Sale Display Ideas



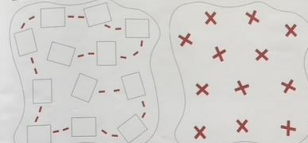
Wall Mounted Idea:

Final Point of Sale Display Development

As a final development, I made the shapes of the island and the 'waves' more organic. I bought up the blue on the sides so the colours aren't separated and there is more continuity. I also separated the Cadbury and Treasures tags, so they aren't close together. The design will be the same on all sides so you can see it from every angle.



Initial Cutouts and Model



The top two templates will be laser cut with yellow acrylic and the engraving will be painted in purple for the island. The packaging will sit in the rectangles and when picked up it will reveal the cross. The main box will be made from clear acrylic and the design will be stuck onto it on the sides and top.

Model for point-of-sale display 'island'

I cut and engraved two pieces of acrylic and painted the engraving with purple.

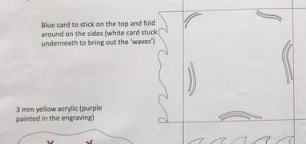


Final Cutouts

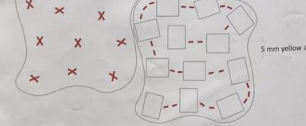
After finding the dimensions of the clear acrylic box I will use for the main frame, I adjusted my design.



Photographic paper roll to wrap around the sides

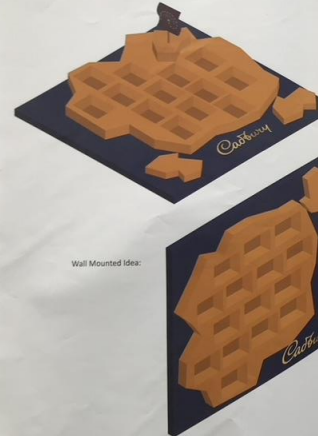


3 mm yellow acrylic (purple painted in the engraving)



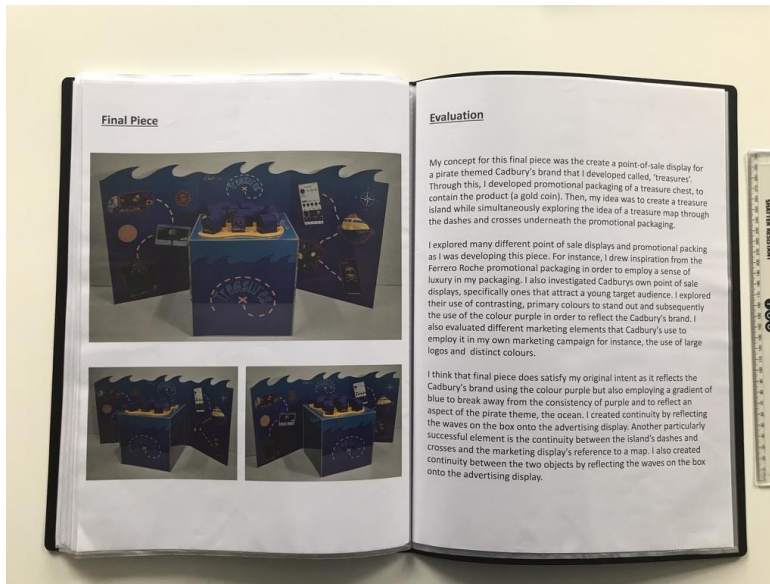
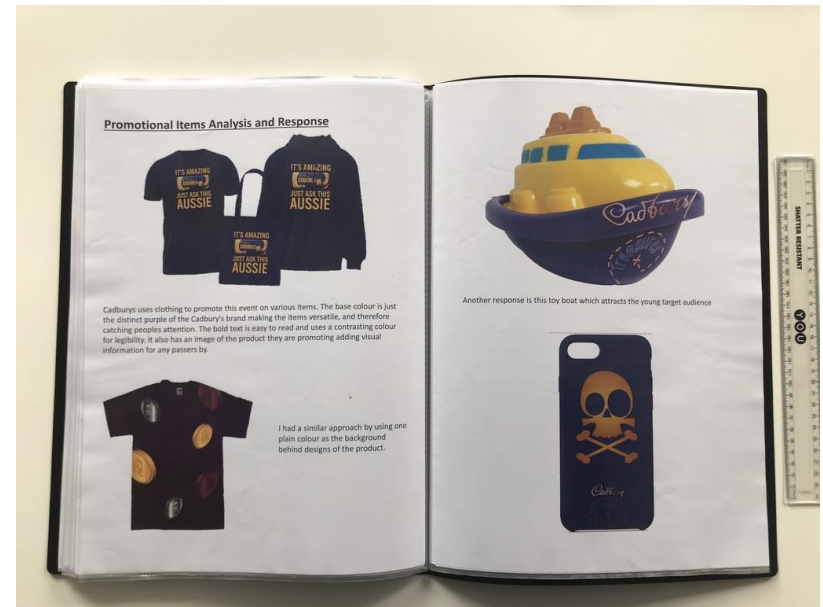
Point of Sale display Development

I combined the first idea of a map and the third idea of an island to create a free-standing point of sale display because they fit well with the target audience and theme of the brand. It is also a continuation of the promotional packaging of a treasure chest. It is free-standing in the form of the promotional packaging makes it difficult to have it suspended on a wall. In a commercial context, free-standing displays are good as a shopkeeper can place it anywhere and the display can be seen from all sides.



Wall Mounted Idea:







Component 1 Art, Craft and Design

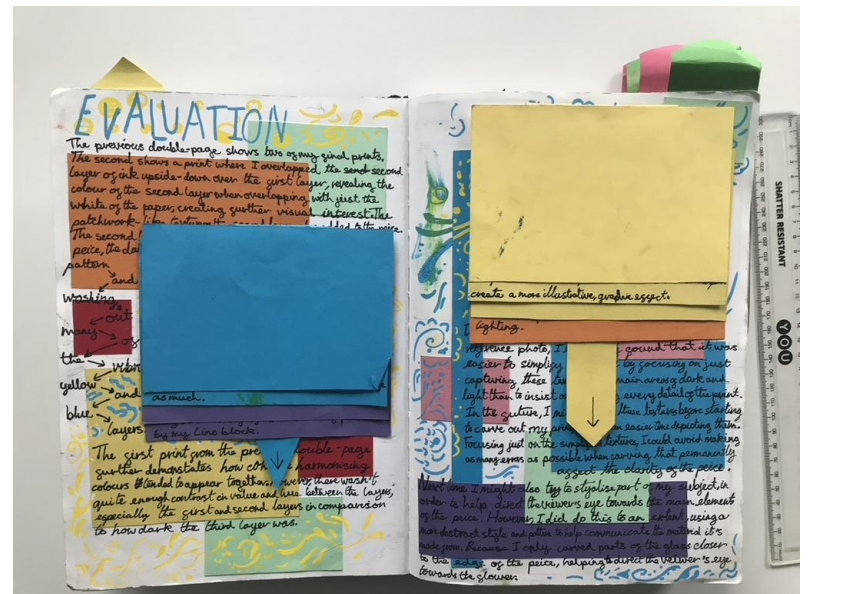
Standard Mark – 70

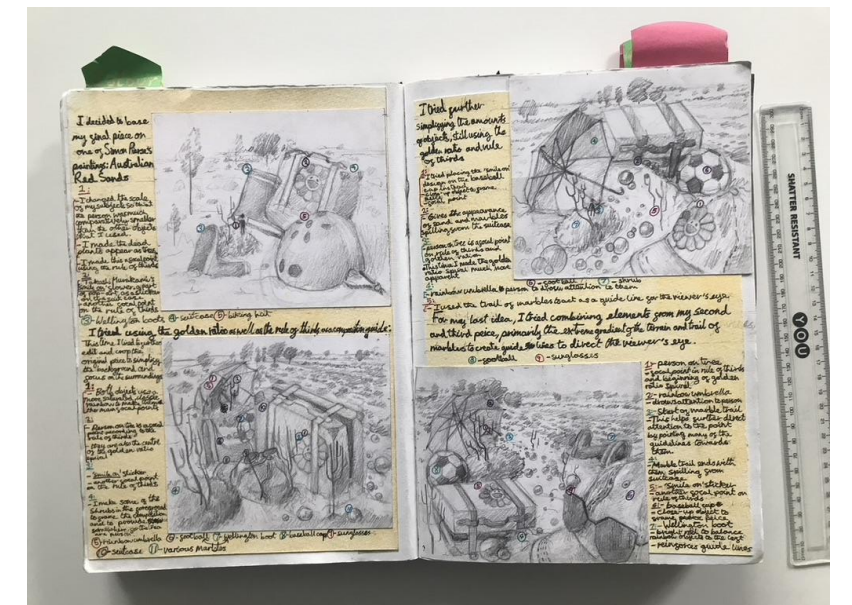
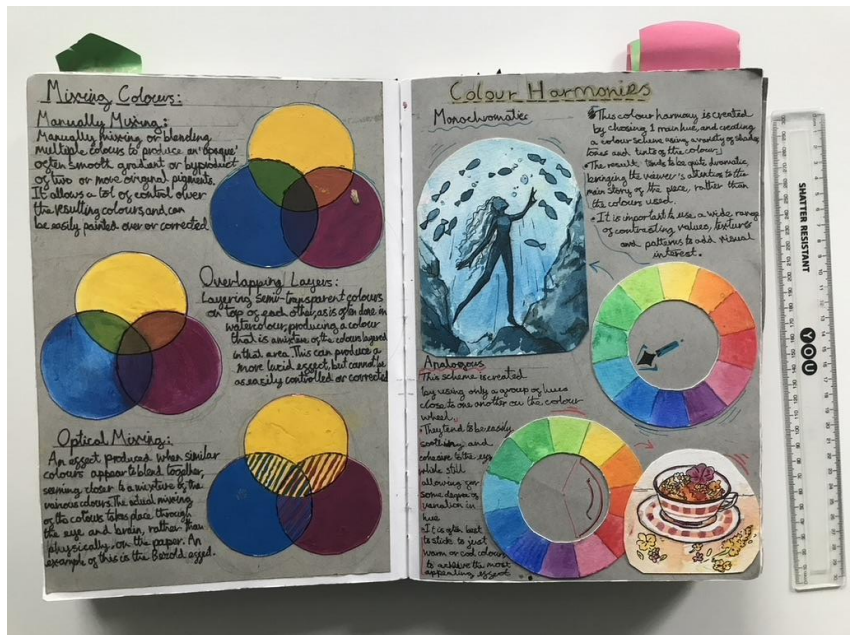
Performance Level 6: Exceptional

	AO1	AO2	AO3	AO4
Mark	17	17	18	18
Performance Level	6	6	6	6
	Mostly exceptional ability	Mostly exceptional ability	Fully exceptional ability	Fully exceptional ability

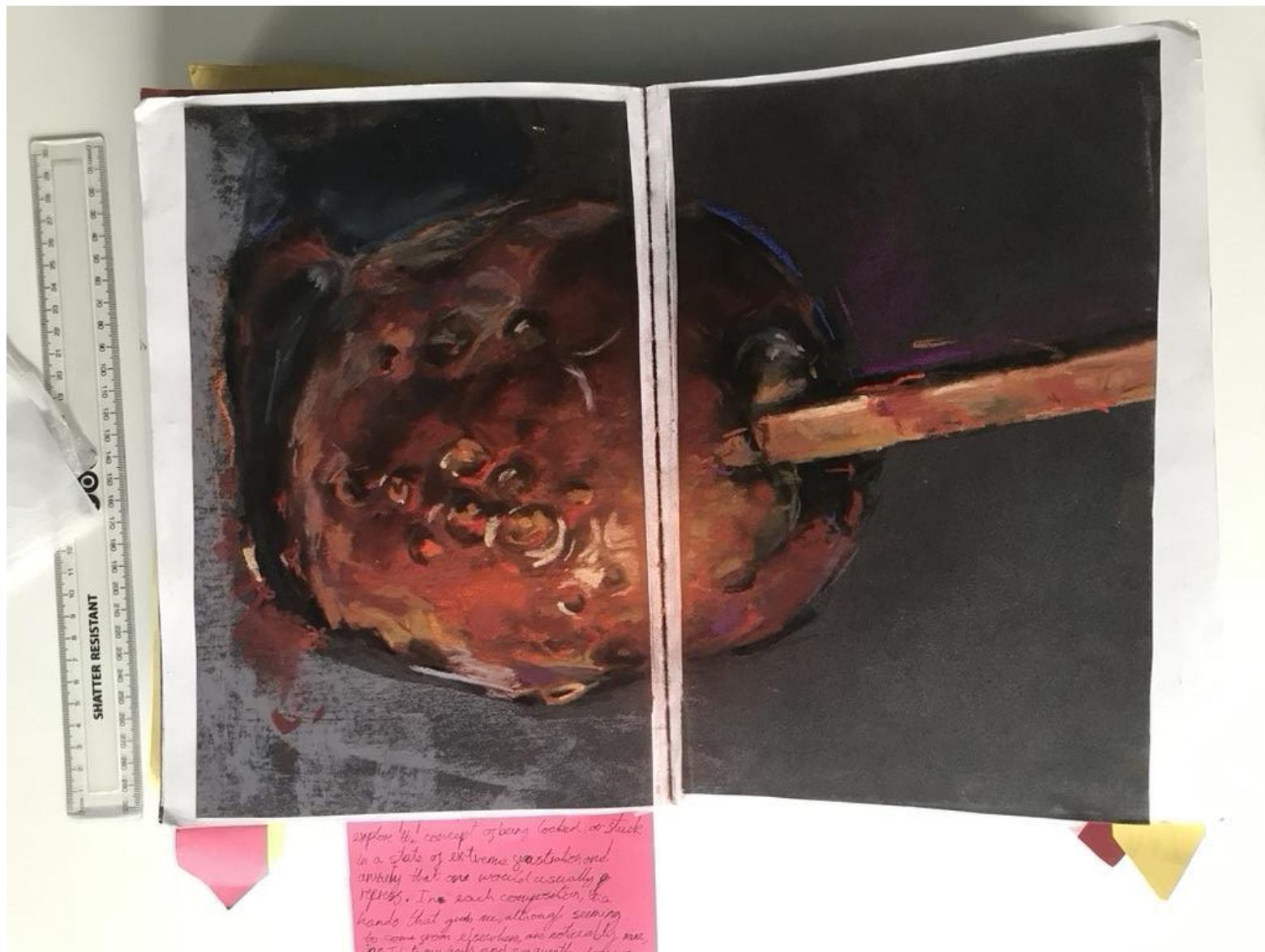
Keywords from the taxonomy:

Accomplished, Inspired, Intuitive, Insightful, Powerful, Extraordinary, Outstanding









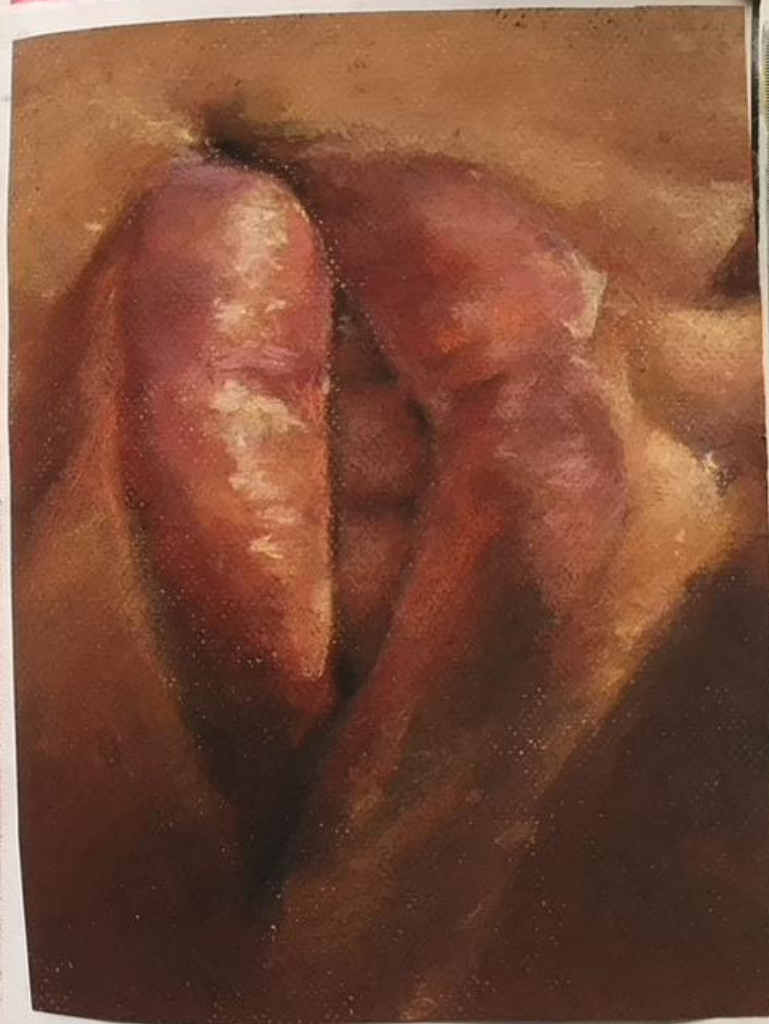
explore the concept of being locked or stuck
in a state of extreme gasp and
anxiety that one would usually
repress. In each composition, the
hands that gods are, although seeming
to come from elsewhere, are noticeably
not quite in scale and somewhat out of

I was inspired by autumn as a season that encompasses both
 community and loneliness, with those closest yet some, while introducing
 loneliness for others. So, gently, I made studies of autumnal
 imagery to consider whether there were elements I wanted to
 include in my final piece.



super the concept of being looked at
 in a state of extreme isolation and
 anxiety that we internalise
 things. I've such complex
 hands that you're always
 to come from a position of
 as I'm not and I'm not





Support the concept of young women of color
in a state of extreme gender and
anxiety that are usually usually
repressed. The work composition, the

A+T

This is the first colour composition sketch I created:

There is a boarder in the face and...
The face is in the muted...



I took inspiration from Vanessa Trump's 'Over Unto Silence' photography series. I chose this pose, this time using the merging of subjects with ground to convey unity with nature.

Each time I revised my composition colour sketches I only made a few changes in hue, brightness or tone of certain elements to create a better effect.



• Hair help highlight but is...

• Colours help with... move... added contrast the temp...

Yellow coat... been slightly... and... with... and...

I found the autumnal colour scheme and imagery perfect to which I added about positive and negative associations. For me, autumn brings connotations of community and peace, while other associate it with decay and gloom. The fallen leaves can be seen to symbolise a new start, a temporary loss or closeness with my cousin as they develop a new sense of identity and independence, while their beauty reminds me of watching how they you love to discover the world.

The onset of a warm light alongside the bright natural light to create a sense of light helps reinforce the concept by comparing it to the natural change from night to day or dusk to dawn. The bright, lush nature of the light helps convey hope and positivity.



• Hair... the... More... used... make... stand... Sharp... makes... stand...

• Colours in the space and less muted... making... and less... make... make... make...

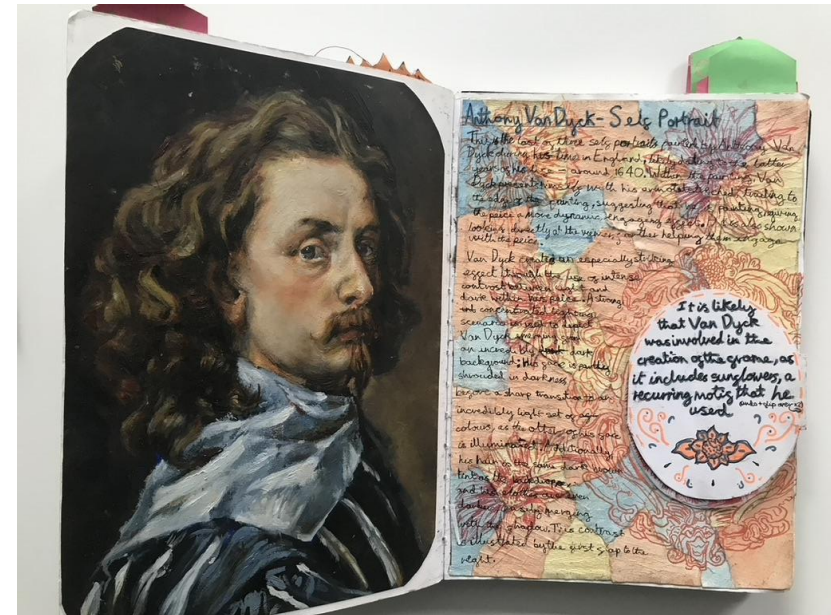
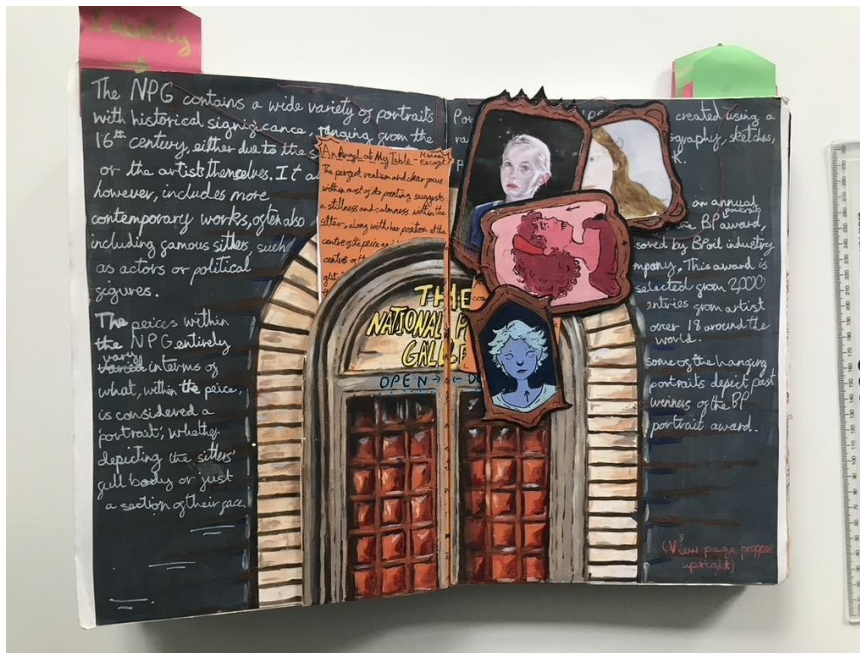
I'd like to use gold and silver leaf in my final piece, taking inspiration from Klimt's 'Golden Phase'. By use silver in the background, on the highlights of the leaves, and gold in the subjects and their hair around.

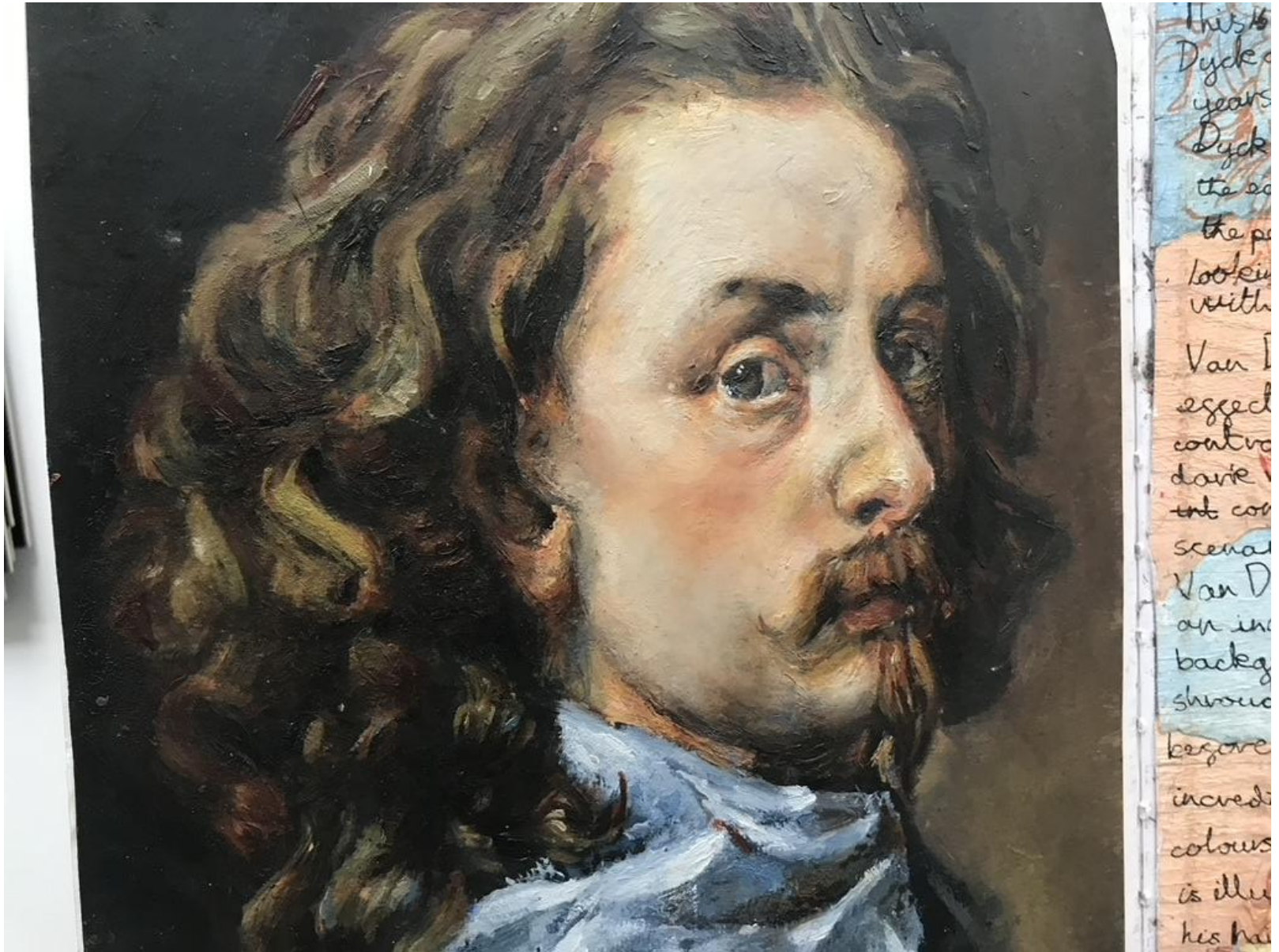
Inspired by Klimt's contrasting patterns to represent masculinity and femininity, I've attempted to use dynamic, swirling patterns on my cousin to represent movement and energy, and rectangular, geometric patterns on myself to represent stability.

