

Component 1 Art, Craft & Design

Standard Mark – 44

Performance Level 4: Competent and Consistent

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

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

Moderator commentary

This Art, Craft and Design Component 1 submission consists of two A3 sketchbooks, two A2 sheets of preparatory studies, one shadow box and three A3 painted 'postcard' outcomes. Images of the work selected here reflect the characteristics of work at mostly evident of Performance Level 4, Competent and Consistent ability, giving a total mark of 44/72. The strength of the submission lies within Assessment Objective 1, Develop.

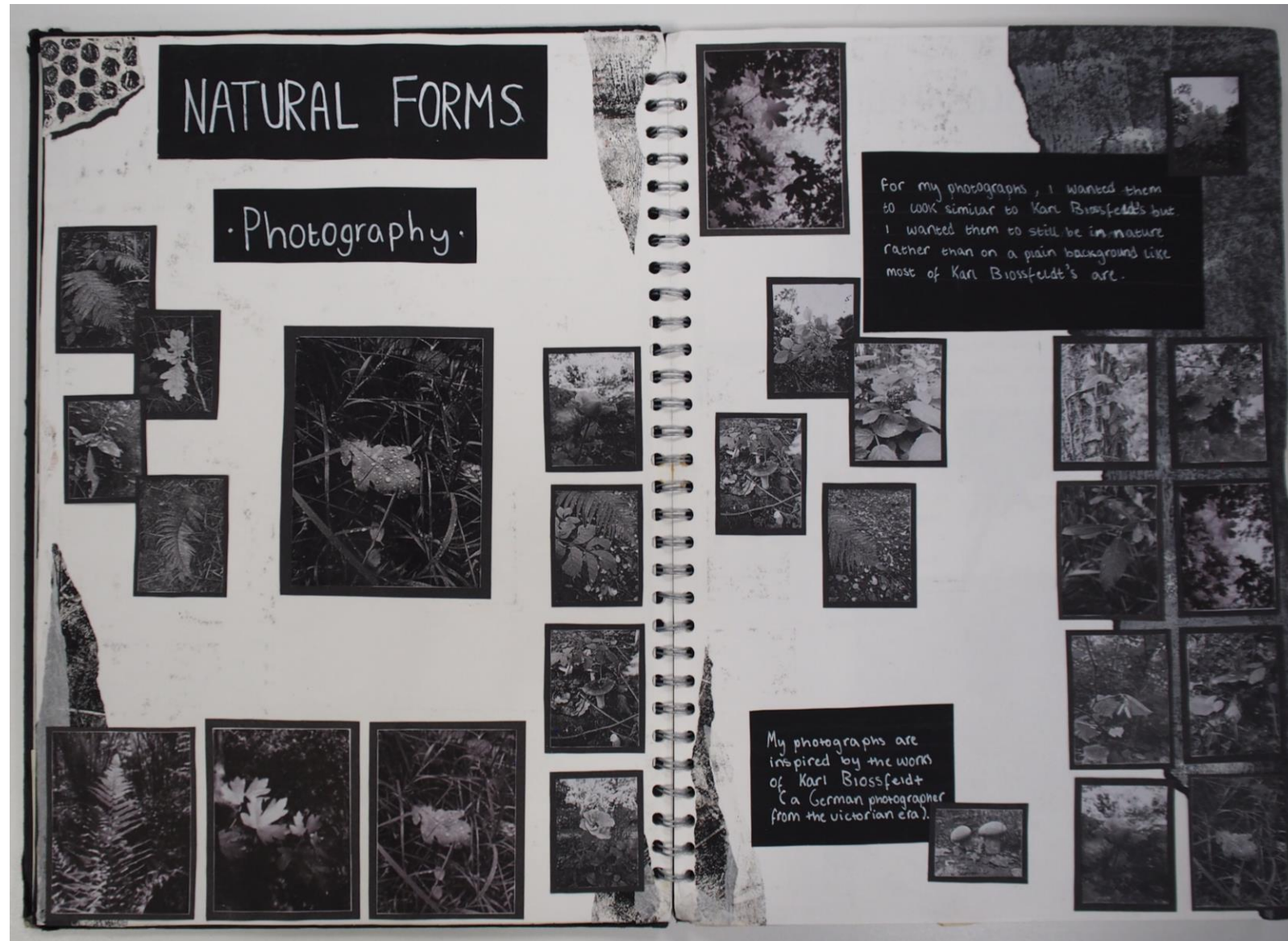
The submission consists of responses to two thematic projects, 'Collections' and 'Transformations', allowing the candidate to develop skills, techniques, and independent creative ideas. In the 'Collections' theme, the candidate produces a series of photographs of natural forms and observational pencil and ink drawings of sunflower heads, seed heads, and flowers, inspired by the work of Karl Blossfeldt. Using their own photographs for the sub-theme 'Autumnal Collections', the candidate creates stamp prints and watercolour paintings of leaves.

Inspired by Lisa Milroy's shoe paintings and Joseph Cornell's 'shadow boxes', the candidate creates skilful observational drawings and paintings of shoes and inanimate objects. Annotations are descriptive and purposeful, demonstrating an understanding of context. In response to Cornell's work, the candidate writes: "I took my own photos of objects inspired by those in Cornell's shadow boxes, focusing on 'found' items to imitate his style." These investigations lead to the first outcome: a mixed-media shadow box, featuring drawings and clay models of natural forms.

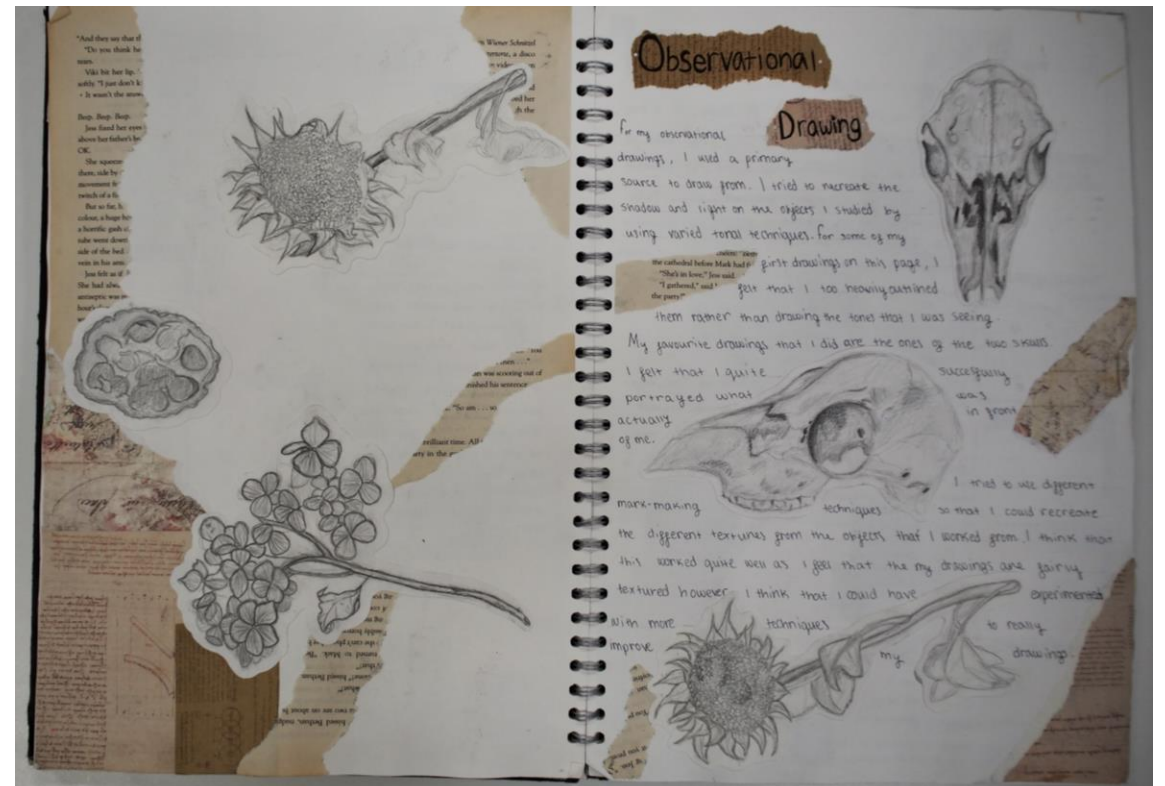
After visiting the Booth Museum of Natural History, the candidate is inspired to explore the theme of 'Transformations' and the transition from life to death, drawing influence from the works of Lisa Ivory, Henry Moore, Peter Randall-Page, and the Vanitas genre. This leads to a photoshoot of sombre, monochromatic compositions, followed by an exploration of Duncan Cameron's postcard illustrations, which blend layered text and imagery.