I'd like to attempt to replicate the effect of the loose watercolour by blurring the leaves in my oil painting.





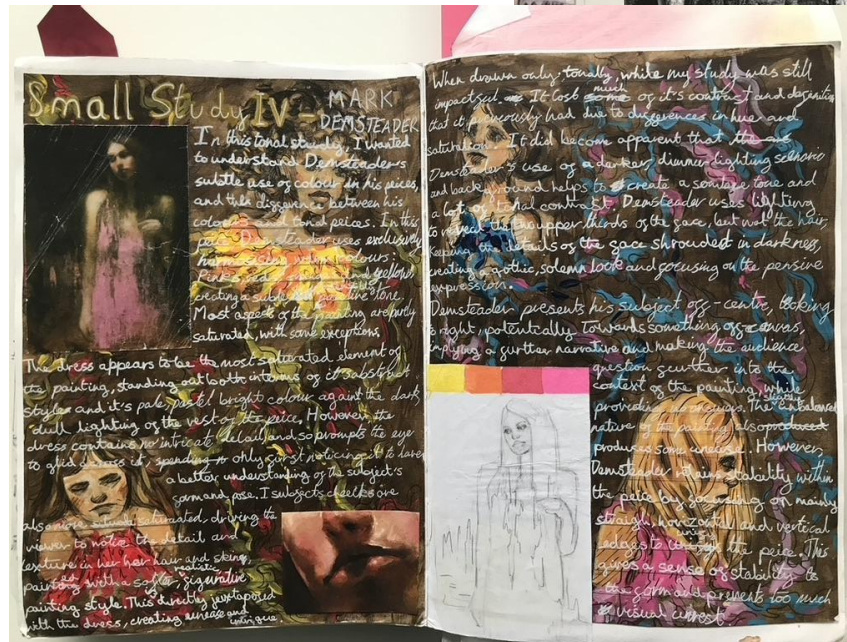
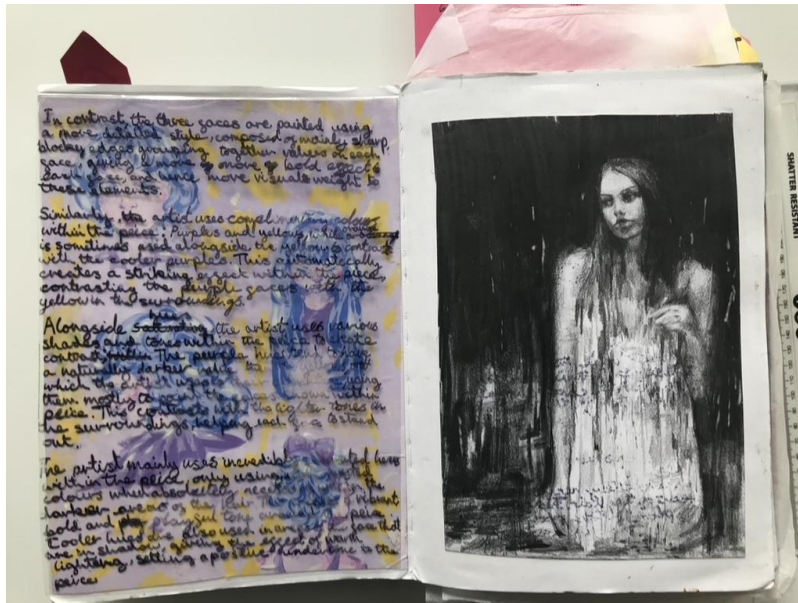


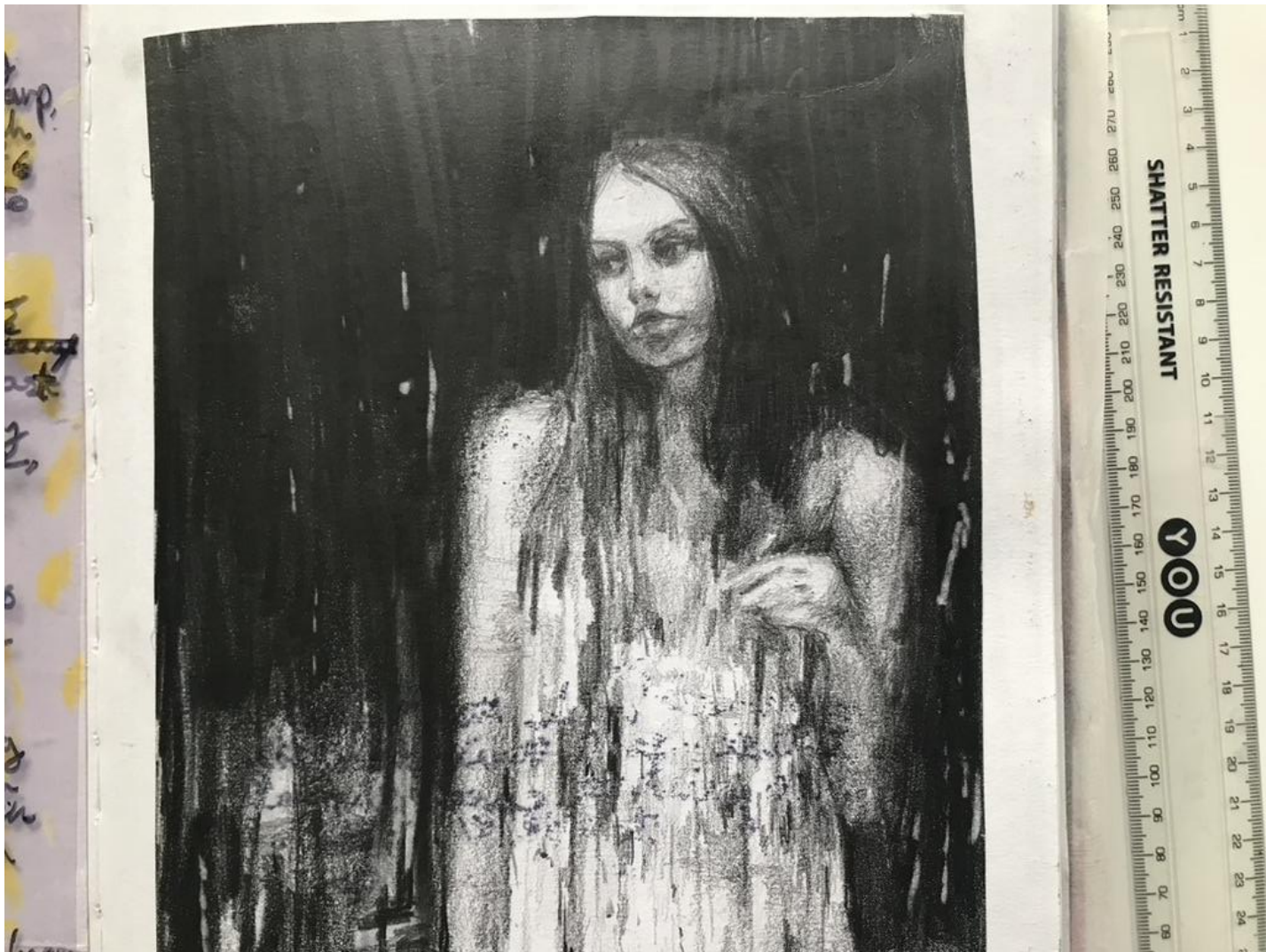












This initial composition helps me think about the subject I want to include before moving toward finding a layout.

1 - I used the birds flying from the camera to guide the viewer's eye.

2 - Although still in the initial stage, I am considering painting in a somewhat abstract style, while portraying the scene in a contrasting soft, realistic style.

Composition Sketches



3 - My brother and myself are shown in the camera lens.
4 - The background is dark, taking inspiration from Mark Rothko's work. This allows the subject to stand out and to create a more serious, somber tone around the piece.

I liked the size of my dad's head and camera in this composition. It added more importance to these elements and eliminated a waste of space. I may carry this element forward into my final piece.

in a state of extreme quietude and...
...the concept of being...
...the concept of being...

A+T



By looking upwards in this composition, my dad conveys a sense of hopefulness and energy, but the sense of focus is somewhat lost. While it could work in different composition, it could clash with the more somber aspects of the piece.

The camera, I am considering painting in a somewhat abstract style, while portraying the scene in a contrasting soft, realistic style.

The image is symmetrical, but the composition produces a greater sense of stability and focus in my dad. His position at the center of the piece also had a more striking, powerful and somewhat intense effect. I would, however, have to ensure that the image is not perfectly symmetrical and does not appear overly unnatural or completely lacking energy.

This position may also allow me to experiment further with style by abstracting the sketch, taking cues for inspiration from Mark Rothko's work.









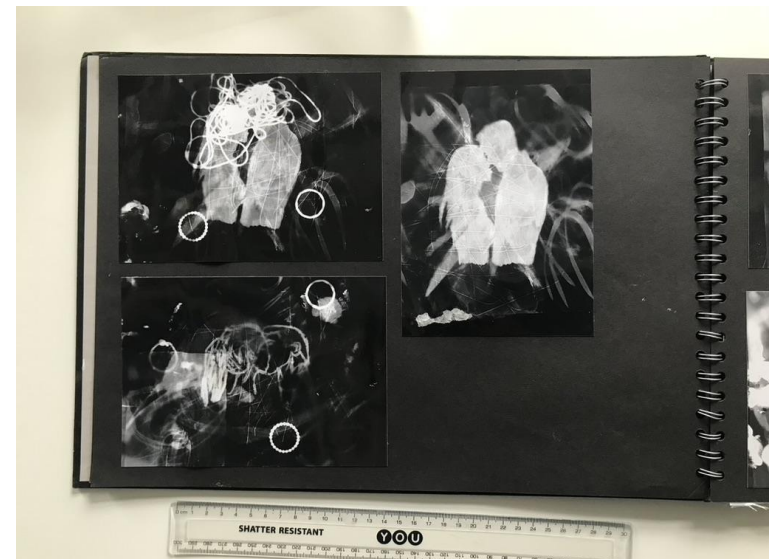
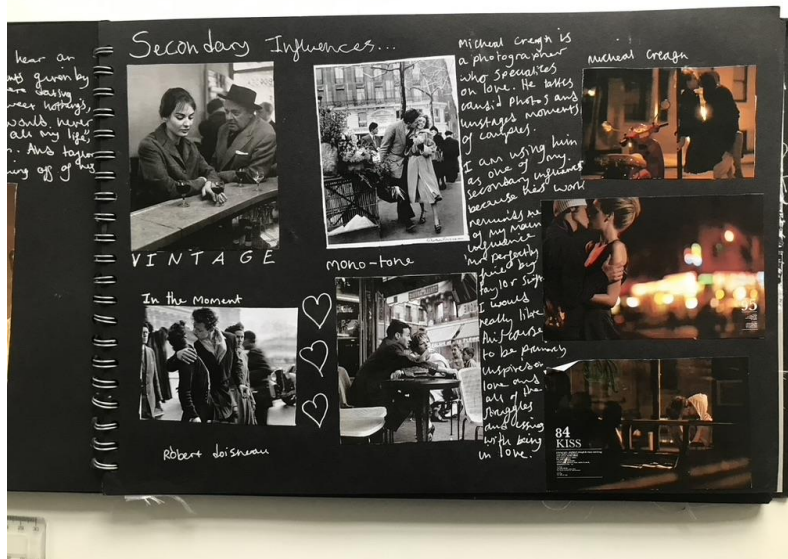
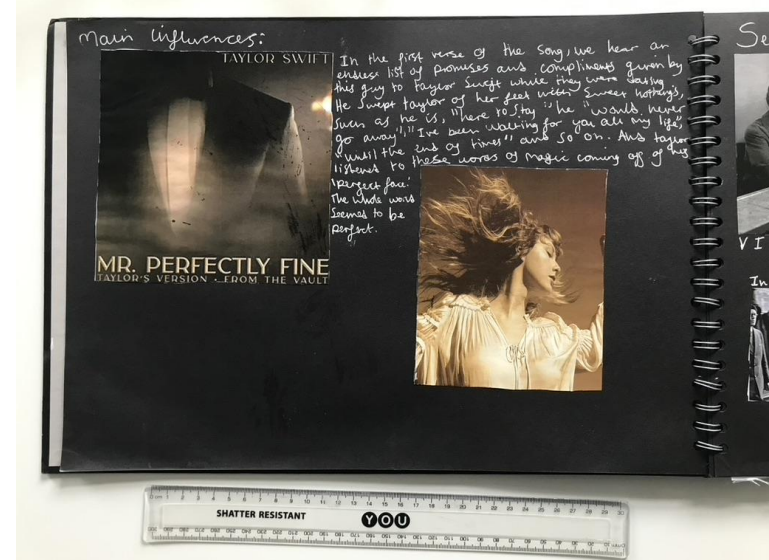
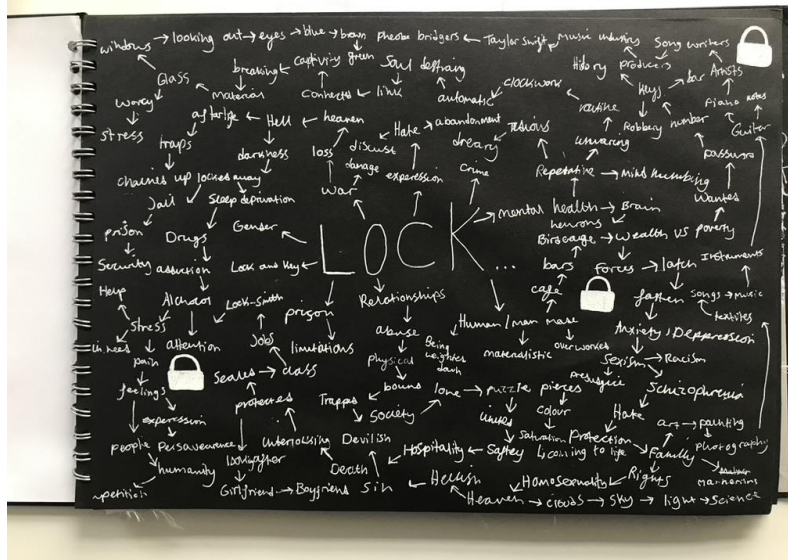
Component 2 Textile Design

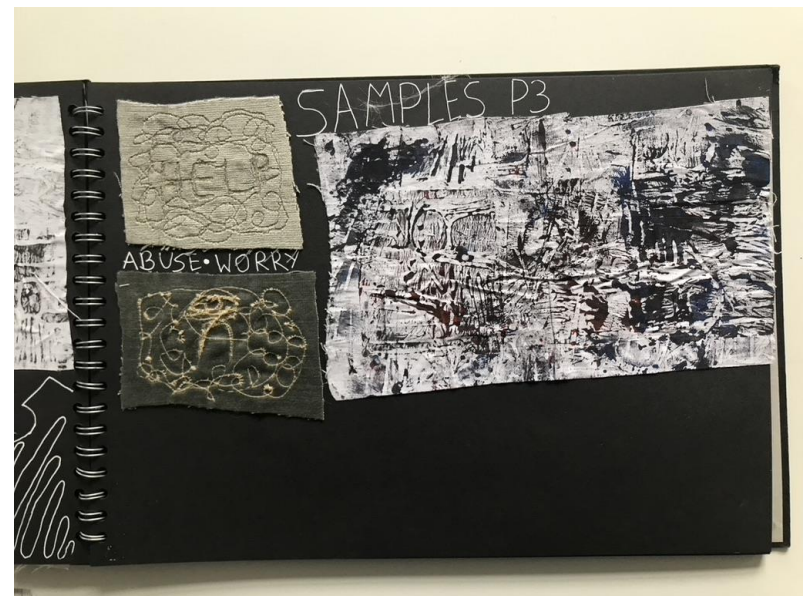
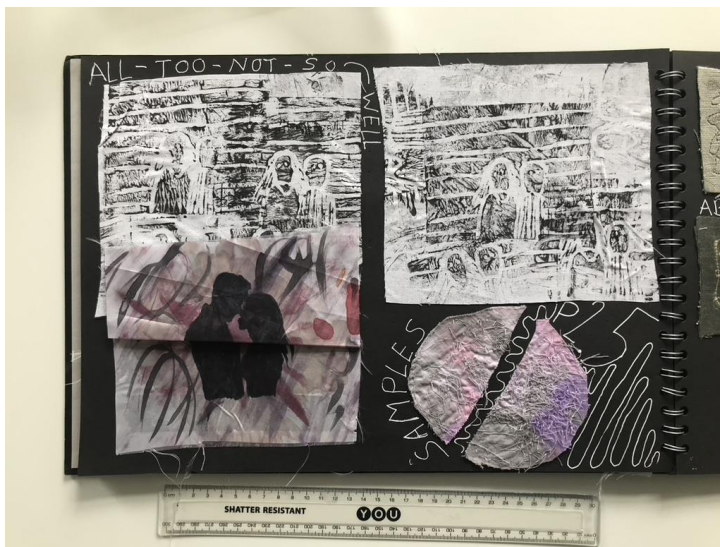
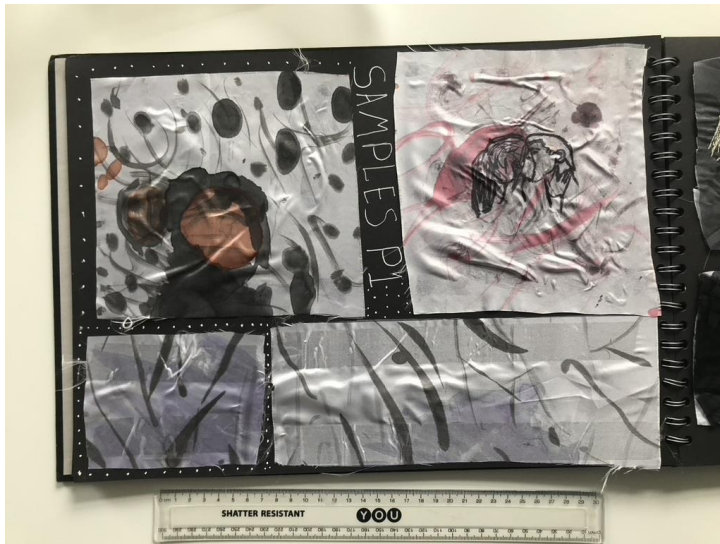
Standard Mark – 13

Performance Level 1: Limited/ Performance Level 2: Basic

	AO1	AO2	AO3	AO4
Mark	3	3	2	5
Performance Level	1	1	1	2
	Fully limited ability	Fully limited ability	Mostly limited ability	Mostly basic ability

Keywords from the taxonomy:
Unrefined









Component 2 Fine Art

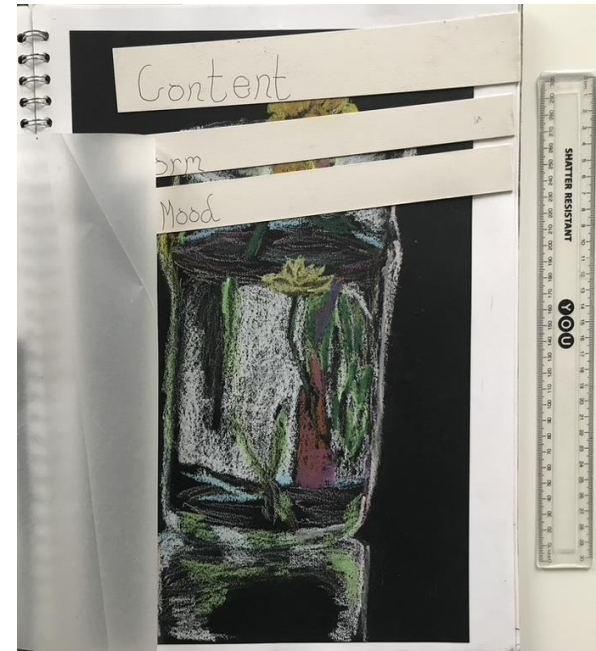
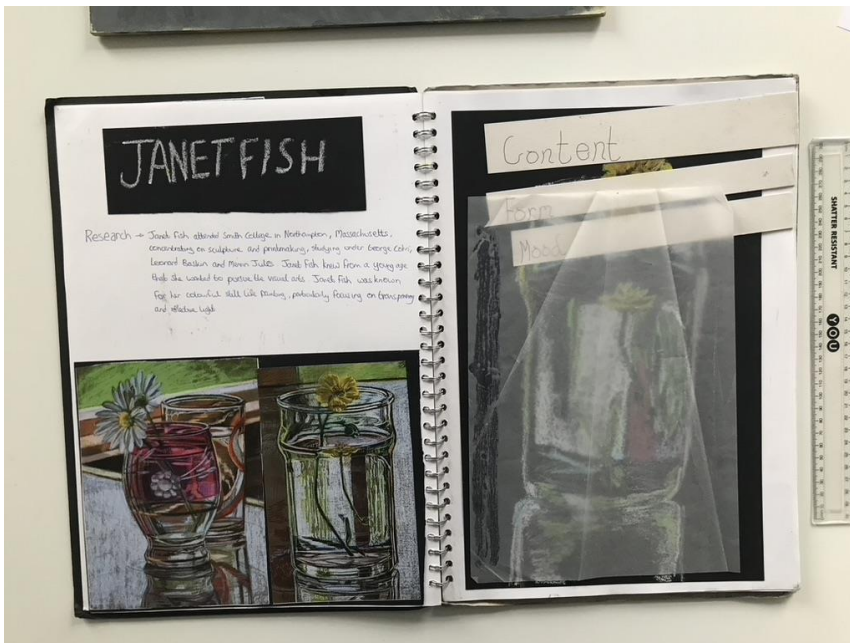
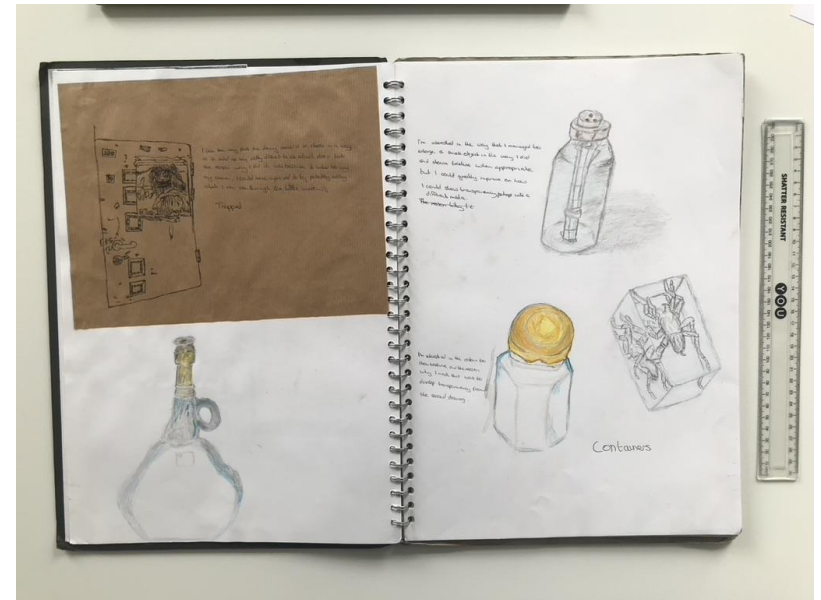
Standard Mark – 24