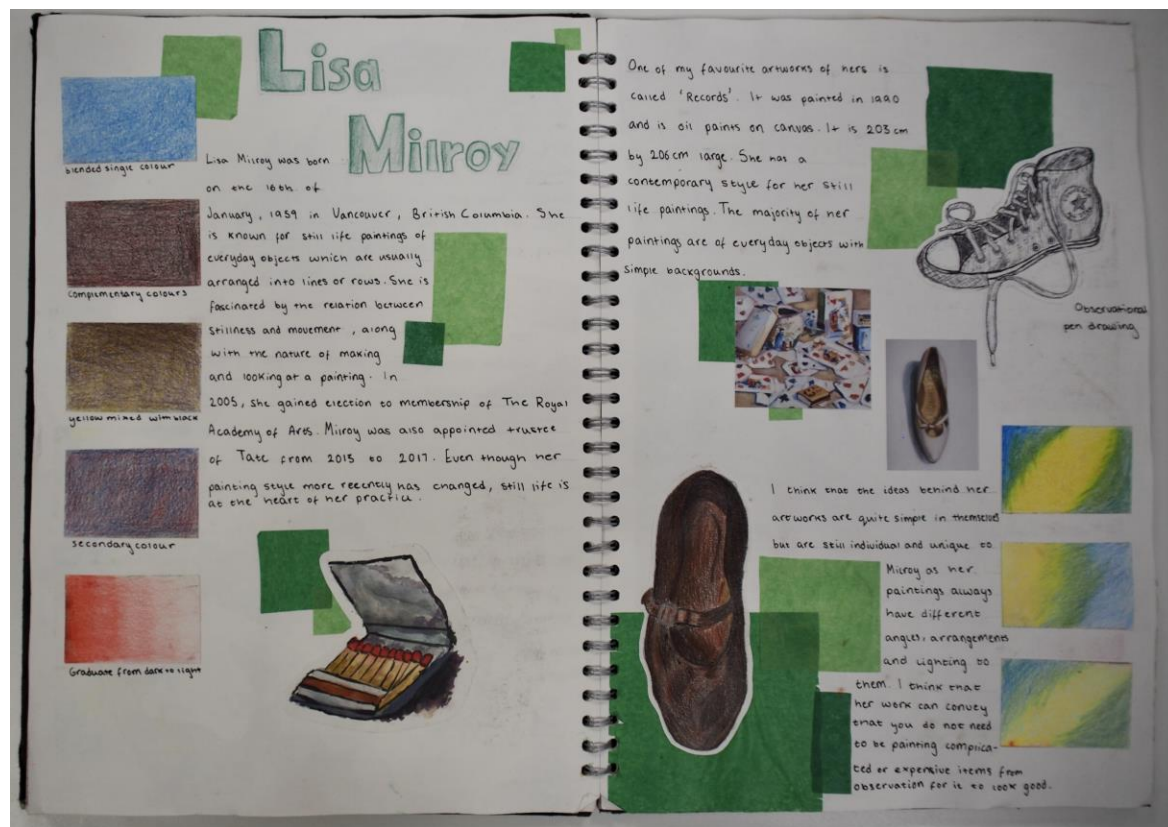
The final outcomes are three mixed-media postcards (A3 size), combining drawings, paintings, and collage in response to the theme of 'Transformations', informed by the candidate's artist investigations.

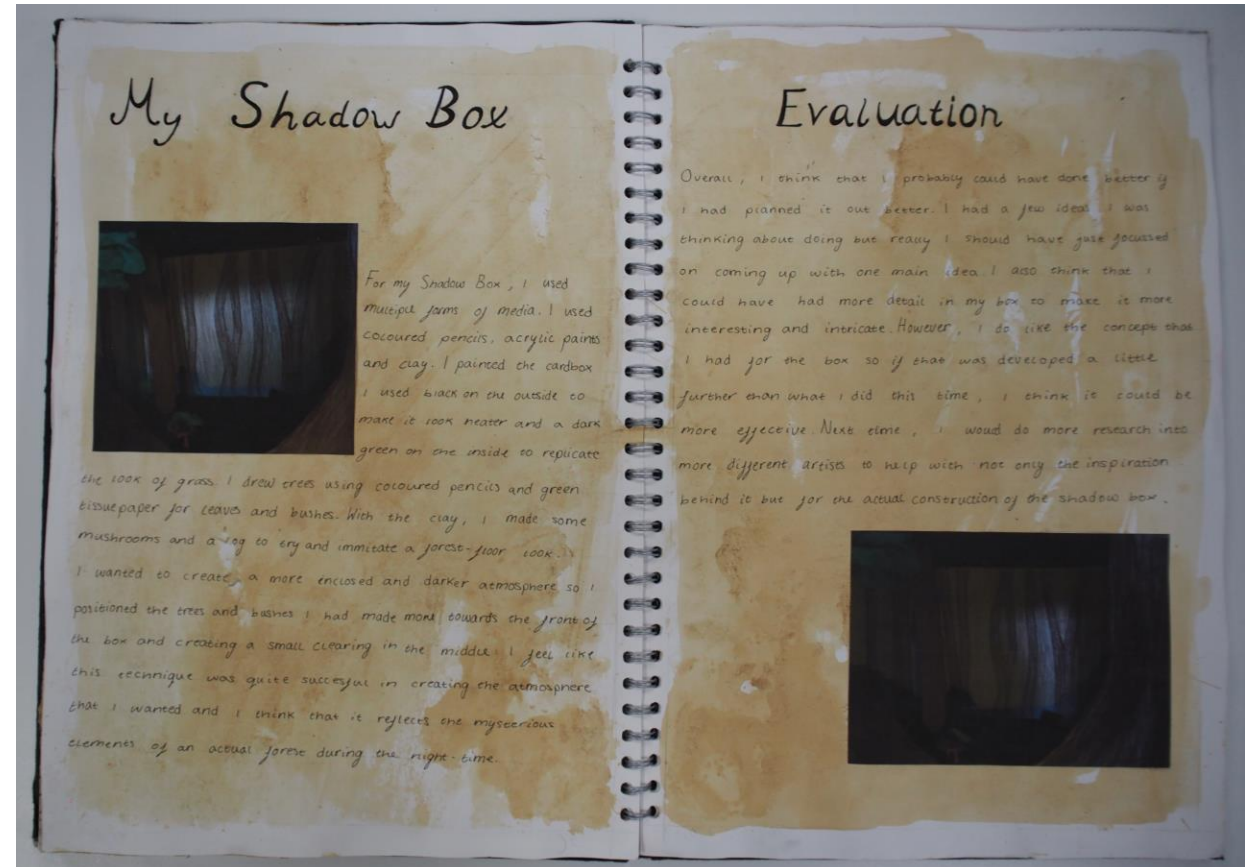
In order for the submission to move higher within Performance Level 4, Competent and Consistent, the candidate could demonstrate more consistent and sustained evidence to record and realise their personal ideas across their submission. The candidate is less secure in recording their own ideas that are informed by their investigations.