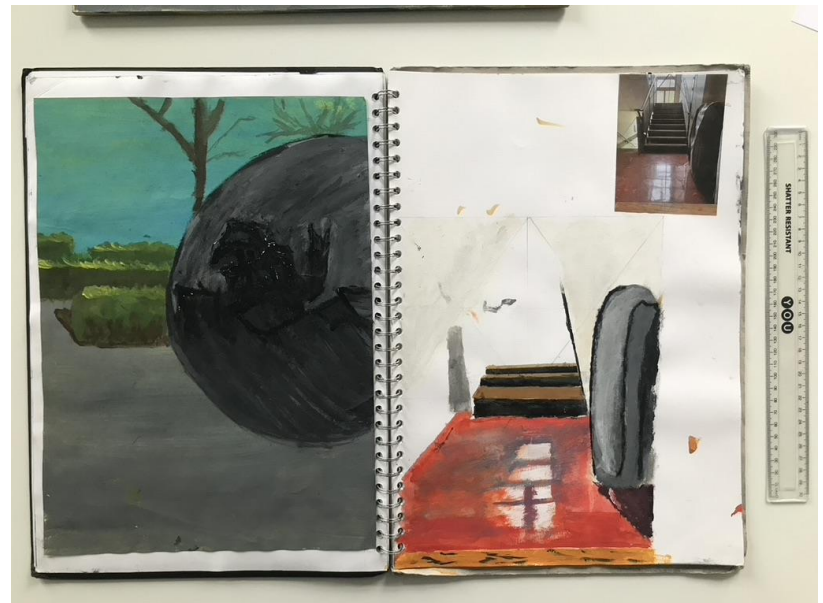
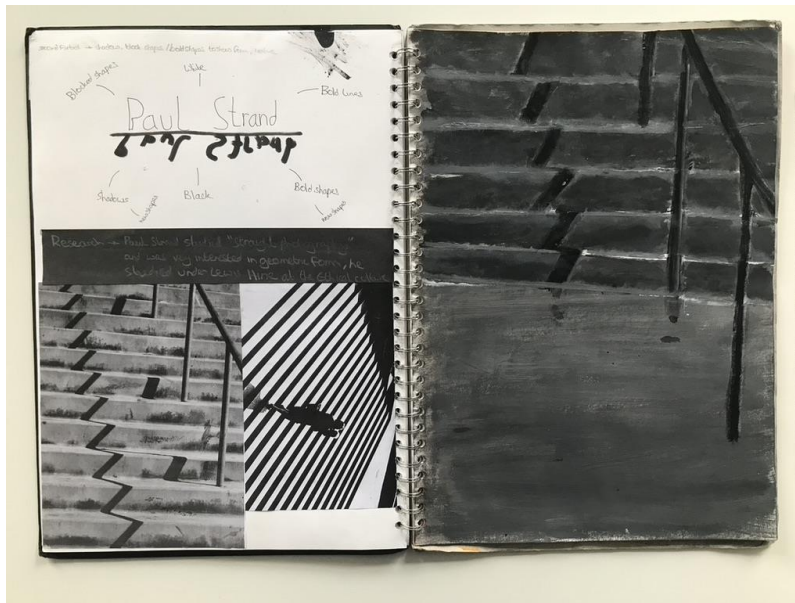
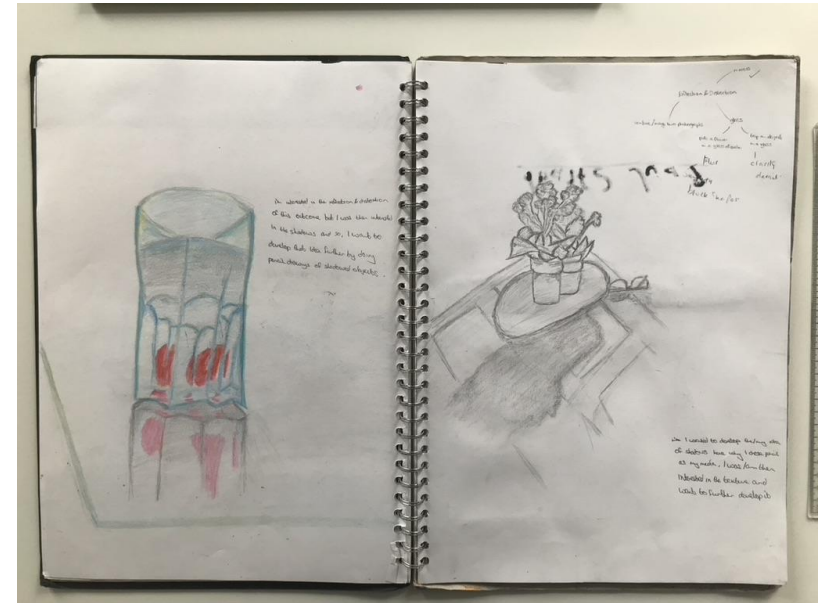
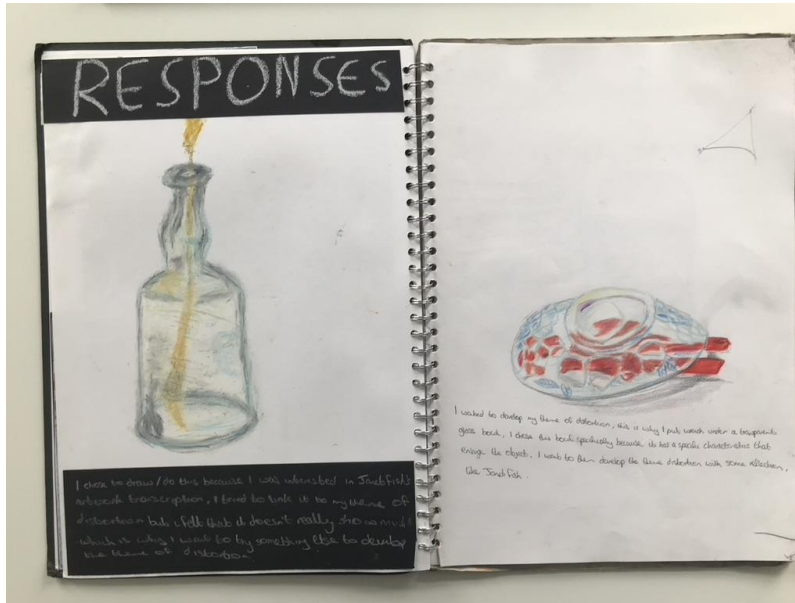
Performance Level 2: Basic

	AO1	AO2	AO3	AO4
Mark	6	6	6	6
Performance Level	2	2	2	2
	Fully basic ability	Fully basic ability	Fully basic ability	Fully basic ability

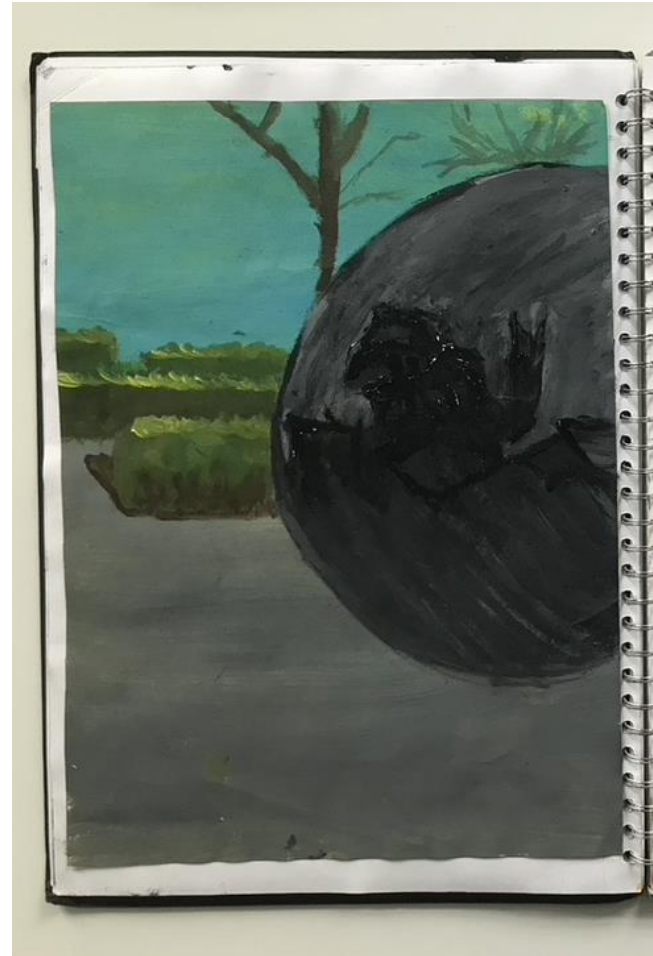
Keywords from the taxonomy:

Deliberate, Methodical, Superficial, Unrefined, Simplistic, Tentative









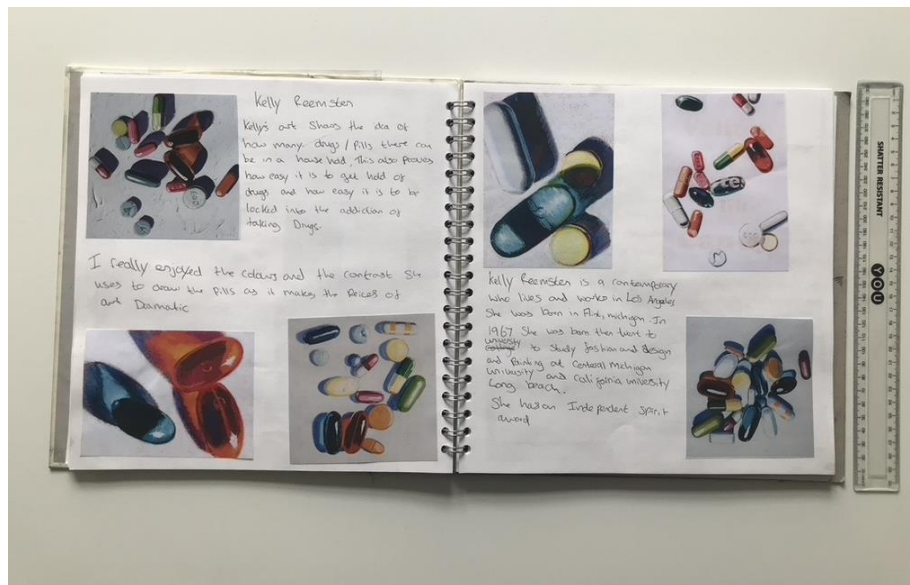
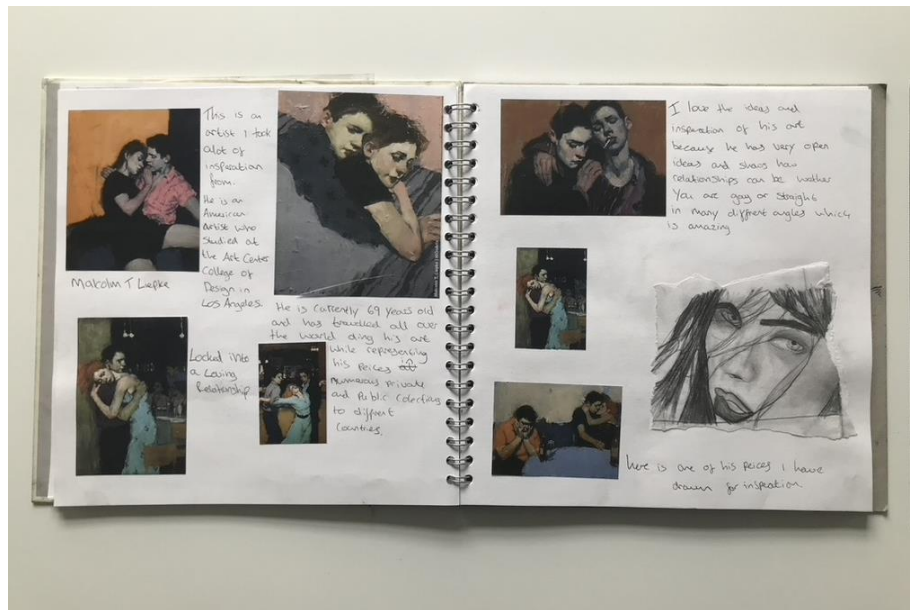
Component 2 Art, Craft and Design

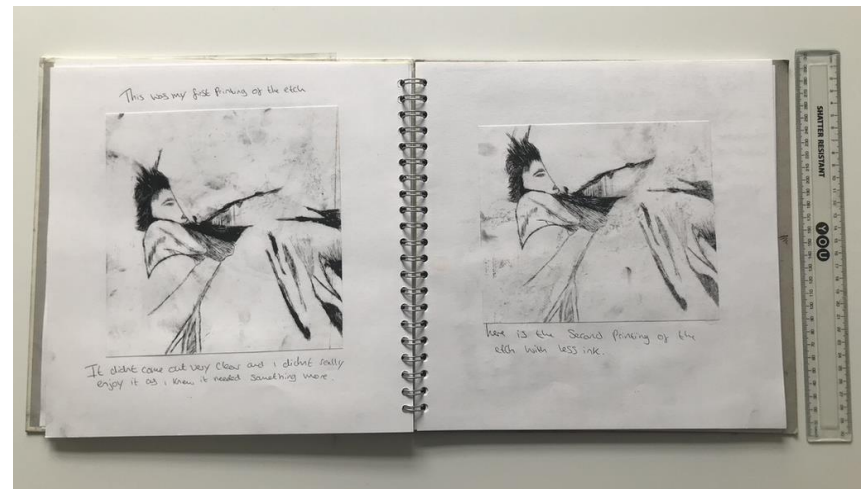
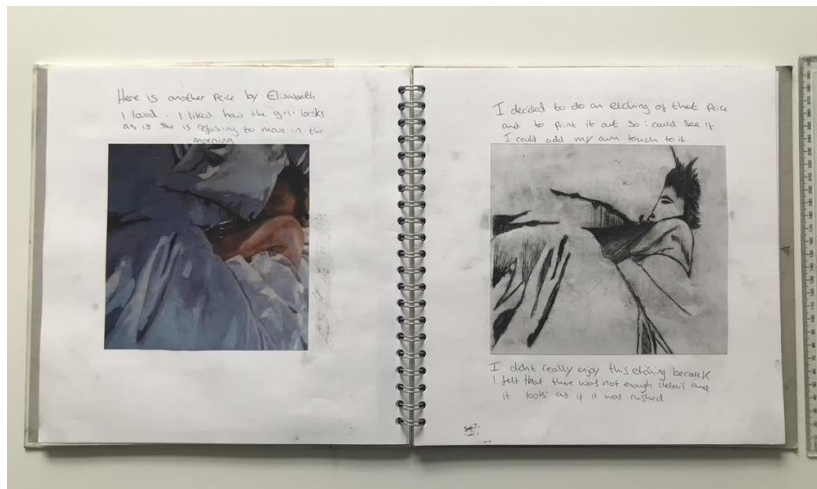
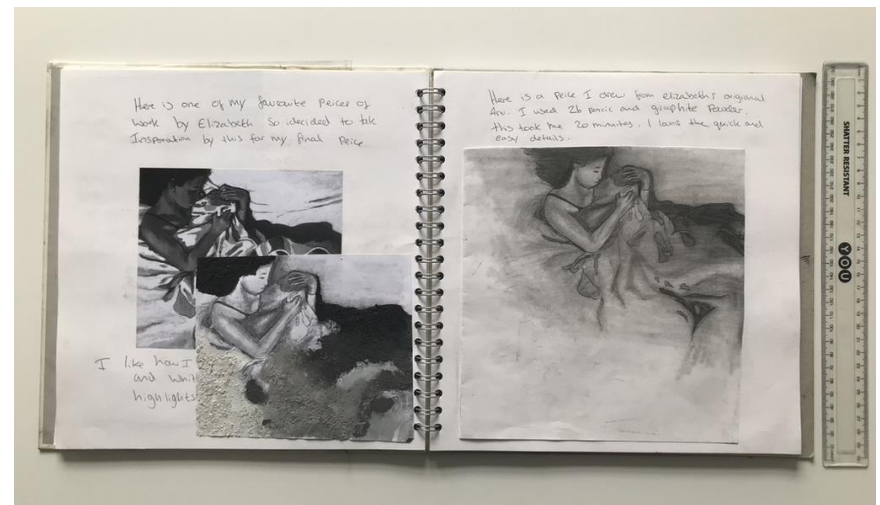
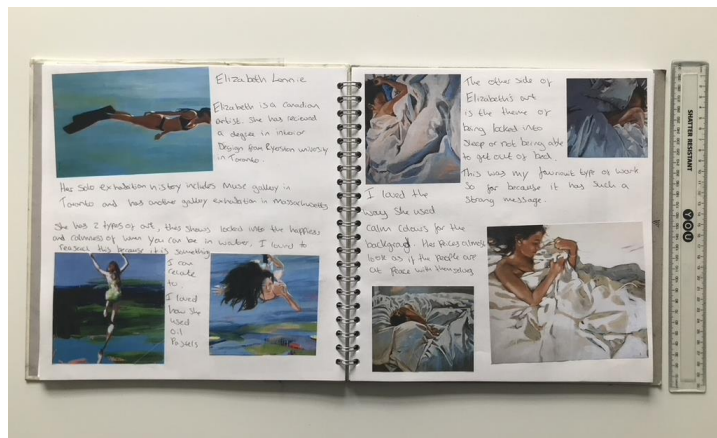
Standard Mark – 30

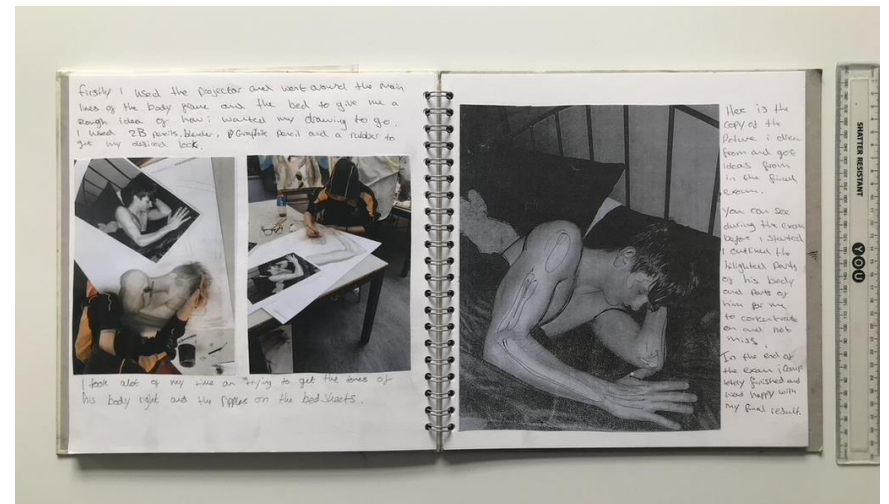
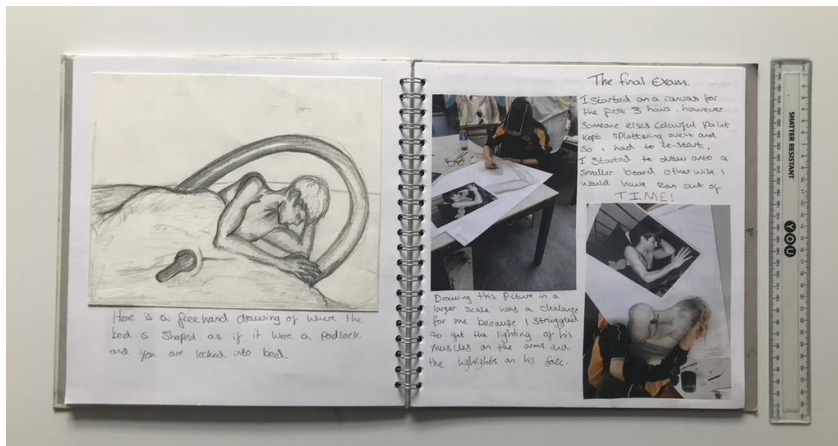
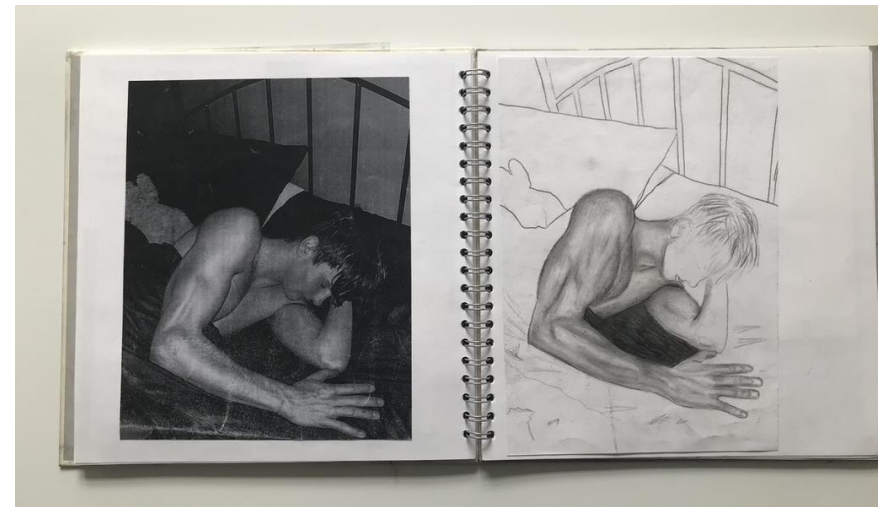
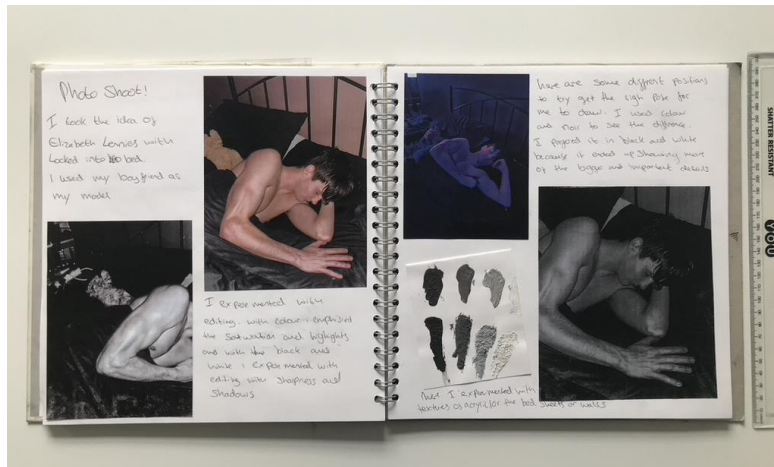
Performance Level 3: Emerging Competent

	AO1	AO2	AO3	AO4
Mark	8	7	7	8
Performance Level	3	3	3	3
	Mostly emerging competent ability	Just emerging competent ability	Just emerging competent ability	Mostly emerging competent ability

Keywords from the taxonomy:
Growing control, Endeavour, Safe









Component 2 Photography

Standard Mark – 30

Performance Level 3: Emerging Competent

	AO1	AO2	AO3	AO4
Mark	7	7	8	8
Performance Level	3	3	3	3
	Just emerging competent ability	Just emerging competent ability	Mostly emerging competent ability	Mostly emerging competent ability

Keywords from the taxonomy:

Reflective, Growing control, Endeavour

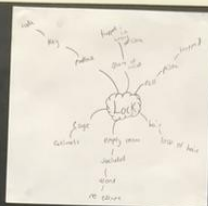
Lock



To recreate photos like this for my own work I am going to take photographs using tools such as plastic bags and pillow cases over mine or someone else's face in order to get the same effect he did in the painting. A way I could make this more similar is I could take these photos outside so I have the same background effect as my artist did.



The first thing I see when I look at this photo is the sheets over the people's heads. The view point that the artist used in this painting is portrait. They have used short depth of field so that the painting focus is the people who are covered in the sheets.



Rene Magritte was a belgium artist. I chose this Artist for the project locked because his art relates to locked in a way because the people in the painting have bags or like sheets over their heads and faces and this could be interpreted as locked. I like how in the paintings it's the same two people and same theme each time.



This photo relates to the theme lock because the girl is trapped inside of the bag, this is effective because you can make out everything but the face of the person. I like this photo because the lighting displays shadows on one side while keeping the other side lit up.



This picture relates to my artist Rene Magritte because there is a white bag over the person's head. If I could take this picture again I would change the angle I took it at to lower or wider angle.



I wanted to use this picture because it looks cool and links to the lock theme and my artist Rene Magritte. It links because the bag over the face conceals the person's identity while keeping it visually appealing. I like this picture because it's taken at a different angle than the rest of my pictures this gives it a unique look.



I like this photo because the face has a light and a dark side this relates to my artist because it shows that there are good and bad thoughts but all are locked behind your conscience, one thing I don't like about this image is that you can not make out the facial features very well, if I was to take this photograph again I definitely will keep that in mind.



Reflective recording

Great Shot



I wanted to use this photo because it's taken at a closer angle compared to my other photos so this makes it look different. This is relevant to my project theme locked because the bag seals the identity of the person in the photo. One reason I like this photo is how rough the crinkles on the bag look because it makes the picture look messy. If I could take this photo again I would use a pillow case instead of a bag so that there's no rough bits in the picture and it will make it look better.