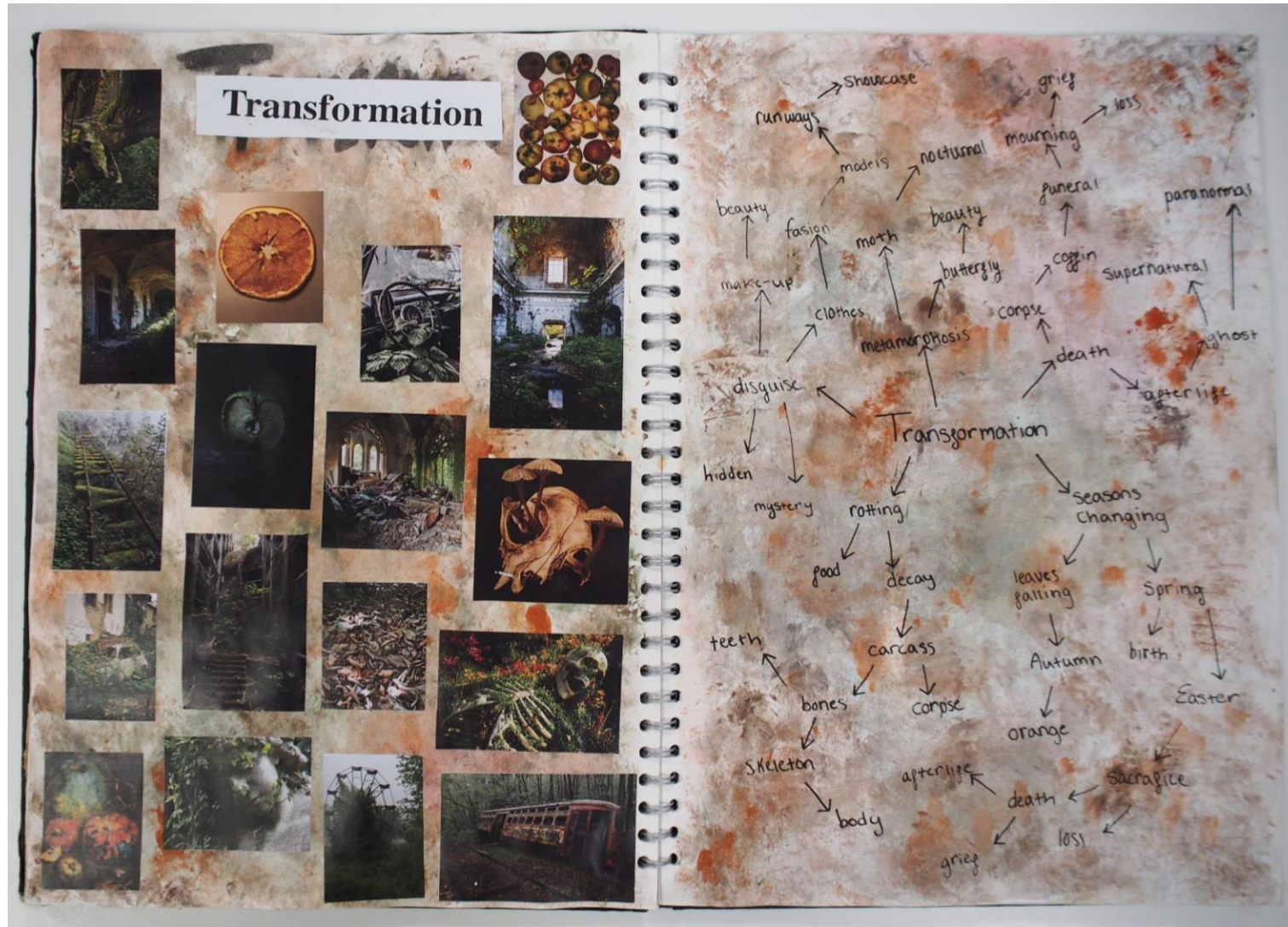








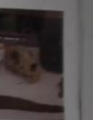




Booth Museum of Natural History



The Booth Museum of Natural History was founded in 1874 by naturalist and collector, Edward Thomas Booth. The Victorians were passionate about natural history and Booth's particular interest was ornithology (the study of birds). During his lifetime, Booth collected a huge variety of stuffed British birds and was a pioneer of the environmental type of display, called 'diorama', displaying birds in their natural habitat. It was his collection of over 300 cases that launched the opening of the museum under Brighton City ownership in 1891. It is now home to a staggering collection of 525,000 insects, 50,000 minerals and rocks, 30,000 plants and 500 microscopic slides.



I decided to do some observational pencil studies to tie my visit together. I used my own photography as reference to draw from. Overall, I really enjoyed my visit to the Booth Museum. I thought that the displays were all very interesting and there was lots of information around to provide insight on the displays which I thought was really fascinating to read and learn more about what I was viewing. I felt that my trip tied into the theme of transformation well as the transformation from life to death is something that I find really beautiful to see and portray through my art but also very interesting to learn about on a more scientific basis.



Lisa Ivory



Lisa Ivory graduated with BA (Hons) Fine Art (Painting) from Central Saint Martins School of Art, London in 1988. She was born in London in 1966 and is 57 years old. Her main media is oil paint on paper (unstretching).

primarily between gender and Lisa's parents) but she has also evolved to include collage, making objects, and print-making. Personally, nearly like the muted colour palette that she uses in her paintings, Ivory's work plays with depth and scale up, landscapes rendered by various strange forms and often pale, nude women. Wild men, chimera and shapeshifters are also recurring themes and subjects in her work.



"When asked as a small child what I wanted to grow up to be, before I knew what an artist was, I would answer: an animal." - Lisa Ivory



Henry

Moore



Henry Moore was an English artist best known for his semi-abstract monumental bronze sculptures which are located around the world as public works of art. Moore also produced many drawings which were usually very dark, edgy and tribal. He was born on the 30th of July, 1898 and died on the 31st of August, 1986, aged 88. He went to the Royal College of Art and Leeds School of Art. He is known for his sculptures, drawings, graphics and textiles.

Personally, I really like Henry Moore's style as I think that the way he shows his drawings with lots of lines and cross-hatching makes it more interesting to look at and adds a deeper sense of depth to it. His drawing technique looks simplistic but complex at the same time which is one of the reasons that I like it so much for.