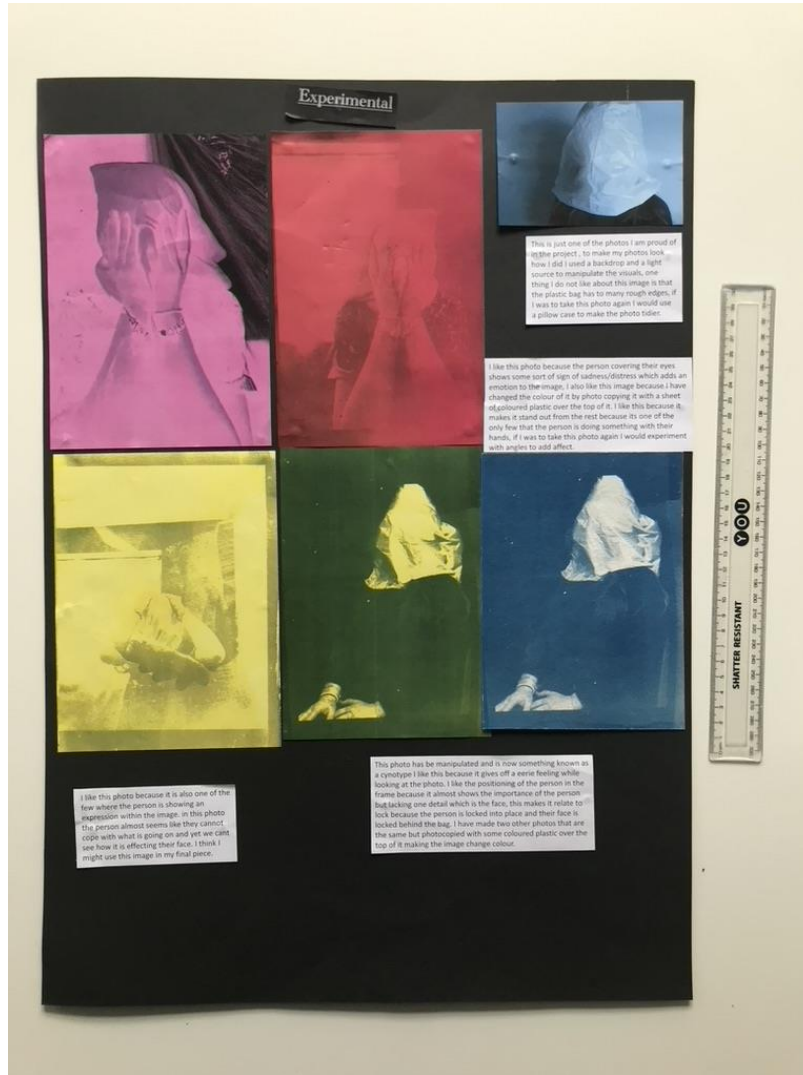
The first thing I noticed when I took this photo was the shadows between the left side of the bag and the right side on the bag. I like this because it shows that there is more than one side to a person. If I was to retake this photo again I would use the same lighting but I would use something other than a plastic bag to put over the person's head.



I like this photo because the effect the bubble wrap gives off is a shiny effect. I also like the lighting in this photo because one side of the face is visible yet the other half isn't concealing the identity. This relates to my project theme lock because they are locked behind the bubblewrap.

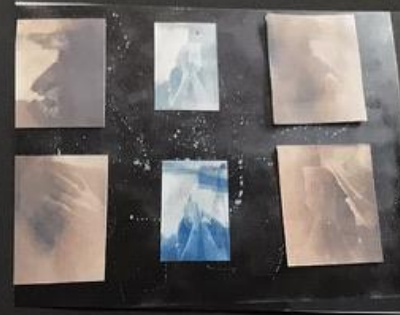


I like this edited photo because the overlay makes the image look 3d. If I was to retake this photo I would experiment with different ideas such as taking a photo of the reflection of the figure. This image relates to my project theme lock because the person's identity is locked within the bag.



Final piece evaluation sheet

I am happy with how my final piece turned out because the photos looked better than I thought they would printed, the cyanotypes in the middle are a different type of cyanotype to the ones on the left and the right side, the positioning of the photos make the piece look neat and tidy. I also ended up adding a layer of card under a few of my photos to add a layer of depth to my piece.



These are the photos I have decided to use

Final piece ideas/planning

How I hope to do my final piece, is to have a large board which I will spray paint black and add dots all around it to add a star effect. I will mount up to 6 photos of mine onto the board and it will be put up on display for me to evaluate.



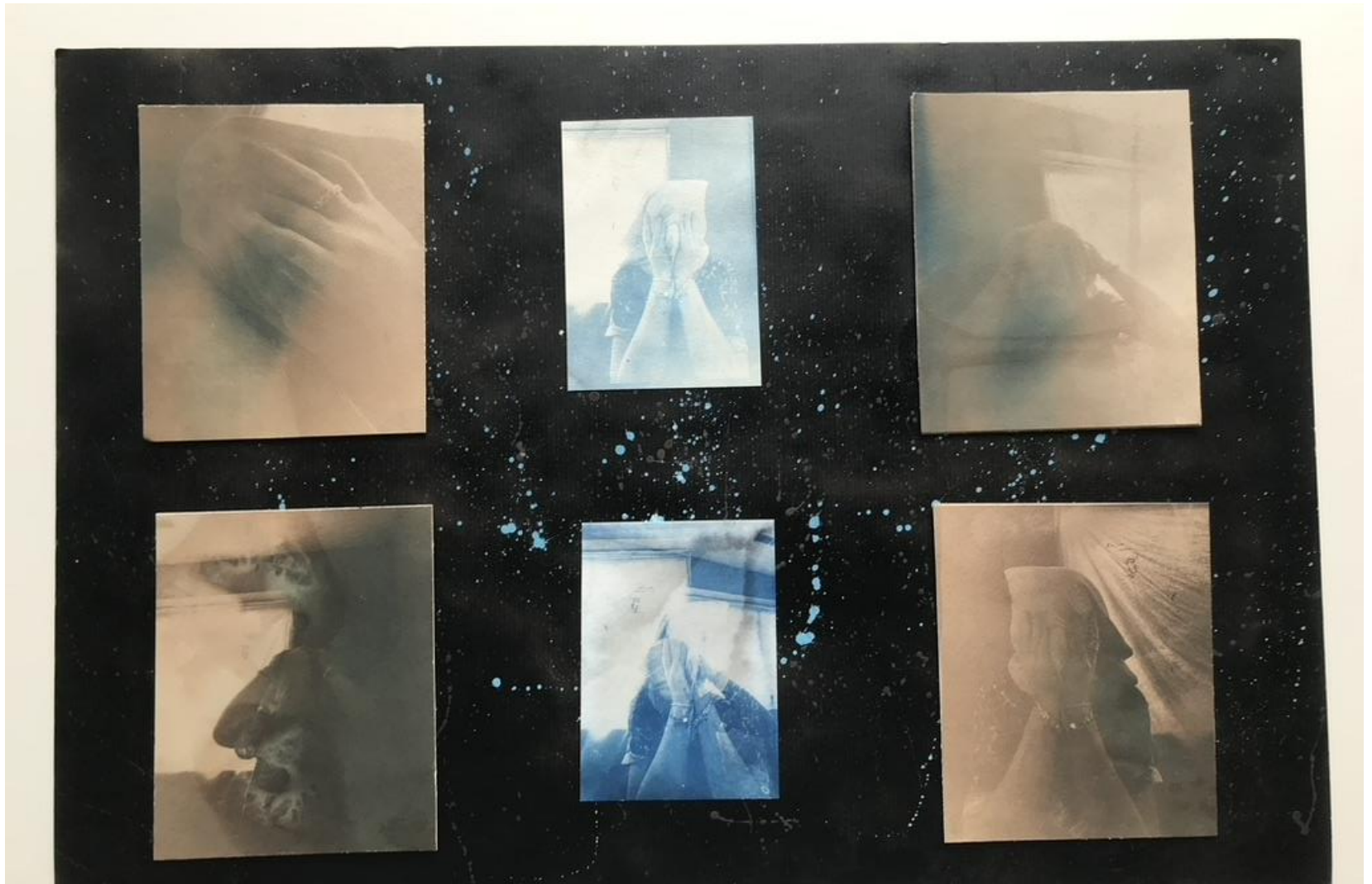
Another idea I have for my final piece is to have a piece of wood which will have several pieces of string attached to it to hang atleast 4 a4 images. However I wont use this idea because it may easily break and ruin my images



One idea I had for my final piece but I doubt I will use is to create different boards with enough space to fit an A4 image I was going to have atleast 4 of these to put up on display. However I will not use this idea because it will take up too much space wherever its hung up



These photos relate to the theme lock because the persons identity is locked behind the sheet. I choose these images because the positioning of the camera makes the person seem in distress, this also relates to lock because they are trapped in their own mind.



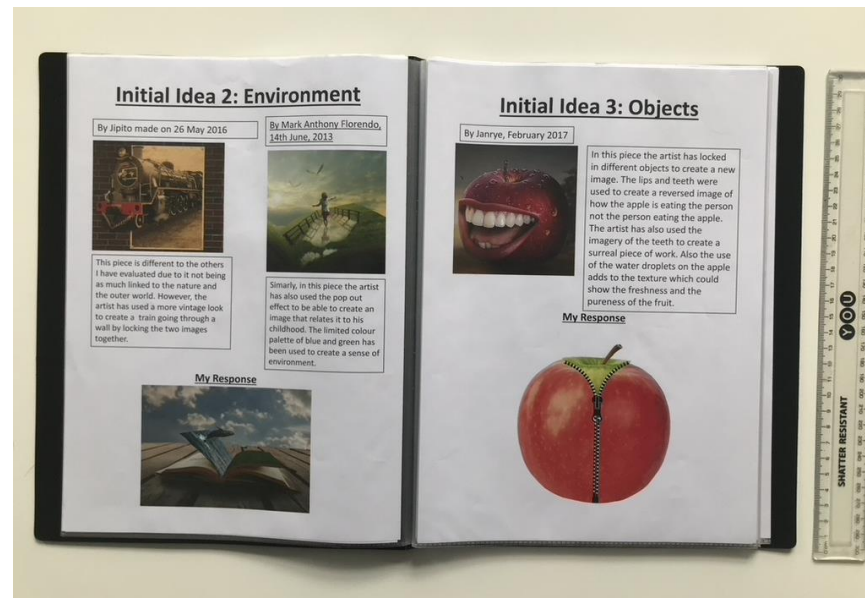
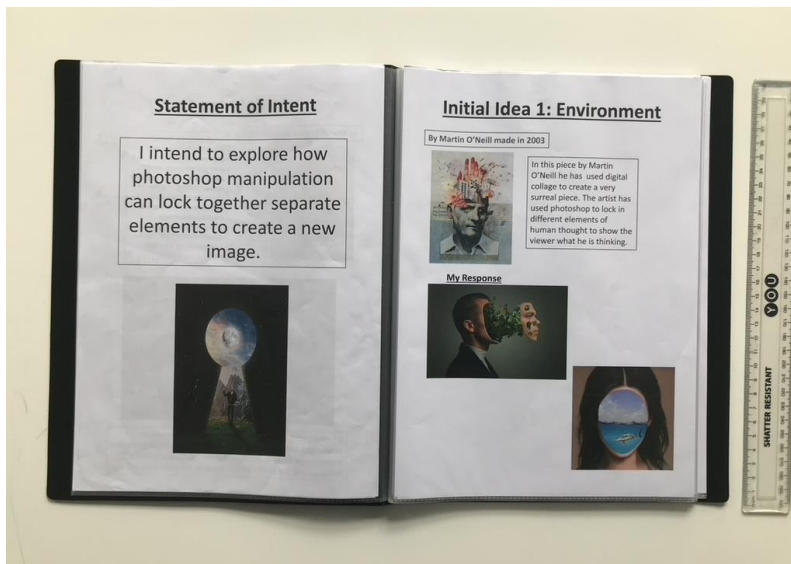
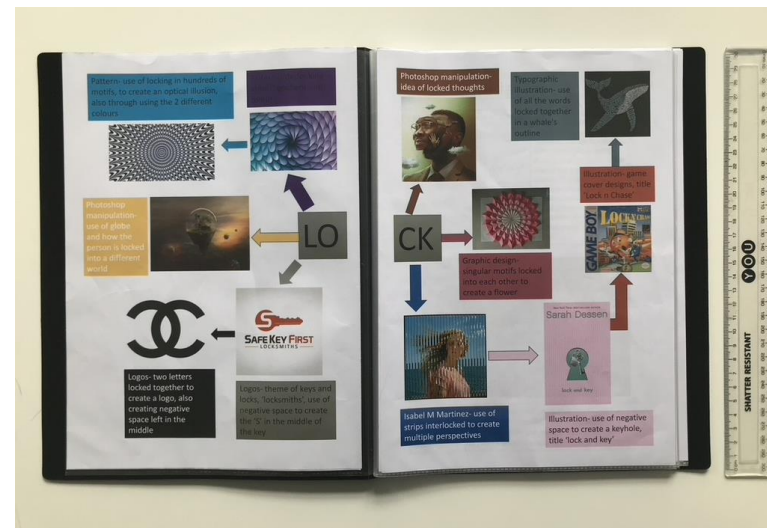
Component 2 Graphic Communication

Standard Mark – 43

Performance Level 4: Competent and Consistent

	AO1	AO2	AO3	AO4
Mark	12	11	10	10
Performance Level	4	4	4	4
	Fully competent and consistent ability	Mostly competent and consistent ability	Just competent and consistent ability	Just competent and consistent ability

Keywords from the taxonomy:
Informed, Purposeful, Engaged, Skilful



Initial Idea 4: Objects

By Jair Silva Moraes, December 17th, 2020



In this piece the artist has used photoshop to lock in multiple nautical images into a bigger image to create the outline of the whale. The use of the limited colour palette of blue, green and white reflects on the artists' theme based on the sea and nature. The use of the shape in this piece is very prominent as the outline of the whale has made the entire composition.

My Response



Initial Idea 5: People

By Tommy Inberg, 29 May 2018



In this digital image (Combustion) the artist has used nature and the human form to show how someone who's working might feel. By locking in the fire and the man's body, with the water in the background this piece contrasts itself because in the real-world water takes out fire. The use of the varied colour palette creates a real sense of thought behind the artwork. The colours orange and blue are complementary colours which therefore show the links in the artists works.

My Response



Initial Idea 6: People

By Hasib Imtiaz, July 9th, 2018



In this piece the artist has created a piece of artwork using the 'Sliced Head' idea. By slicing up the head, each part has interlocked to create a new image. Due to the head being sliced up it creates an uneven form which creates the surrealist theme of the artwork.

My Response



First hand research and analysis of Surrealism at the Tate Modern

By Pierre Roy, made in 1949



In this oil paint on canvas by Pierre Roy, he has used the manipulation of perspective to create a character looking around a room. The use of perspective manipulation creates an odd effect like a cinematic room, in which an object is suddenly brought into dramatic focus. In the background the use of there being painting reinforces the odd effect of a painting being in a painting. This adds to the manipulation as it could show the man's perspective.

By Francis Picabia, made in 1935



In this painting by Francis Picabia, he has used collage to create a surrealist painting. With the main focus being the pink headed man the use of colour has created a varied colour palette. The added use of the lady's face and the collage with the comb and string was later added to create a sense of a woman's life. By using household objects, the artist has merged art with everyday life. The added objects reflects in Francis' humorous and light-hearted approach to picture making.

Second hand research and analysis

By Paul Nash, made in 1932-4



In this oil paint on canvas by Paul Nash, he is used the reflection of a ship in a large mirror which hung in front of his bed to create a surreal painting. The use of the reflection in the mirror creates a sense of perspective manipulation which adds to the surrealism of the painting. The use of the formal element of line, creates different focal points making a detached visual continuity.

By Juan Batlle Planas, made in 1941



In this piece made with tempers on paper the artist has used multiple figures to show how there could be a message being passed through the figures. Within the painting the artist has embraced his enthusiasm to create his surrealist work. The use of the dull greys and dark blues create a limited colour palette, however a very calming tone.

By Toshiko Okanoue, made in 1953



In this piece the artist has used collage to create very surrealistic artwork. The use of the limited tones of grey creates a sense of age to the art. It also creates a limited colour palette which adds a sense of the art being vintage. The idea of slicing different images and locking them together creates a different perspective in each picture. The use of different images locked together, adds to a size proportion which distorts the art work.

By Helen Lundberg, made in 1933-4



In this piece the artist has created a surrealist painting which conveys an arrangement of emotions and ideas. The pictorial elements function only to create this subjective form; either emotional or mood-entire, or intellectual or idea-entire. The varied colour palette creates the theme of environment and the outer world.

Developing my initial ideas: Melting objects

Melting Watch, 1954 by Salvador Dali



The Melting Watch is an example of this surrealist movement. Created in 1954, Salvador Dali used the presence of a dreamlike quality and ghostly appearance to accentuate the mysterious and unexplainable in his painting. In the piece, Salvador Dali incorporates a great deal of colour juxtaposition. Most of the background consists of deep browns and golds and is contrasted by the white clock in the centre of the painting. Dali's painting also displays surreal objects, although most of these are in the foreground (a moth, a fly and a bizarre clock). In the background, we see a small cluster of mountains.

The Hero Of Covid-19, 2020 by Maxim Fomenko



In this oil painting on canvas Maxim Fomenko used the theme of Covid-19. He used the imagery of the mask to represent covid and its powers. In his work he intended to replicate the life of the doctors in which they were working hard for the country. The use of the different tones of blue and the pink creates a varied colour palette which adds a sense of vibrance.

By Salvador Dali, made in 1953

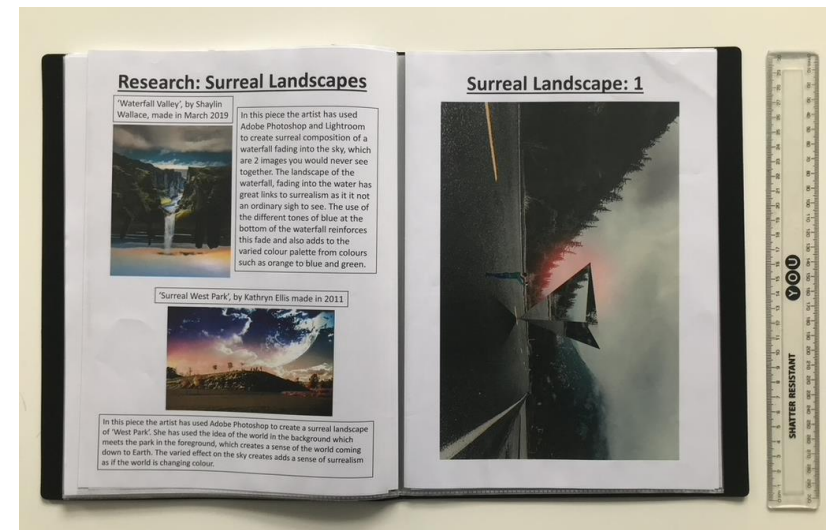
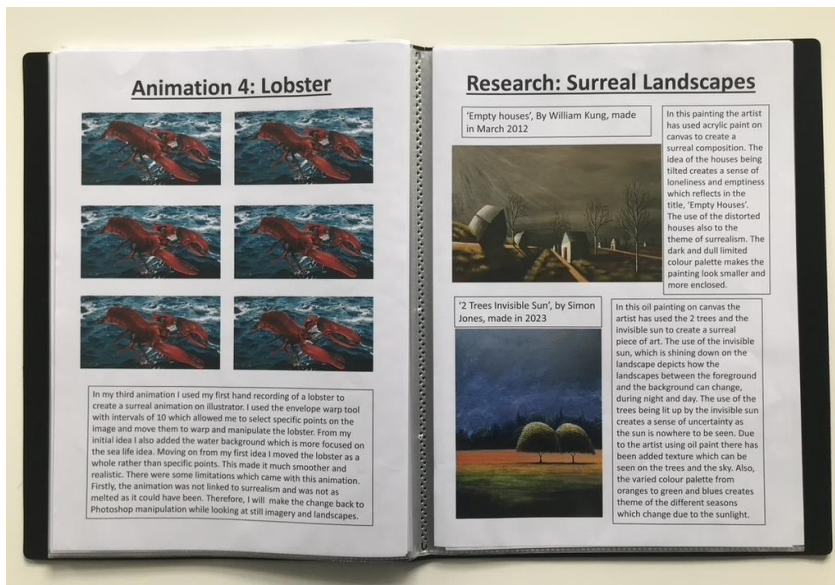
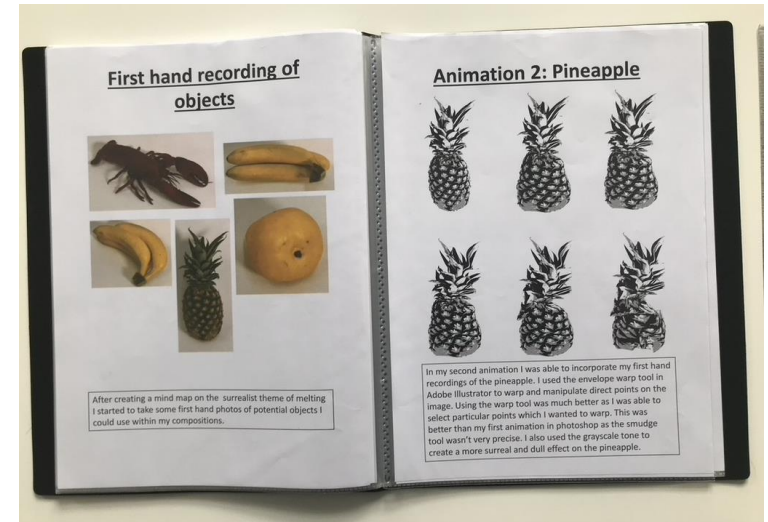
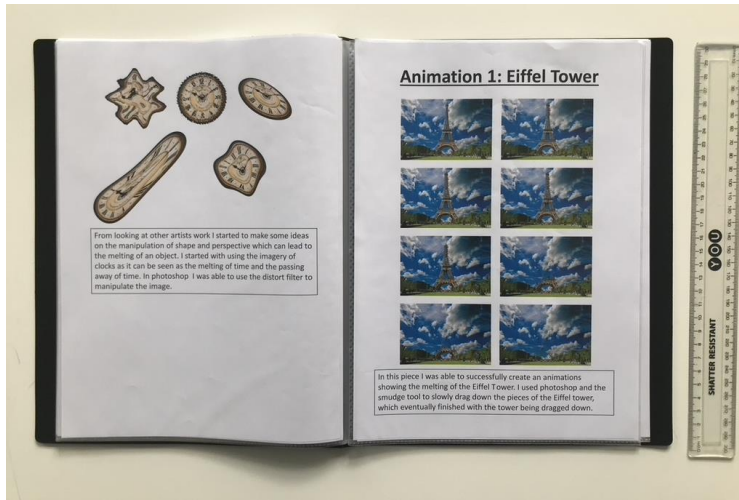


In this painting by Salvador Dali, he has used the idea of time fading away to create a very surrealistic piece of art work. The use of the clocks show how all time must lose meaning and over time objects start to break down and decay. Due to the painting being called 'Persistence of Time' the painting shows how time never dies. Permanence goes with it, ants, a common theme in Dali's work, represent decay, particularly when they attack a gold watch, and they seem grotesquely organic.

By Salvador Dali, made in 1936



The artist Salvador Dali created many surrealist paintings and pieces. The 'Lobster Telephone' was one of his most famous surrealist objects. The juxtaposition of two objects that have little to do with each other creates the surrealistic addition to the art.



Surreal Landscape: 1



Surreal Interior: 1



Extending my work through Rene Magritte

Personal Values, 1952 by Rene Magritte



In this painting Rene Magritte has filled a room with very familiar things which are objects of everyday life, such as the comb, wine glass, a bar of soap and a shaving brush. He has used these objects as they have a 'personal value' to him as reflected in the title. He has done this to communicate to us his objects in life that he keeps close to him. He has used different sizes of each object in order to distort the proportions of the objects. The only types of furniture in the room are the bed and wardrobe, which are both overwhelmed by the bigger objects. This can show how Magritte seems to be criticising society for attaching value to objects that are not so useful, such as the comb and the brush, which appear to hold more value than the bed. The wine glass, representing alcohol shows that people are more inclined to drinking than anything else. However, because it is empty it creates an odd and distorted meaning. He has made the inside and outside inverted, as the walls depict the outside being clouds. The familiar becomes unfamiliar and the normal becomes strange. This painting was made to defy all logic and common sense. The use of being in the clouds creates a mood of a bright summer day which can lead to happiness. From researching Rene Magritte's work, I will start to distort proportion and size in order to create a surreal composition. I will also try to incorporate first hand recording which allow me to make the work more devoted to myself and my 'personal values'.

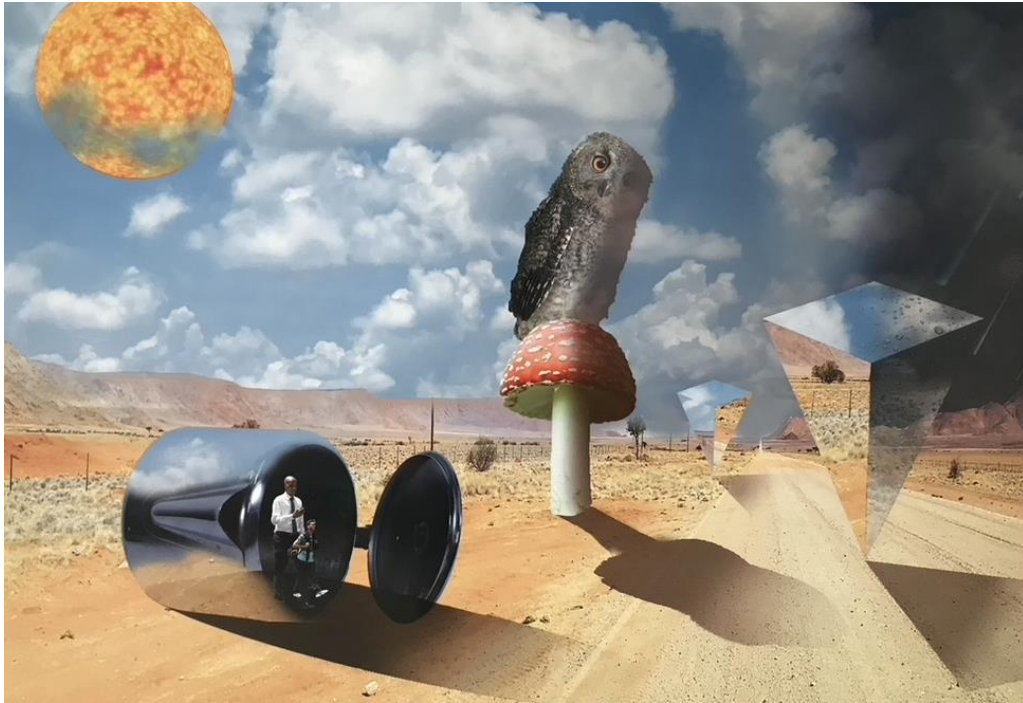


Surreal Landscape: 2



In this piece I tried to create a surreal landscape while in cooperating a panoramic view. I used Adobe Photoshop in which I tried to contrast the theme of night and day in a desert landscape. In this piece I used different types of imagery such as the polar bear which do not live in a desert habitat. Within the landscape I used the orange overlay over the sun to enhance the shine and reflection. There was some positives within the piece such as the contrast of day and night, as well as the imagery of the surreal nature. Moving forward I will use more contrasting imagery, a gradient to show the difference between the day and night. I will also use my previous works such as the reflection of the geometric shape which will be able to move my work further. Also, from looking at the works of Rene Magritte I will try to distort the proportions of objects to create a surreal feel to the work.





Component 2 Three-dimensional Design

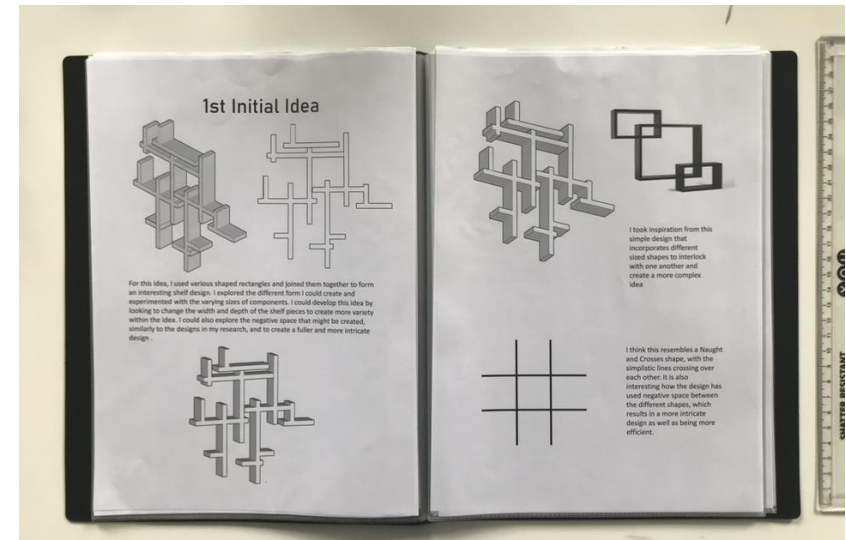
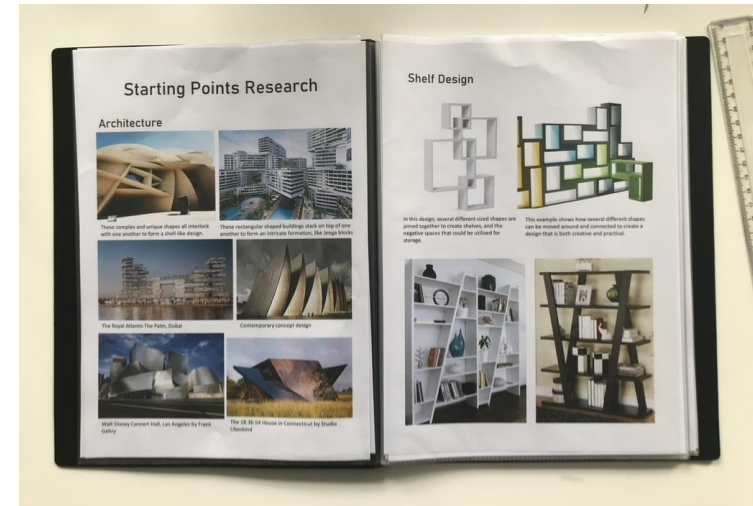
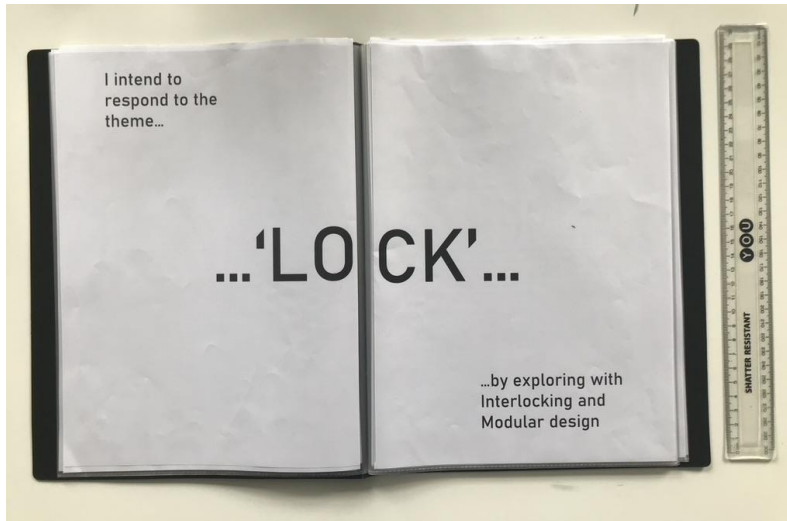
Standard Mark – 48

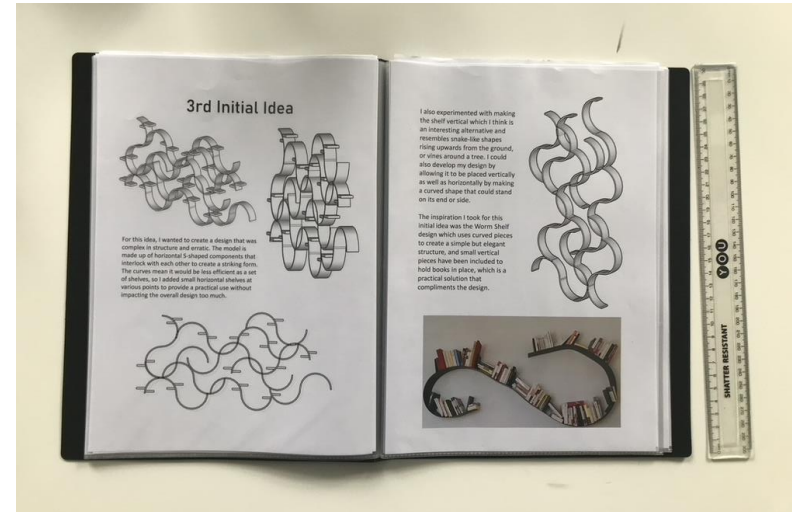
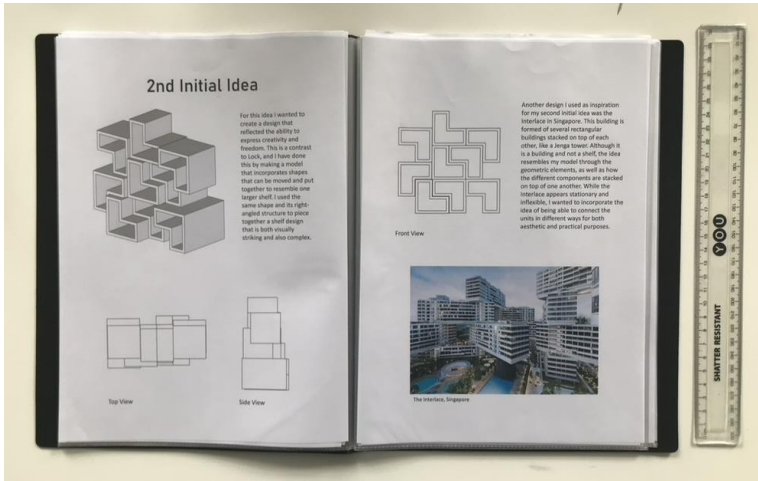
Performance Level 4: Competent and Consistent

	AO1	AO2	AO3	AO4
Mark	11	13	11	13
Performance Level	4	5	4	5
	Mostly competent and consistent ability	Just confident and assured ability	Mostly competent and consistent ability	Just confident and assured ability

Keywords from the taxonomy:

Informed, Purposeful, Secure Engaged, Skilful, Thoughtful, Cohesive





Extending ideas through models

In this design, I wanted to explore several different combinations while still using the theme of 'lock'. I created the same shape multiple times and stacked them on top of each other to form distinctive shelving designs.

For this model I created a more symmetrical composition. I could design the shelf as that each piece could be easily taken apart so that the user could assemble as they wished.

I also experimented with different thicknesses of the pieces, which gives an interesting overlapping look from above, and creates variety. While the pieces look the same when viewed from the front, they are different when viewed from the side or above.



I continue to follow the theme of 'lock' here with the pieces interlocking with each other from the side, some of the arrangements look like they overlap each other, as if they are interlocked. I could further develop this idea by creating a system allowing the pieces to be joined using a slotting system.

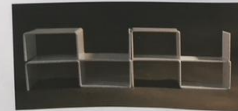
Another way I could develop this idea is to create a more geometric form and by experimenting with different shapes.



Experimenting with form and materials

I have progressed my design with a more geometric appearance, which I think gives more structure and uniformity. I think this model can also work better as a shelf, with horizontal surfaces which will be easier to place items on.

I wanted to vary my experimentation between having a more random and complex look, and one that was both organised and formal. I also want to create an interlocking system, where the pieces can slot into each other, like the Japanese technique of 'tugitai'.



I have further developed my shelving idea by creating an interlocking system. I have done this by cutting slots in the side of the main pieces and using smaller pieces to connect them. This means different compositions are easily created, by simply removing the slotting pieces, and moving the components around.



I think these models have become more organised in structure. However, to develop it further I will explore a more complex interlocking system, using the same shape as the larger components to create uniformity.



Analysing Product Design

This design I am going to use in my imagination to develop my shelf project further, in the Module 77 interlocking shelves, by Charlie Chin. The material used to plywood and the function of this product is shelving, using different interlocking pieces to assemble the shelf itself.

This design differs from other shelves, through the way the units can be assembled. The slotting system allows different pieces to slot together, to extend the whole shelf in any direction. This is different as normally more conventional shelving units would be in a set position, however this means creativity as the user can organise them in a way they want or need.



Example of a conventional shelving unit



The designer uses the formal elements of line, as well as negative space which I will develop using my interlocking pieces. The line is evident in the way the side of the hexagon overlaps with each other. The shape and space are the hexagon themselves, and the hollow design provides space in which the user can place items.



The edge of wooden panels comprising the hexagonal boxes makes a very geometric and linear composition. This linear structure changes in thickness, where the boxes overlap and lock into each other and this adds richness to the pattern and texture when compiling several boxes together and creating larger units.

The product has been made by cleverly designing a simple hexagon piece, with slots on each corner on one side. This means that the individual pieces can slot together, and with several parts, it creates one large shelf product.

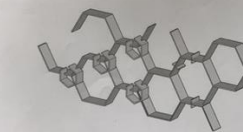
The user can interact with this product by arranging it in any way they wish, even possible as individual pieces, to suit their environment or requirement. I imagine this will have been designed for a younger target audience, because of the contemporary design and exciting design that can be created.

What I especially like about this product is how the individual parts fit together both smoothly and easily, and how it is unmovable that they interlock with one another.

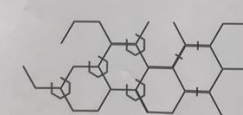


To develop my own product, I am going to redesign my shelves with a more hexagonal design because it creates a more modern and intricate look. I am also thinking about using negative space in my final design, which will give more space to place items. I will carry on developing an interlocking system, after like the one I made previously, or a similar, also hexagonal, shape that connects pieces together with a similar slotting system as the Module 77 shelves.

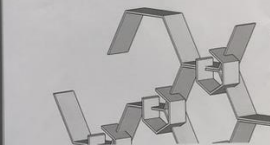
Further Development

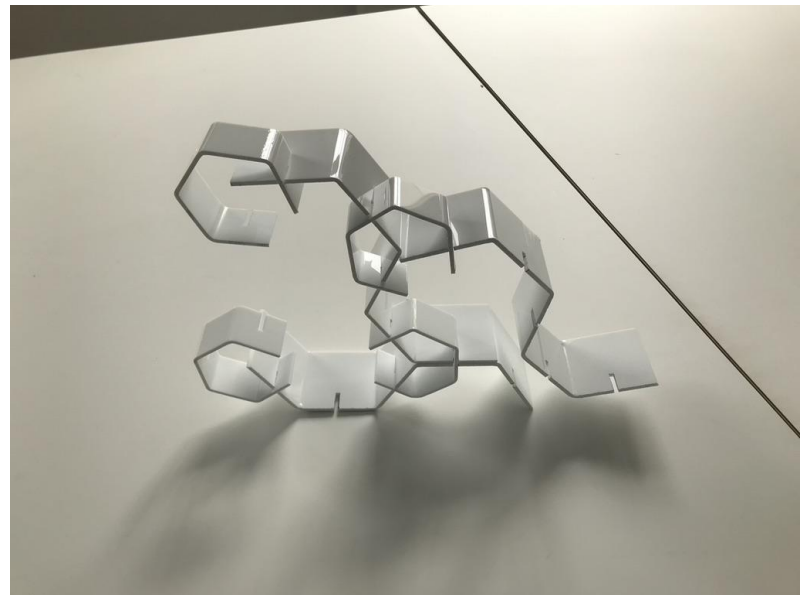
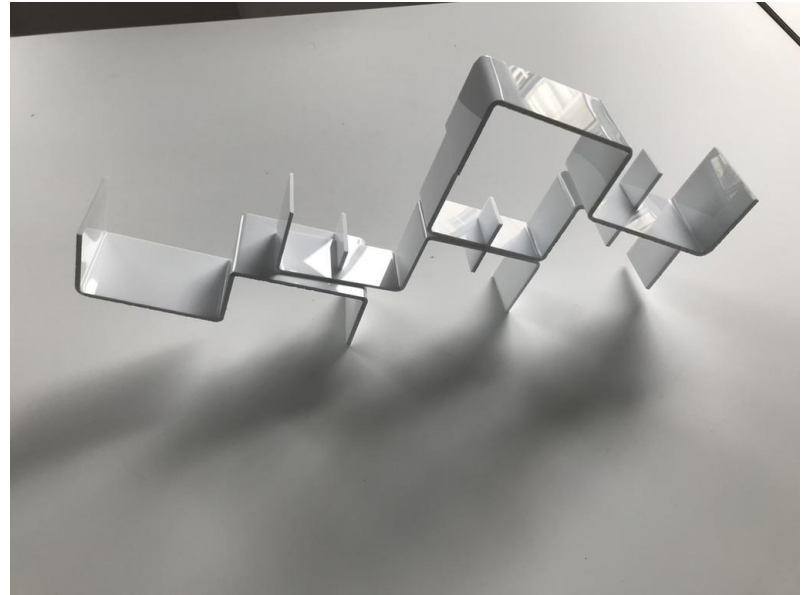


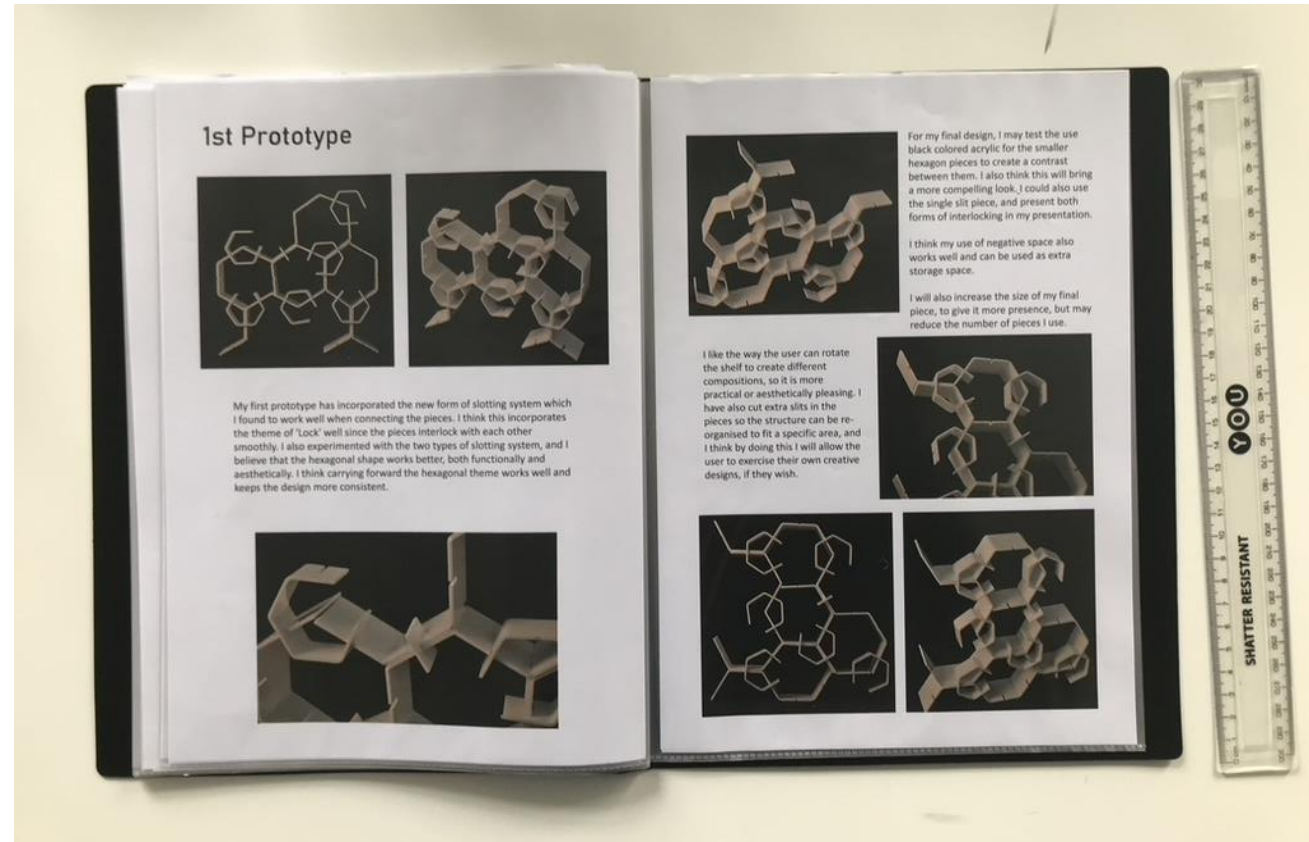
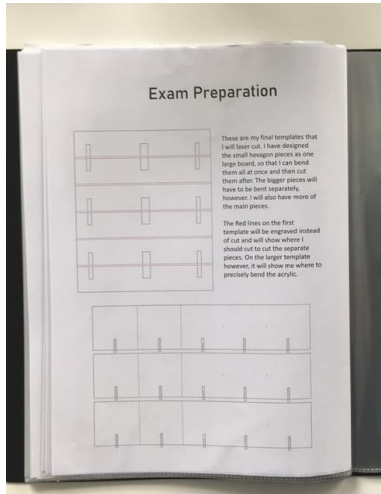
To further develop my project, I decided to explore the hexagonal shape and I believe the result is very effective. I used a single shape, and connected a number of them together, forming a larger hexagon shape. I also appreciate the 'tugitai' parts that are sticking out, which breaks up the shelf, and makes it look incomplete and less structured. In this final development, I have included the single slot pieces to interlock together, however I will only use one type of interlock in my final design as to not over-complicate the structure.



I created this design simply by using the two pieces (above) repeated to create an interesting and complex assortment. The slots in the pieces are used for the smaller hexagons to slide into, connecting the larger components together. I have done this to create negative space in the design, giving more space for the user to place items, and to keep the hexagon theme. I may also experiment with a different color between the main and smaller pieces to create contrast and variety.









Component 2 Fine Art

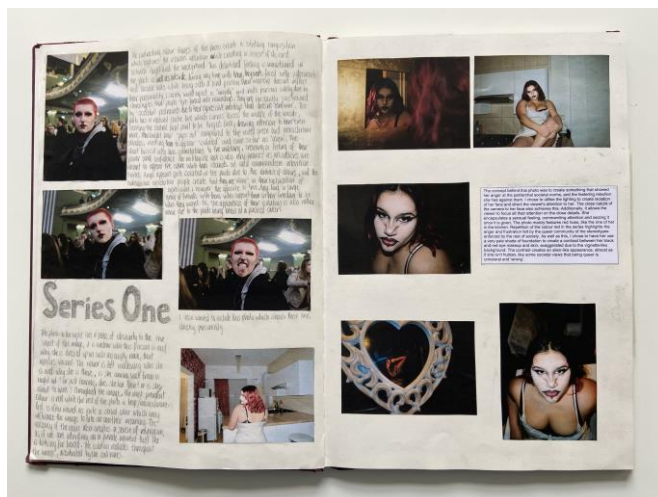
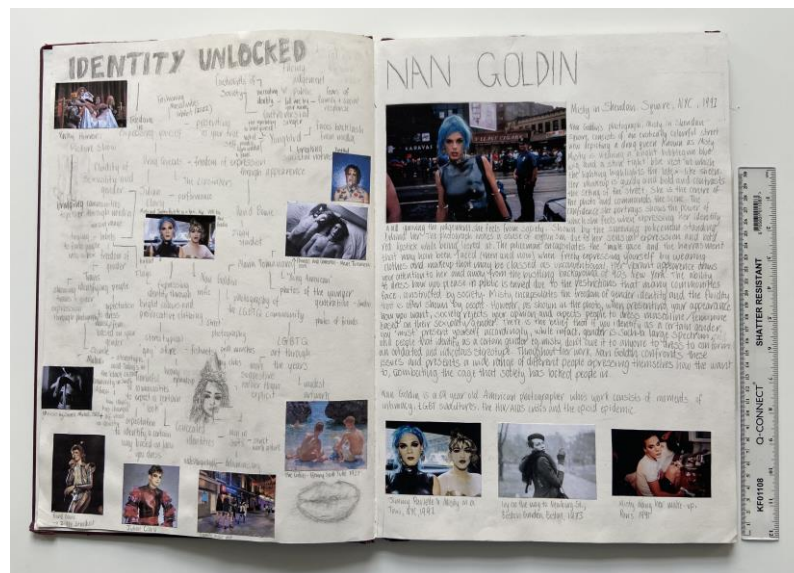
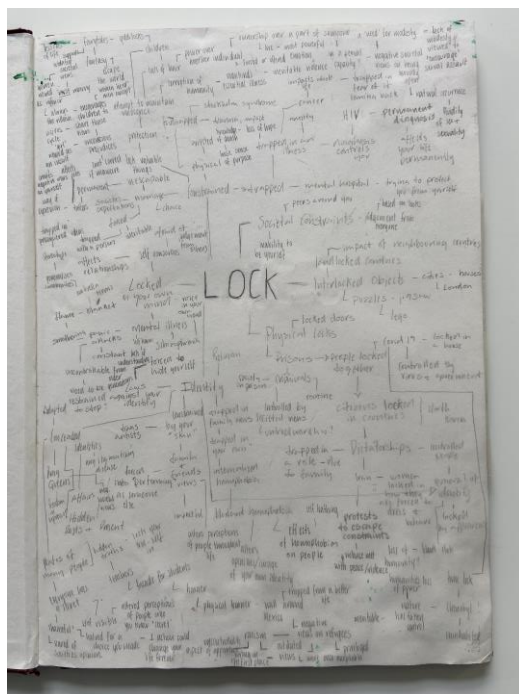
Standard Mark – 58

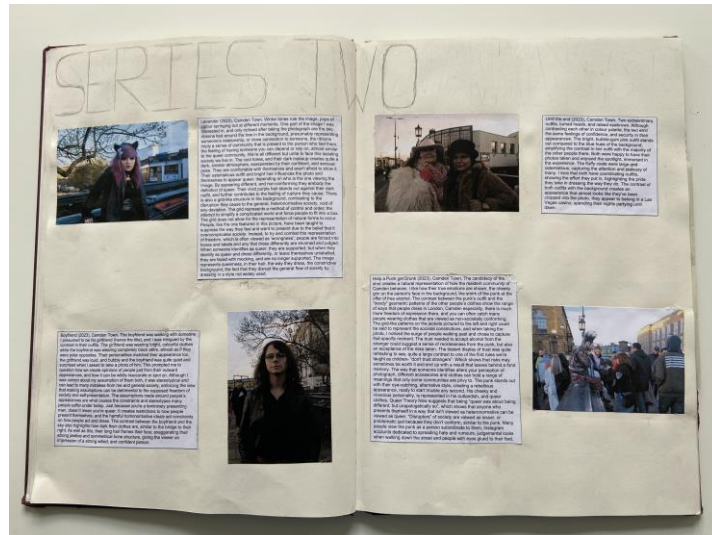
Performance Level 5: Confident and Assured

	AO1	AO2	AO3	AO4
Mark	15	13	15	15
Performance Level	5	5	5	5
	Fully confident and assured ability	Just confident and assured ability	Fully confident and assured ability	Fully confident and assured ability

Keywords from the taxonomy:

Advanced, Convincing, Comprehensive, Focused, Refined, Resolved , Risk-taking







STATEMENT OF INTENT

I intend to create a larger scale oil painting, which incorporates many of the techniques I have used throughout the project, drawing from multiple artists I've used for inspiration, and using some of the photos I have taken in response to my research. I intend to edit these photos, as I have done with previous ones, and use the edited photos to create a painting.

[illegible][illegible]

My final outcome relates to my initial research into the impact of exposure to violence and how it affects the life of a community in negative ways. I was able to find out that through photos taken through a queer lens, it focuses on exposure of how saturated colours influence a photo's meaning. It also shows how the use of saturated, vibrant, and negative physical and social settings, shown in a photo, can divide a colour, and the constructive border that a photo can create. Only while the grid can you find freedom, and there is a large contrast between the dark colours, and the different objects shown. My sustained outcome consists of photos taken from audience members attending a show, and a queer community. The first photo was taken at a concert, The Rocky Horror Picture Show, and has related a lot of following of members from the queer community due to its freedom of expression and gender shown in the movie. The second photo was taken at a queer community event, The Xmas. The movie is a celebration of the queer community. In the heterosexual social system. In my project, it is important to show people's spirit expressing their feelings in a safe queer community. The photos show that people have created of each people would be viewed as queer. Their distinctive appearance or as a consequence of the queer community. The final illustration of my work challenges a viewer's opinion and makes them to question their own of what an image depicts.



Multiple paintings in which I have explored different techniques, either by adding colours or erasing. I have allowed me to question what makes a painting instantly recognisable or even queer. The experimentation has given me the opportunity to improve my painting and my knowledge of the human form. I can now create pieces with much more confidence and on a larger scale than before, which I hope to demonstrate in my sustained outcome.



Through the creation of my sustained outcome, I want to create a piece which represents the topics I've been fixating on and brings together an amalgamation of the techniques I've used to manipulate a piece to influence it to appear queerer or false on a slippery, unrecognizable state. I hope to communicate that abstraction of a piece to a certain point allows a viewer to draw whatever conclusions they wish from it and may remove or add to any queer connotations that a piece may have once had.

TEST PIECE



When painting my last piece, I painted each section separately with intent that what applying a similar color on another part of the painting, the shades were slightly different and to the painting did not look and was divided between the sections, and I had a stiff appearance. In my excitement, I am going to paint the piece (color by color) so that all the layers are distinct throughout the piece and answer that there is a strong sense of unity.

→ Es reicht, statische Felder per φ Wissen zu beschreiben

After some time for my test piece and our solid acrylic colour, I found that using the same shade made harder to apply warm tones to the base as it was a cool shade, so I have decided to use different colours of acrylic paint on the base of my final outcome to create a smoother and more consistent painting.





Component 2 Textile Design

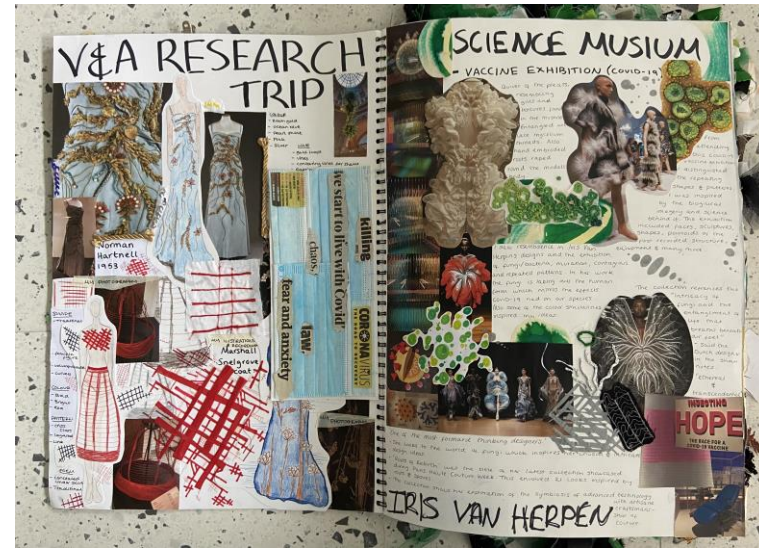
Standard Mark – 59

Performance Level 5: Confident and Assured

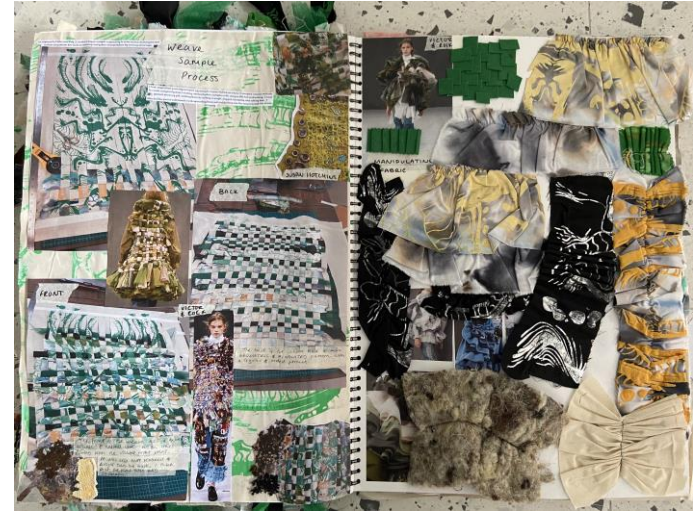
	AO1	AO2	AO3	AO4
Mark	15	15	15	14
Performance Level	5	5	5	5
	Fully confident and assured ability	Fully confident and assured ability	Fully confident and assured ability	Mostly confident and assured ability

Keywords from the taxonomy:

Advanced, Convincing, Comprehensive, Focused, Refined, Perceptive, Risk-taking













Component 2 Photography

Standard Mark – 64

Performance Level 6: Exceptional

	AO1	AO2	AO3	AO4
Mark	16	16	16	16
Performance Level	6	6	6	6
	Just exceptional performance	Just exceptional performance	Just exceptional performance	Just exceptional performance

Keywords from the taxonomy:
Accomplished, Insightful

Editing Process



1. Firstly I chose my image and unlocked the layer in order to adjust it, I then put my image into black and white. I then played around with the levels in order to darken some of the shadows in the image.



2. I then used the spot healing brush tool to remove the scratches and smudges that were on the mirror in order to have a clearer reflection and all round image.



3. Once I used the spot healing brush tool it left some smudges on parts of my image so I went over it with the blur tool to make this marks less visible.



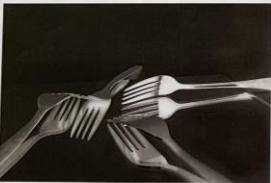
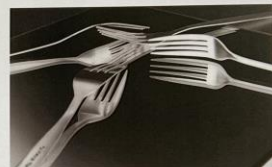
4. Lastly I adjusted the brightness and contrast in order to make my image look darker and accentuate on the black and white parts of my image. It also brought out some of the shadows in my image which was intended.

Edited Outcomes

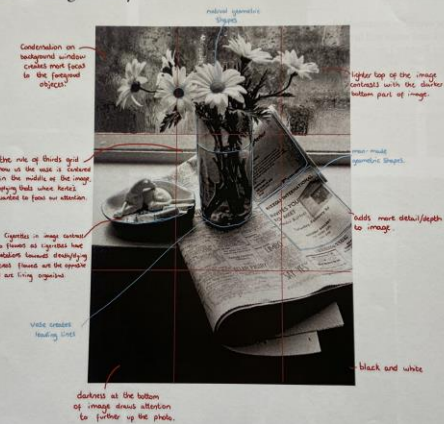


Experimental Outcomes

For my experimental outcomes I decided to invert my images and adjust the colour levels in order to exaggerate the dark tones and bring out the silver shades in the images. I also used the spot healing brush tool to create a visually smoother image.



André Kertész- Image Analysis



André Kertész- Shoot Plan

For this shoot I intend to use everyday household objects in order to create a black and white still life image. When researching André Kertész I noticed he was very precise when placing his images and angling his camera. I will take this into consideration when shooting these images. I noticed in a lot of Kertész's still life images he uses flowers. I like the idea of using flowers in still life images so I will definitely try to create still life images with flowers.



When editing my images I will erase any spots and marks in order to have a clean sharp image. I will again obviously edit them into black and white as in almost every single one of André Kertész images they are in black and white. I will use a hand-held camera to shoot my still life images as André Kertész frequently used a hand-held camera when shooting his images.



Contact Sheet



I took this image on a higher side angle in order to create perspective and focus on parts of the objects in more focus.



This was a successful image as the reflection is clear and well focused meaning we get both layers of the image.



I like this image as all the props are well reflected in the image. I especially like the mask as it adds to the shiny one.



Enlargements

I like how the yellow tones on the flowers compliments the yellow tone from the telephone.



The rule of thirds grid shows the bottom half of the flowers are centred alongside the top half of the telephone.



Builds geometric shapes within the image due to the spots on the dice.



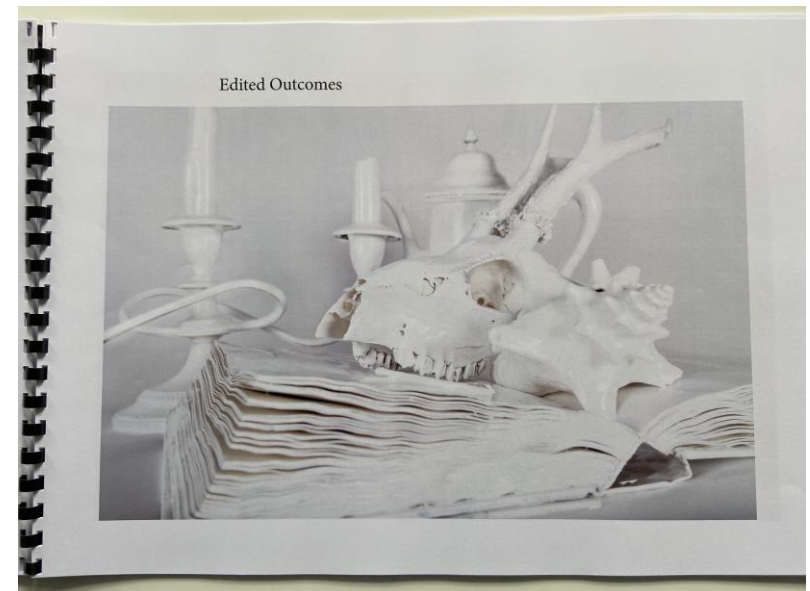
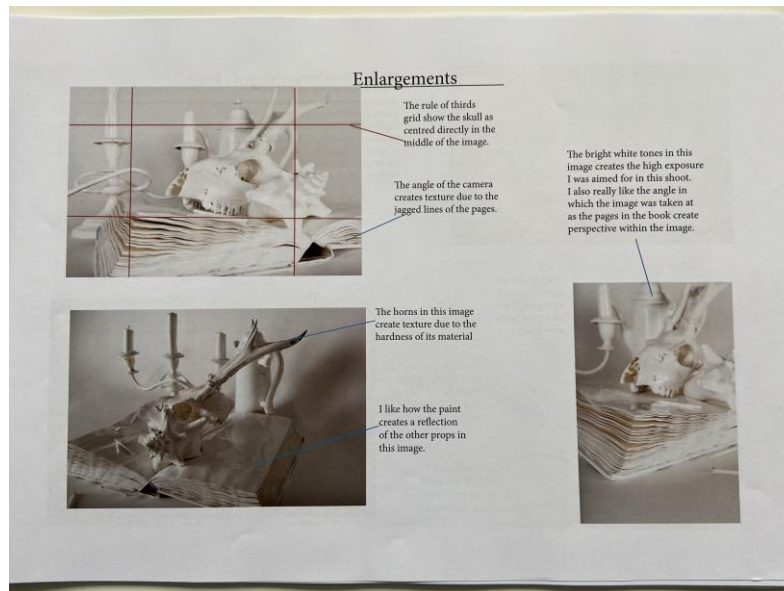
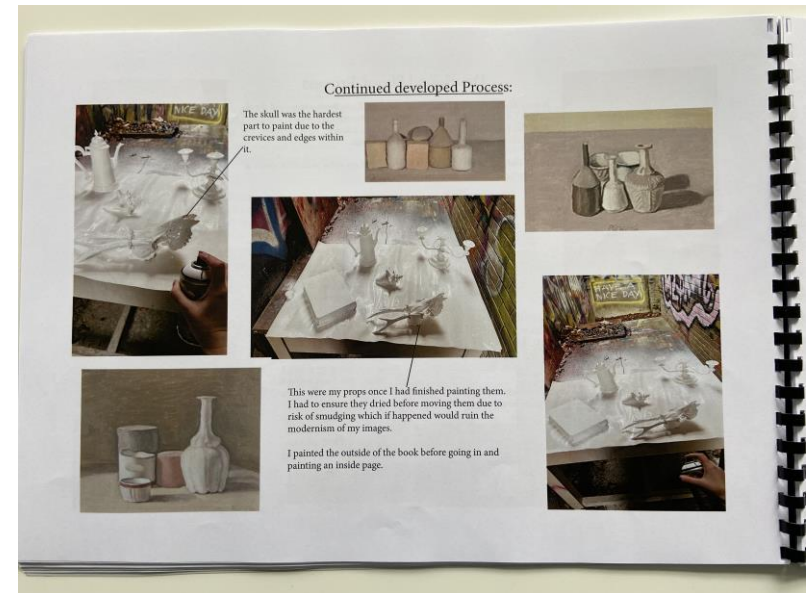
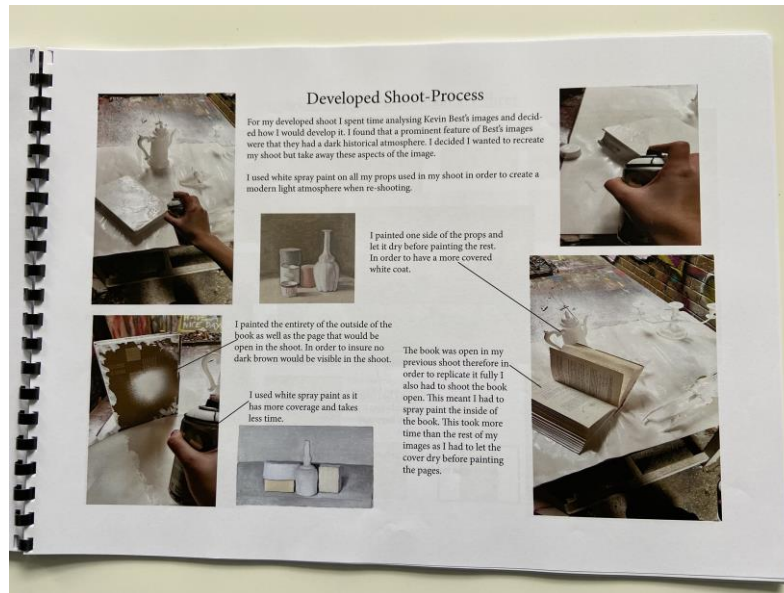
I chose this image as an enlargement because I love how the flowers are only visible in the reflection.

I chose this image as an enlargement because I felt that once editing I would be able to create a bright image with a white bright background. I wanted to use this image.

Edited Outcomes









Boo Ritson

Boo Ritson is a British photographer born in 1969 who is based in Chesham. Ritson was born in Surrey, UK. Ritson trained as a sculpture after receiving a BA from Buckinghamshire Chilterns University College and a MA from the Royal College of Art. Ritson trained as a sculptor which could have inspired her use of varied materials in her art. Boo Ritson uses paint to create bizarre portraits of people and objects. The use of her bright colours and paint creates texture, depth and saturation to all of her images. I aim to replicate her bizarre mix of bright and neutral colours. Boo Ritson literally paints her subjects as American stereotypes coating them in a thick lacquer of glossy paint and takes photographs before the wet emulsion dries. I found this concept fascinating and liked her out of place paint. The creative photos her style creates is something I also aimed to create. Her images create thought and raise questions which is something I aimed to do for one of my shoots.



Shoot Process

I picked out a large tub of white paint in order to use for both my model and shirt. It was important that I used the same paint for both my model and shirt otherwise two different shades of white would effect my outcome and would be very difficult when editing.



I then put the shirt onto my model with an apron underneath ensuring she didn't get paint on her clothes. I then used the same paint I painted my shirt with and put my models hands into the paint. I wanted my models hands to be white as well in order to accentuate the coke can. Not long after putting my models hands into the paint I did the shoot. This meant that some of the paint from my models hands ran down onto the coca cola can, this created a wet effect to my image. I liked how they turned out.



Firstly, I used an old shirt and painted it white making sure to completely the sleeves as I wanted them to be completely white in the images. Painting the arms was the hardest part of this process.



This was the shirt once I had finished painting it. I had to let it dry for a few hours before I put it on my model. But I was happy with how the paint came out.



Enlargements



I liked this image however, I didn't like the yellow tones that I saw coming through. This was common theme for a lot of my images meaning I would have to adjust the colour levels in these images.

I liked how in this image you can see the paint smudging onto the coke can. It created a perception of the coke being permanently held by a statue rather than by a model.

When editing I would remove the dark shadow from the image.



As you can see from the rule of thirds grid the coke can is centred directly within the image.

The paint on the hands further add to the modern/futuristic atmosphere.



This was one of my favourite images as the thick paint on the hands creates texture and the paint running down the can symbolises the removal of colour from objects in which should be filled with colour. I wanted to experiment with a deeper meaning and hoped this images would be able to project those deep ideas I had went creating this shoot.

Edited Outcomes



Consolidation/Evaluation

Below is a list of all the photographers/artists I have explored:

1. Albert Renger-Patzsch
2. André Kertész
3. Kevin Best
4. Giorgio Morandi
5. Boø Ritsen



Kevin Best and Giorgio Morandi-Double Bubble Outcome:

For my double bubble outcome I combined the work of photographer Kevin Best and artist Giorgio Morandi. I chose these two artists to combine as both of their work contrasts greatly to one another. Morandi's work is very modern using light neutral tones whereas Best's work is more historical featuring dark tones and shadows. I used the same props I had previously used in my Shoot for Kevin Best but painted each of them individually white. I then shot these images against a white background whilst positioning them exactly the same way which I did for Kevin Best. This created a modern futuristic take on my previously historical Shoot.



My Most Successful Outcome:

I feel as though my most successful outcomes were those of Boø Ritsen. I felt as though my final outcomes were exactly as I wanted. Images that show great contrast between colour and lack of colour. I feel as though I was very successful in doing so. I like how in some of the images the white paint from the models hand is running down the coke. Creates a sense of mess in a seemingly very clean image.



FINAL SHOOT PROCESS



1. I used Red paint and rollers to roll paint in squares onto a plain white sheet of fabric. I wanted to create the effect of a picnic blanket. I continued this pattern until I got to half of the material where I then stopped in order to create the half white and half picnic effect.

2. I found an old shirt and decided to recreate the shirt I did for my previous Boø Ritsen shoot. However for this shoot I was experimenting between white and colour therefore I only painted half of the shirt in white. Using the same paint as before.



3. I then bought a collection of mini food and snacks that are often eaten at picnics, I then decided to paint half of them white and then leave the rest in colour. I then decided to paint some of the half in colour and half not in order to further exaggerate the theme between colour and lack of colour.



4. I then put the shirt I used for my Boø Ritsen shoot on one of my models. And for my other model I made her wear the half painted shirt I made. I made the model in white sit on the white side of the picnic and the model in half colour and white sat in between the line of colour and white.



ENLARGEMENTS



The drying/peeling paint creates texture within the image. As does the creases within the bread stick.

The visible half white half in colour can provoke thought as to what the image means and also creates huge contrast.



Yellow on apple compliments the other yellow colours/tones in the image.

The rule of thirds grid shows that most of the brightly coloured objects are centred within the image. In this case the white arm and hand acts as leading lines towards this centre.

The deep red from the blanket creates a harsh contrast between the white painted objects and the white half of the blanket.

Geometric Shapes within the image.

As seen above blue and orange are both complementary colours therefore the effect of having them both so close to one another accentuates the bright theme I was aiming for.









Component 2 Art, Craft and Design

Standard Mark – 68

Performance Level 6: Exceptional

	AO1	AO2	AO3	AO4
Mark	17	17	17	17
Performance Level	6	6	6	6
	Mostly exceptional ability	Mostly exceptional ability	Mostly exceptional ability	Mostly exceptional ability

Keywords from the taxonomy:

Accomplished, Inspired, Intuitive, Insightful, Powerful, Extraordinary, Outstanding

IADO 02
LOCK

Jessica Trem

1981

Grew up
in a Swiss
Village near
Zurich

Born in
Perth, Australia

Age 18

Moved to
Melbourne

2010

1 of the 3 finalists in the '2010
Projection in arts category for
best emerging photographers
in Australia

November 2011

Won Gold 1st Sob

Show in Sydney at
Nick Gallery

Gold
Won at Paris 2011

Prix de la Photographie
in the Portrait
Section

Jess Trem's chooses
with her

- Apassion for art
and photography
- Love for theatre,
romanticism and
nature

Her work often uses
common techniques and
features:

- She prefers an organic,
spontaneous, naturally
lit approach to create
emotional authenticity
over literal accuracy
- She often uses herself
or close friends as
models to create a
more personal message.

"Intimate with
a slight tension
between stillness
and something
well
underneath"

Her style
of photography
feels particularly
intimate, subtle
and honest. She
frequently alludes
to nature in both her
landscapes and portraits

To create a sense of
emotional authenticity
she often includes subjects
and themes she is
familiar with,
often alluding
to motherhood.

"The truth
is that
motherhood
can powerfully
change someone.
Different things matter
more or less than
before."



TATE

To help guide me
on my artist studies, I visited
Britain with my peers to learn about
its work there...

"I write about the things I
can't paint and paint the
things I can't write about."

This painting is by British
painter and writer, Lynette
Raddon-Brown, who is
known for her paintings
of illusive, often
subjected to the
the-
Lynette sources each
imaginary figure from
a combination of old photography
and images purely from
her memory. Her
distinctive use of mark-
making and texture
creates a magic,
dreamlike quality to her
work, as though
looking at a memory.
Each title she uses is
poetic and metaphorical
and is viewed as an
addition to each work,
rather than a description.



Elephant - Lynette Raddon-Brown

BRITAIN



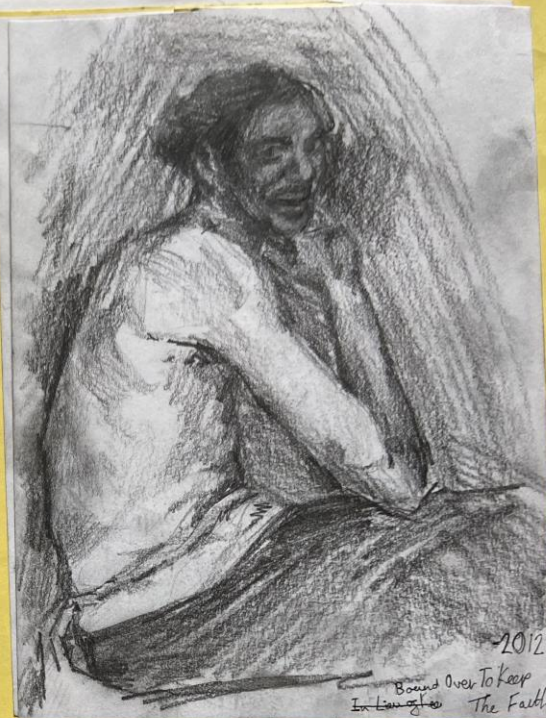
...famous painting.
...tion, Lily, Lily,
...key John Singer
...gent is celebrated
...its expert use of
...position and color
...ate a scene of
...tugal, childhood
...ence.

...composition is
...d, the two subjects
...almost mirroring
...other, creating a
...of unique beauty
...conquility.

...ivalent use of
...contrasting with
...work of green foliage
...covers partly and

...he was inspired by
...Joseph Mazzinghi
...The Wealth, which asks
...the question: "Have
...my From pass this
...answers..."

John Everett Millais, 'Ophelia' is one of the most famous paintings of a scene from Shakespeare's play, 'Hamlet'. The model, nineteen year-old Elizabeth Siddall is often associated with Ophelia's character as, in order to paint her, Millais posed her in a bath heated by oil lamps. At one point during painting, the oil lamps went out without Millais noticing or Elizabeth complaining. As a result, Elizabeth was temporarily sick with pneumonia. ~~As a result~~ Fortunately, she eventually recovered. I've decided to centre my artist's study on this painting due to its cultural significance and artistic skill.



I was fascinated by Lynette Yiadom-Boakye's use of textured and expressive brushstrokes to imbue her paintings with a dreamlike quality. Each of her imaginary figures are painted with bold shape language in relaxed poses, often evoking images of household scenes. To add to their distinct relatability each painting is on an illusive, blurred and non-descript background and lacks any properties to relate it to a specific decade or time, so that they appear to exist outside of any exact place or time, allowing them to each have a uniquely poignant and individual emotional effect on each viewer. Yiadom-Boakye's use of tonal contrast to bring attention or illusive focus to each figure increases their eye-catching, thought-provoking nature.

Pre-Raphaelite Brotherhood [PRB]

Although Millais' work moved, eventually past this movement, I will be focusing heavily on it as it when most of his most works were produced

First exhibited with Pizarro and the Inca of Peru

1840
→ Began studies at Royal Academy of Arts
Then youngest student - 11 year old

1838
→ First work
→ at

Member of the PRB, associated with the leading of the Royal RAJ and the work at the time that had later Renaissance and the expression of the book from eastern

van Eyck
echt Diener
e. t. c.



John Everett Millais

Began moving toward PRB style

1855-1864

→ Made illustrations for many publications

1861
→ Came back London, became popular for painting scenes of women and children as subjects

Early 1870s
→ Started building practice as a professional

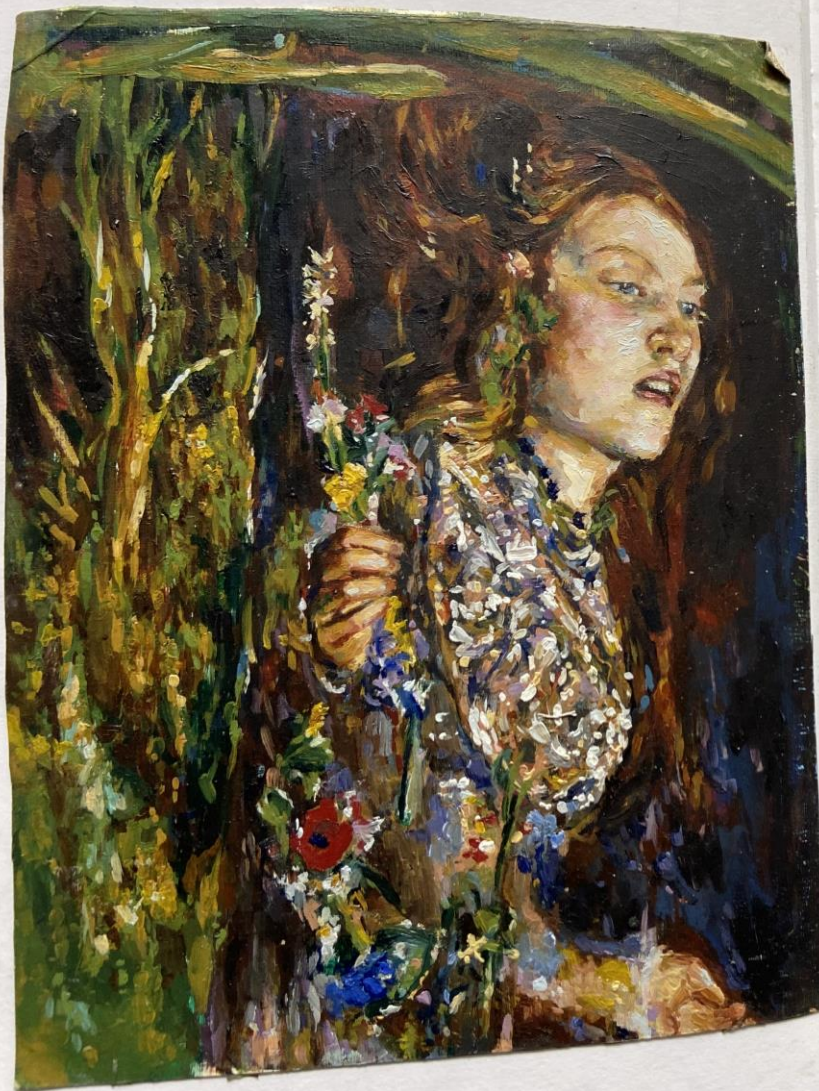
1863

→ Became an official member of the Royal Academy

→ at the time

→ 1865



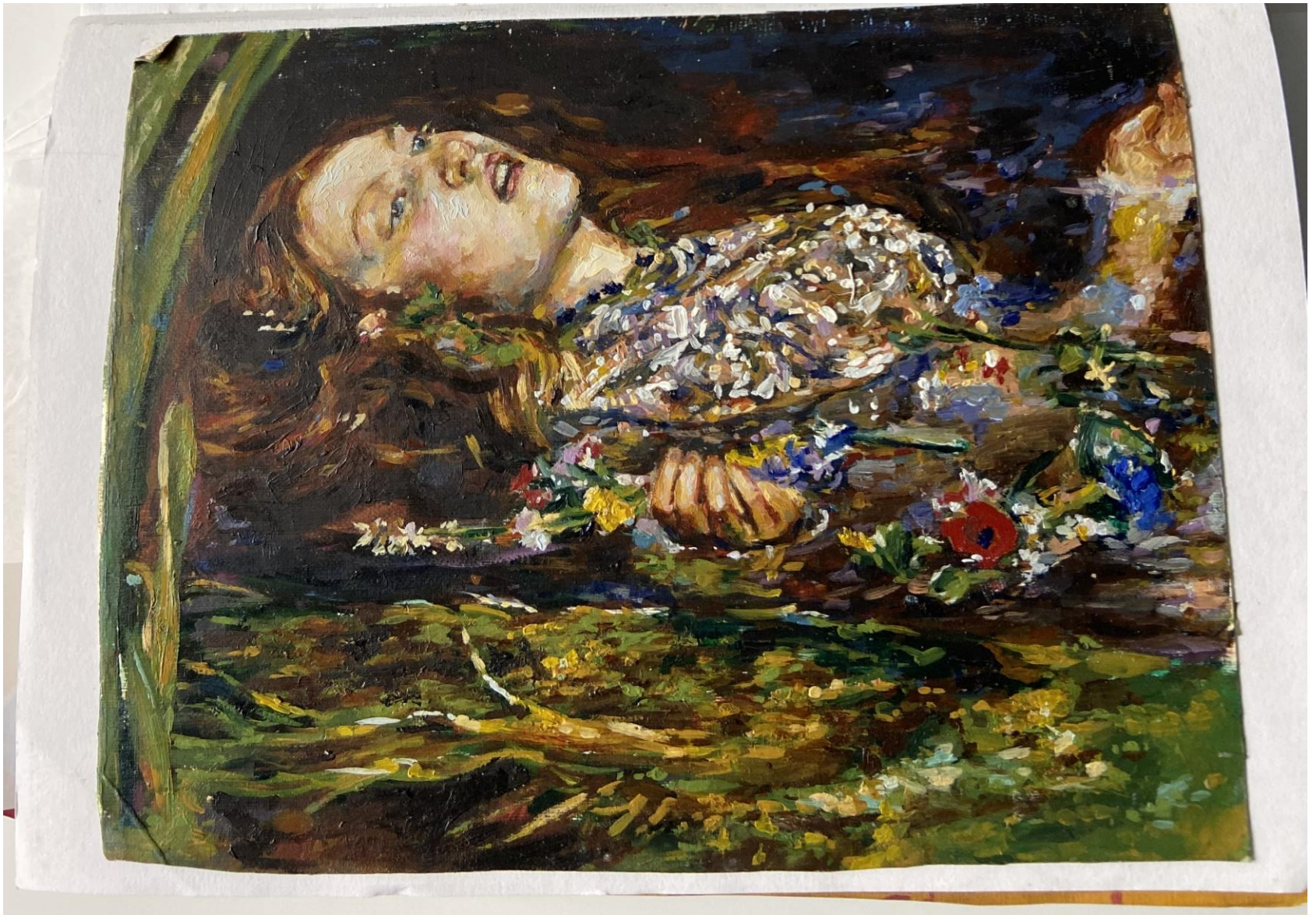


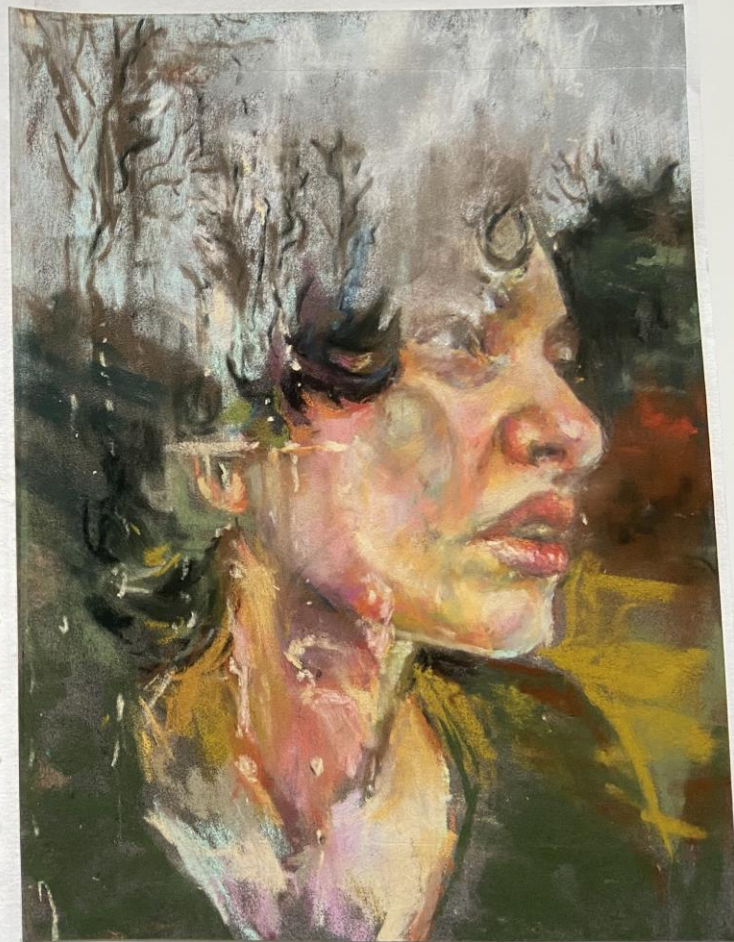
Millais' prevalent use of symbolism is prevalent within the plants depicted in this piece. The willow tree above was often a symbol of forsaken love, the red poppies on the bank a symbol of pain and death, and the blue pansies a symbol of mourning.

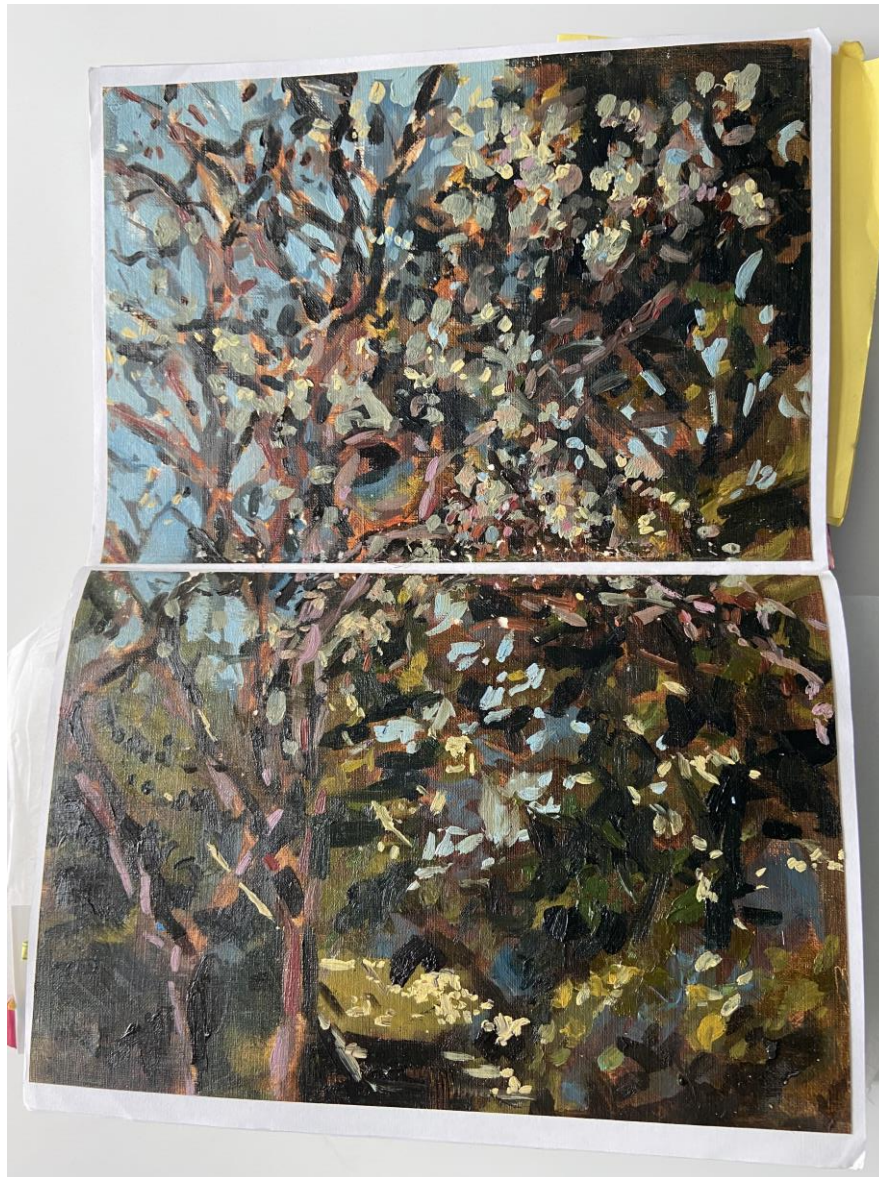
Additionally, Millais' depictions of pansies and chains of violets often represent love in vain and faithfulness, chastity and death of the young.

The poppies, despite having no meaning during Shakespeare's *Twelfth Night*, were at the time of Millais' *Ophelia*, were associated with opium and, therefore, death.

I am particularly pleased with the result of my study. However, due to lack of time, I was unable to capture the level of detail that Millais put into his painting. I was inspired by Millais' use of preparatory studies created in the open air and heavy symbolism which I will try to carry forward into this project.







Danny Saville is a phenomenally successful British artist, whose work is mostly characterised by her realistic, emotional and unidealised depiction of the female form, especially her large scale depictions of the human race.

Human race is so acute and is so small in recognition.

>>> Her depiction of abstract large placenta to a tangible portrait.



Many of her work kind of shock attention, with nudity and graphic imagery combined with a deep understanding of colour and texture. She is a stroke of a brush, sometimes a spray gun.

>>> As the viewer's gaze is further, however, there is a poignant and complex matter in Saville's subject.

>>> Saville's other core, intense relevant socio-political topics including gender binary, classism, sexism and body image.

1970-7th May
born in Cambridge contemporary artists.

1972
First took interest in art at 8 years old.

Her mother cleared out a room, closet for her studio.

Her father, Paul Saville, who was an art historian and a member of the British Arts at Cambridge, helped her by taking her on trips to religious museums and over Holland and Italy.

1978-1980
Studied at the University of Cambridge.

1980-1982
Studied at the University of Cambridge.

1982-1984
Studied at the University of Cambridge.

1984-1986
Studied at the University of Cambridge.

1986-1988
Studied at the University of Cambridge.

1988-1990
Studied at the University of Cambridge.

1990-1992
Studied at the University of Cambridge.

1992-1994
Studied at the University of Cambridge.

1994-1996
Studied at the University of Cambridge.

1996-1998
Studied at the University of Cambridge.

1998-2000
Studied at the University of Cambridge.

2000-2002
Studied at the University of Cambridge.

2002-2004
Studied at the University of Cambridge.

2004-2006
Studied at the University of Cambridge.

2006-2008
Studied at the University of Cambridge.

2008-2010
Studied at the University of Cambridge.

2010-2012
Studied at the University of Cambridge.

2012-2014
Studied at the University of Cambridge.

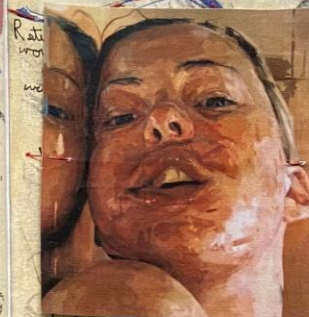
2014-2016
Studied at the University of Cambridge.

2016-2018
Studied at the University of Cambridge.

2018-2020
Studied at the University of Cambridge.

2020-2022
Studied at the University of Cambridge.

2022-2024
Studied at the University of Cambridge.



Assigned to the Slade School of Fine Art, 2000.

JENNY



view of work

Saville's style comprises as a distinct striking combination of Abstract Expressionism, movement, such as Cubism, and photographic representation.

Saville's depiction of flesh was complex and detailed, often with a high level of anatomical accuracy.



Shelley's portrait (2000)

2015
Her latest exhibition 'Elpis' at the University of Oxford to create a series of portraits of women, often with a high level of anatomical accuracy.

2018
Elpis exhibition at the Gagosian Gallery.

2020
Elpis exhibition at the Gagosian Gallery.

2022
Elpis exhibition at the Gagosian Gallery.

2024
Elpis exhibition at the Gagosian Gallery.

2020-2022
Elpis exhibition at the Gagosian Gallery.

2022-2024
Elpis exhibition at the Gagosian Gallery.

2024-2026
Elpis exhibition at the Gagosian Gallery.

2026-2028
Elpis exhibition at the Gagosian Gallery.

2028-2030
Elpis exhibition at the Gagosian Gallery.

2030-2032
Elpis exhibition at the Gagosian Gallery.

2032-2034
Elpis exhibition at the Gagosian Gallery.

2034-2036
Elpis exhibition at the Gagosian Gallery.

2036-2038
Elpis exhibition at the Gagosian Gallery.

2038-2040
Elpis exhibition at the Gagosian Gallery.

...the story of Pandora's box and its
 melancholic and beautiful
 moments associated with
 the world.

Only Elpis Hope was
 left within her
 unbroken glass house.

she remained under the
 lid of the box and did
 not

fly away. Of course she
 would. Pandora
 replaced the

lid of the box with the
 will of negotiating

I am the Cloudgatherer

Myster

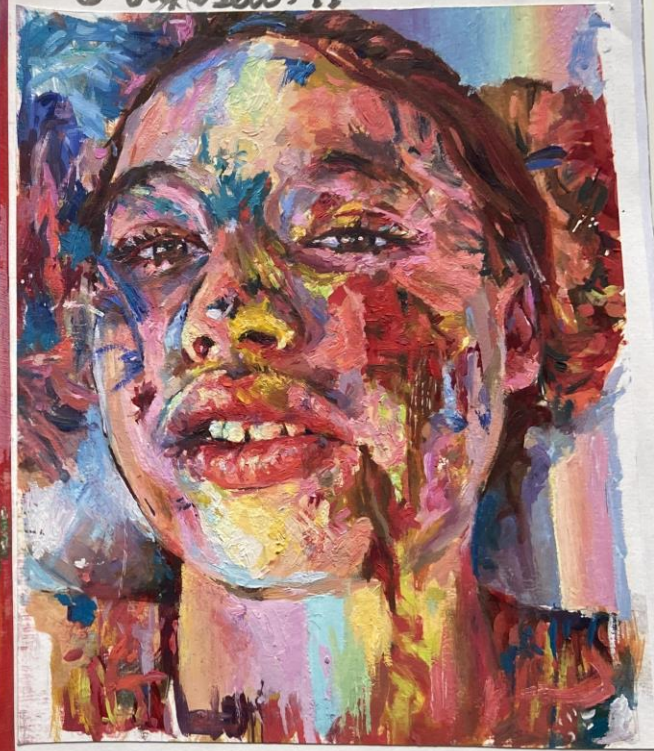
Contrasting wonderfully with some of her earlier work
 which often drew from art history and ancient inspiration.
 In the exhibition Saville attempts to communicate the complex
 dichotomous experiences of living in the modern time. Her use
 of complex, layered portraits begin to articulate to
 universal, deep emotions woked at a time where computers
 and technology dominate our world.

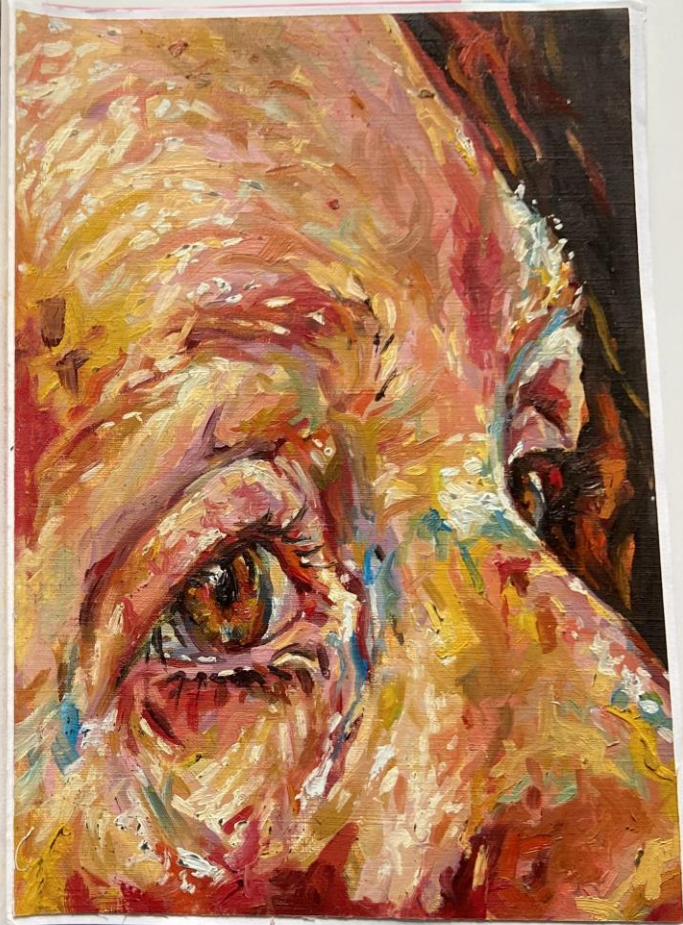
Unlike her earlier work Saville's series 'Elpis' makes use of
 incredibly saturated, bright colours. For example when
 comparing the image to right of one of her older work
 'Rosetta II', to my slide on the left it becomes apparent that
 in contrast to her use of cooler, duller, low energy
 colours in 'Rosetta II', 'Odysseus II' uses a much warmer
 range of saturated hues and some pastel colours. While
 Saville's 'Odysseus II' has a notably less haunting affect -
 the characteristic uneasy, uncomfortable feeling evoked by her
 work remains with the almost overwhelming brightness of

some of the other Elpis
 our scheme can be seen in place
 beneath its surface

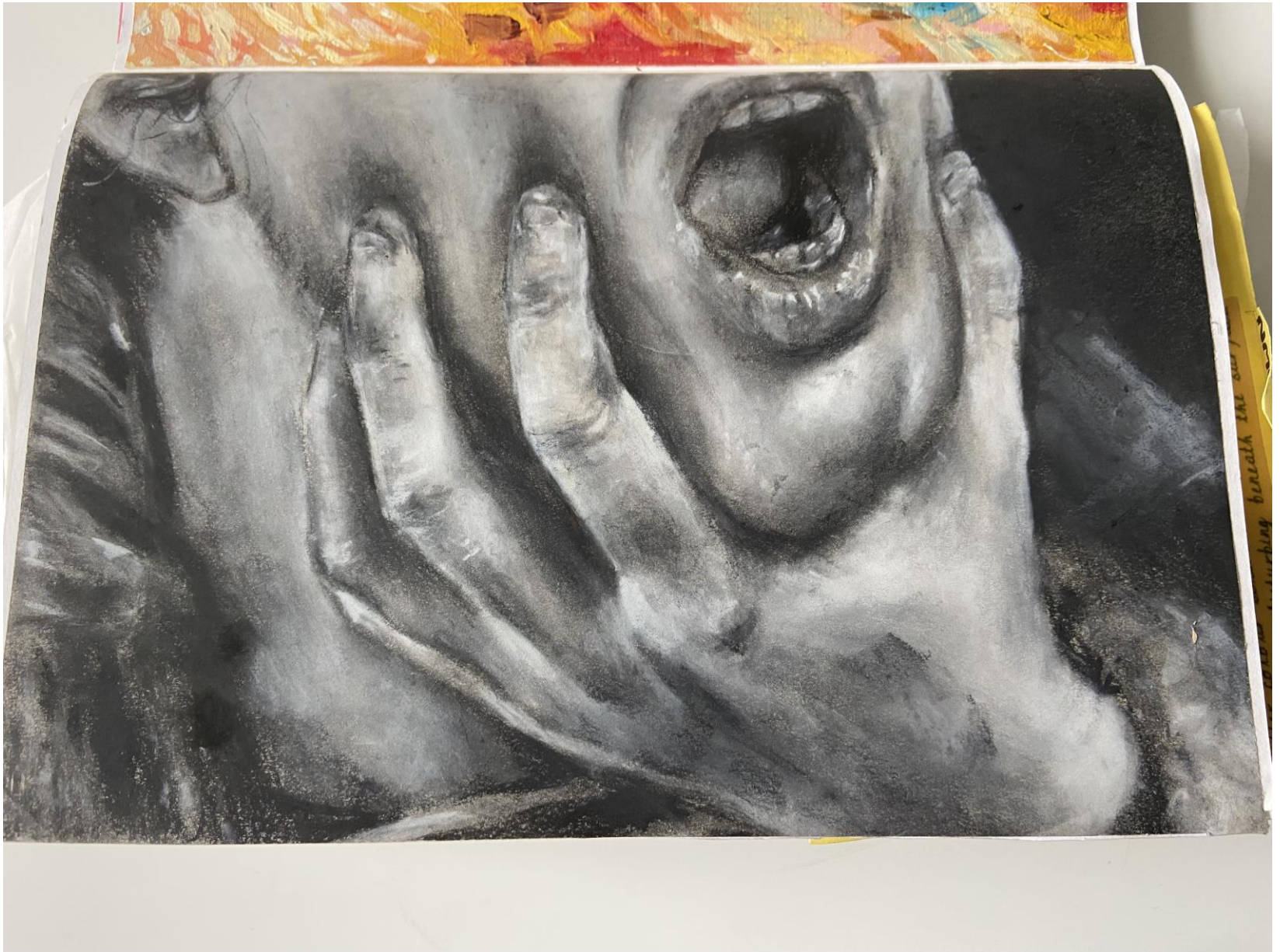


Odysseus II





In some of the
duller colour scheme can be seen in
nothing disturbing beneath the surface



- Slightly difficult to decode expression
 - creates sense of unease, disconcerting ✓
 - less powerful in conveying expression X

- Looking down implies a position of power over threat
 - confuses meaning X
- Composition is less pleasing X



- Looking upwards
 - sense of disempowerment, fear ✓
 - combined with expression being too subtle, looks too admiring, hopeful X
- Lack of connection bet hands and where I'm looking
- Distortion of mouth
 - disconcerting, disturbing ✓
 - distorts expression X
- Aligns well with golden ratio



- Hand position
 - could come from me, X confusing
 - gripping → clear sense of being attacked ✓
- Powerful expression
 - impactful, gratified ✓
 - Too angry, less fearful X
- Head is too off-centre X
- Less contrast, light is too flattening X

- Expressing is more fearful ✓
- Hands covering head to too lost
 - creates clear connection, impactful ✓
 - more contrast to add impact ✓
- Head is centred ✓
- Aligns well with golden ratio







Component 2 Fine Art

Standard Mark – 70

Performance Level 6: Exceptional

	AO1	AO2	AO3	AO4
Mark	18	18	18	16
Performance Level	6	6	6	6
	Fully exceptional ability	Fully exceptional ability	Fully exceptional ability	Just exceptional ability

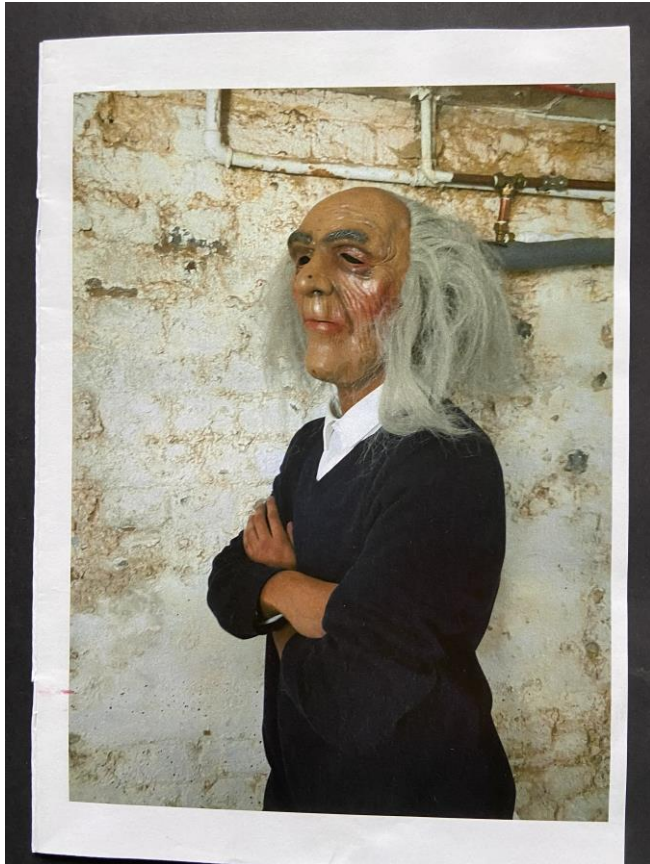
Keywords from the taxonomy:

Accomplished, Inspired, Intuitive, Insightful, Powerful, Extraordinary, Unexpected, Outstanding



Ralph Eugene Meatyard









FRANCIS BACON



Bacon

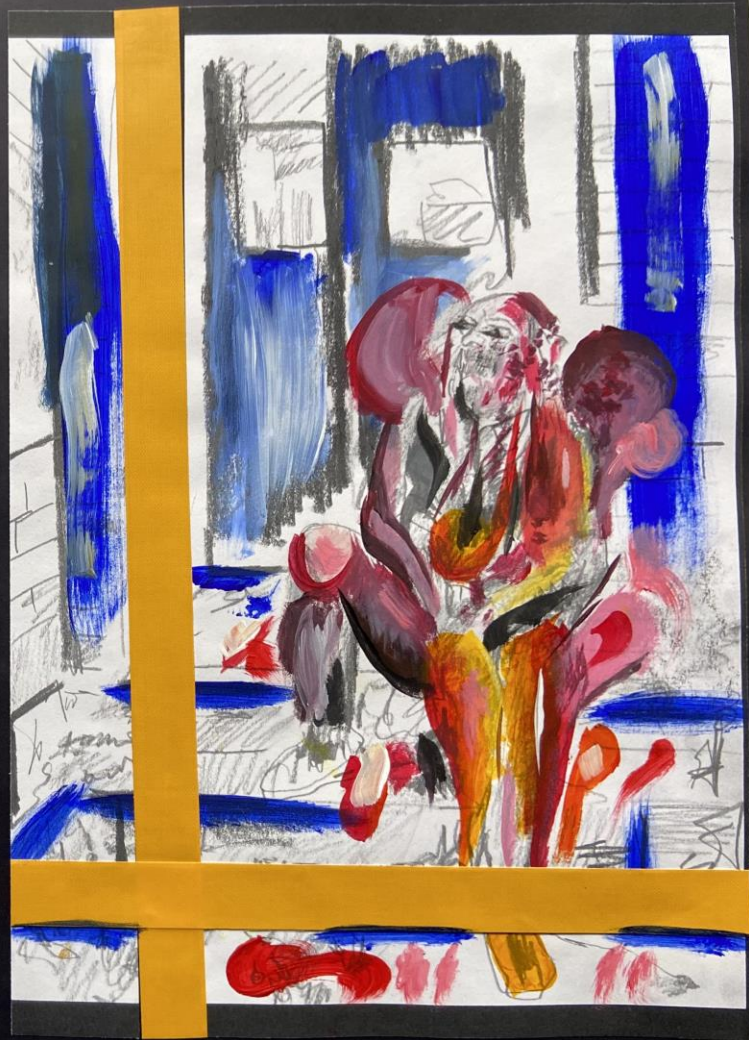
Bacon (and his troubled past that I felt I could see in his paintings) were the main inspiration in this project. I took a painting that particular caught me and made a charcoal drawing of it. This helped me decipher the forms and marks he created. Later I used oil pastels and a wash, and this helped direct my project as I ended up using these methods throughout. The forms and figures that emerged were ominous and it encapsulated the emotion I hoped to convey in the project. It also gave me a deeper grasp of Bacon and his method and so I could understand what would be guiding my project and exploration.

The Lock

The lock for me was the cage that held this unknown person that portrayed a common emotion that referred to casual and yet important usage of a Lock in concealing something important.



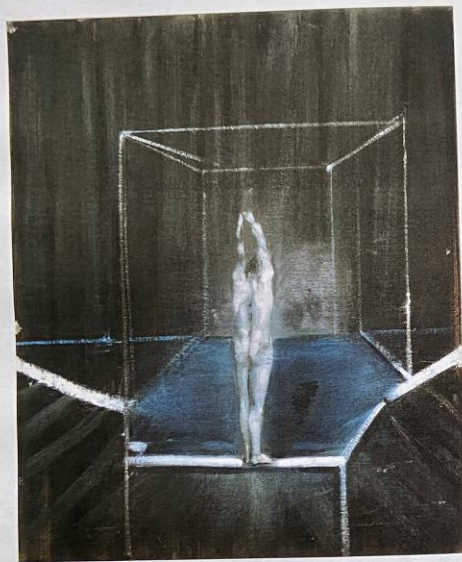
BACON





BACON





BACON



The Cage

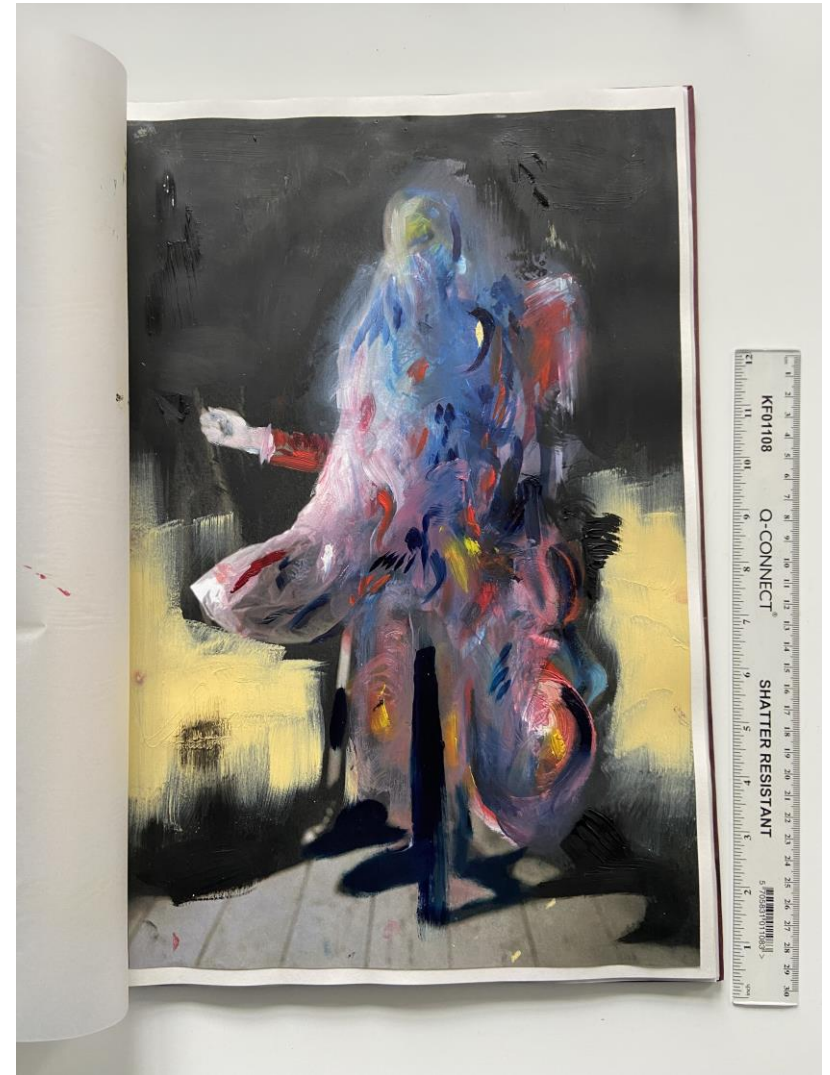
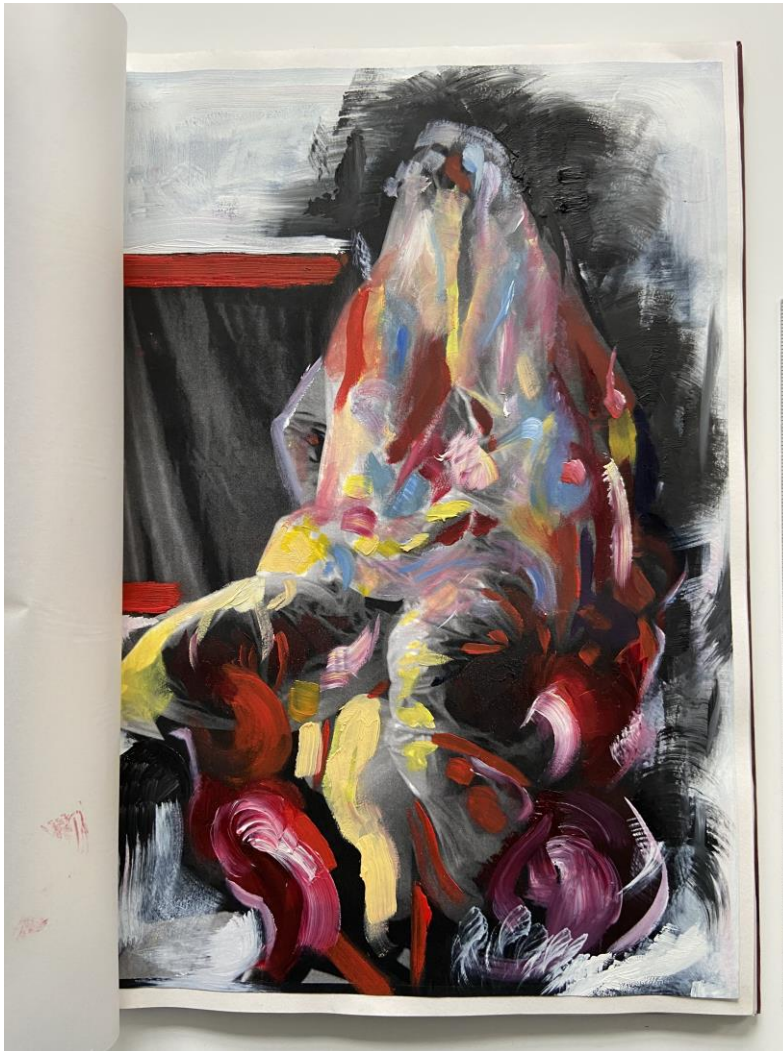
Inspired by Bacon and Ralph Eugene Meatyard I took several self-portraits in the depths of the school basement to capture the derelict atmosphere in Meatyard's photos that I would hope to translate into the mental cage that allured me to Bacon. I used a mask to imitate the otherworldly movement captured in Bacon's works, and blurs to incite layers into these geometric structures I placed myself in. I incorporated sharp walls and corners, tiles and railing to address this need for a geometric place to house the fluid figure. I then made a drawing to simplify the figure and shadows and to begin to place it behind the foreboding doors that were most prominent to me when I reviewed the images. The drawing was the soil from which invention grew. The drawing had sporadic movements but also a geometric space. I began adding and inventing in this space and developing the figure behind it. I used white and black chalk to pronounce the shapes in the figure adding abstract marks and looseness to the figure. This developed further into washes and oil pastel but remained faithful to the underlying shapes I had identified.

This image conjured ideas of heaven or exclusion with the heavy and dramatic door in the background and so it became a spearhead in my development. I took the drawing and inverted it into black and white further darkening the stare of the character. I took reds and bloodied the background. For the figure I embellished it with lighter colours to contrast it in the dark environment. Ambiguous shapes consumed the figure, but

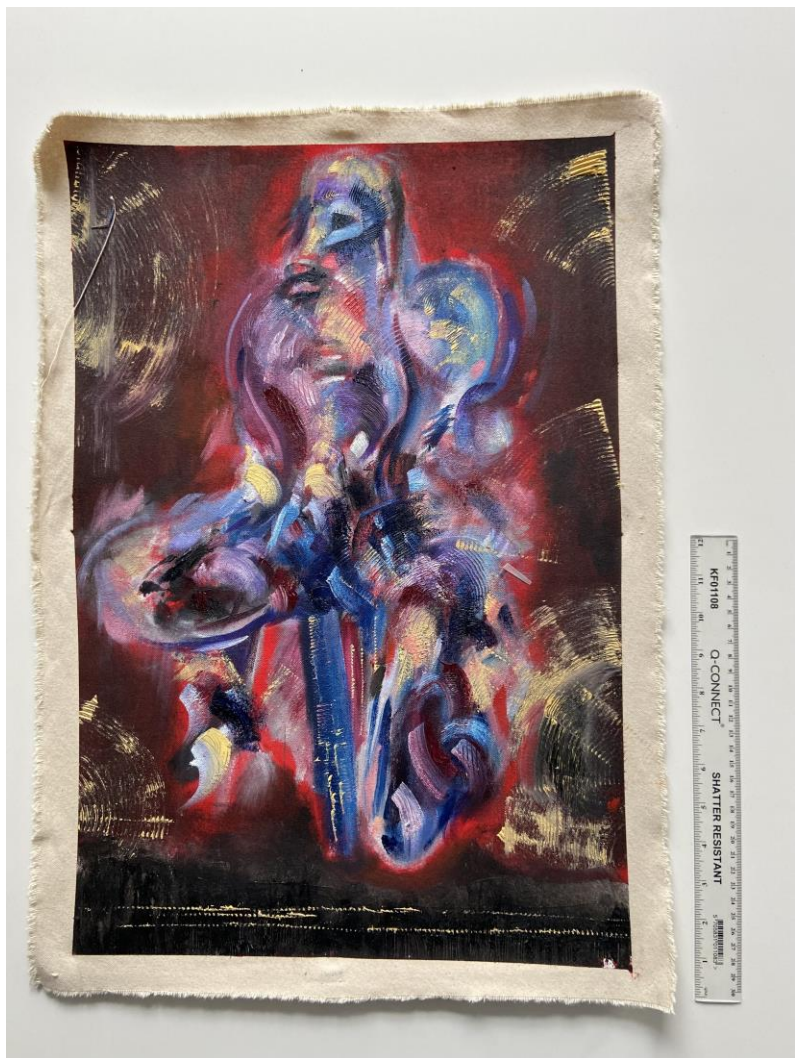


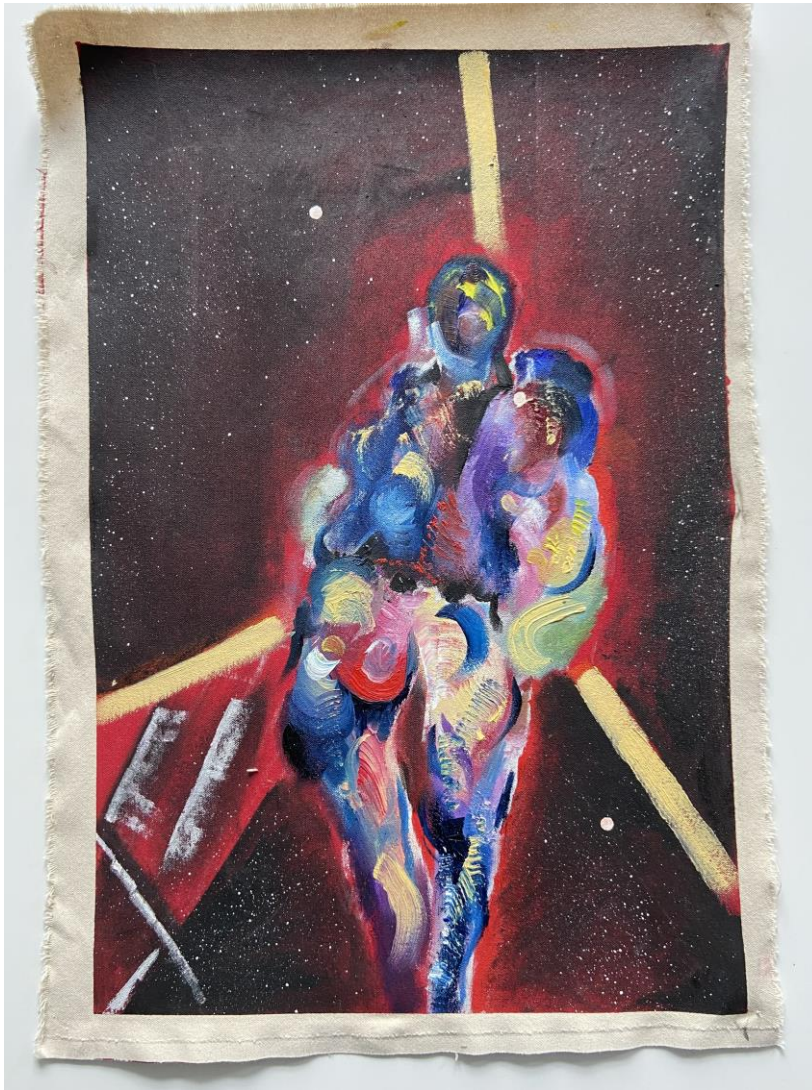




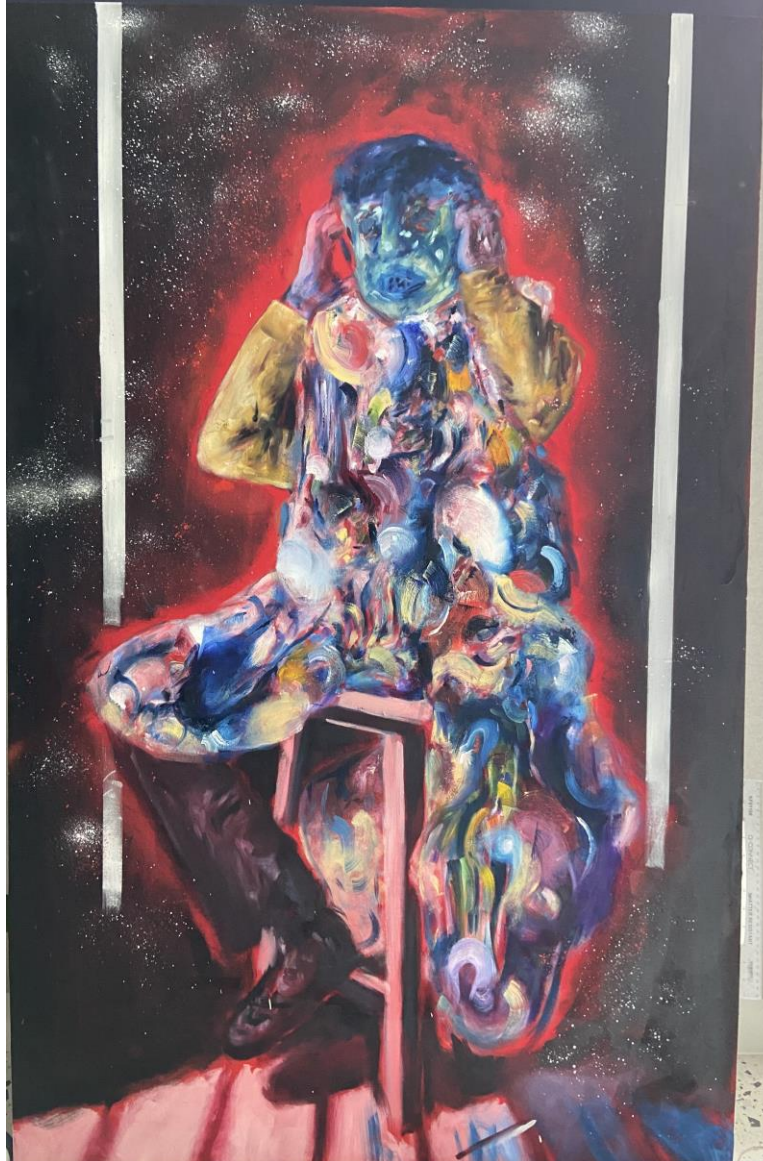








2m





Pearson