The specific piece by Henry Moore is very dark and edgy which creates quite a moody atmosphere to it. Every single little line is necessary to create this piece which is a paradox of simplicity and complexity which I think is fascinating. Overall, I really like Moore's style of drawing.



DUNCAN



Duncan Cameron uses a wide variety of different media on different surfaces to explore the subject matter from a range of viewpoints. He tends to capture the world around him in his art, major themes being ecology, skulls and collecting. He is also a teacher



and over the years has taught GCSE, A Level, Level 2 and Level 3 vocational art programmes, as well as securing an BA (Hons) Degree Level. He is currently the programme leader for the 'Integrated Foundation Year' at Falmouth University on the coast of Cornwall.



His beautiful postcards combine text, image and hand-drawn writing and Cameron's own script and drawings combine to make appealing, layered compositions.



I personally really like how he presents his drawings on postcards as I think that it makes them more interesting and gives them more depth. His style of drawing tends to be quite simplistic with few unnecessary details which works well with the crowded backgrounds he uses.

CAMERON



For my response, I created my own postcards in the style of Duncan Cameron. I found some postcards to use which I had to make look older and travelled to try and reflect the mood of Cameron's own work. I layered my own art, along with postage stamps onto the postcard.

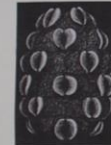


I practised drawing a skull in Duncan's style to try and reflect the feel of his art. He tends to use a lot of lines for his shading which I attempted to do to.

Peter

Randall

-Page



Peter Randall-Page's work is inspired by natural phenomena and its impact on our emotions. In recent years, his work has grown increasingly concerned with the underlying principles determining growth and the forms it produces. He was awarded an Honorary Doctorate of Arts from the University of Plymouth in 1999 and has won many awards since. He was also a member of the design team at the Eden project in Cornwall and influenced the overall design of the building which has his enormous granite sculpture 'Seed' at its heart.

He was born in the UK in 1956. He studied sculpture at Bath Academy of Art from 1975 to 1979. His work is held in public and private collections worldwide.



For my response to Peter Randall-Page's work, I have attempted to recreate drawings in his style. I really like the dark, bold aspects of Randall-Page's work so I tried my best to capture that in my own work. I used the same style to try and create a darker look as most of Randall-Page's work is very dark in colour and tone. I also used a marble pen to create the dark, black background that Peter Randall-Page uses in the majority of his drawings.

I think that some of my drawings were not quite bold and dark enough to fully reflect Peter Randall-Page's work so next time I would try work on that. I think that using ink felt worked well as I think the pencil was too light for Randall-Page's style.



VANITAS

Vanitas (Latin for 'vanity') is a genre of art which uses symbolism to show the transience of life, the futility of pleasure and the certainty of death. The genre began in the 16th century and continued into the 17th century. It is an allegorical type of art, representing a higher ideal. It encourages the viewer to consider mortality and repent. Vanitas evolved from pictures of skulls to other symbols of death and transience, frequently painted on the reverse side of portraits during the late Renaissance. Although some contain figures, the vast majority are pure still life with objects such as skulls, books, candles, flowers and bibles.



The earliest Vanitas paintings were somber, monochromatic compositions of great power, containing only a few objects (usually books and a skull) executed with elegance and precision. As the genre progressed, other elements were included, the palette lightened, and the palette became more diverse. Objects would be often tumbled together in disarray, suggesting the eventual overthrow of mortal achievements. For my response, I created my own still life photographs in the style of Vanitas. I wanted to reflect the dark and edgy mood of Vanitas. I wanted to reflect the dark and edgy mood of Vanitas. I used a skull, jewelry, crystals, a bible and some dead flowers in my photographs.



Vanitas development

For my photographs, I tried different lighting to see how it would affect the composition. I found that having the light directly above the objects made sure that all of the objects were able to be seen and not washed out by the dark background that I used. For the composition, I tried to reflect the style of Vanitas paintings and develop on from my previous photography that I took for my contextual reference page.



Some of my photographs I thought were a bit too dark even after editing them which was a problem I had with the last set of pictures I took in the Vanitas style. I found the skull was too bright and the other objects too dark so I had to try adjust the lighting to fit.



For the editing that I did, I adjusted the brightness, contrast, and shadows to make the objects be more visible and the background darker to reflect the Vanitas genre. I thought that, overall, my pictures turned out well and much better than my previous ones. I felt that they were much better developed and that I had learned from my experience and improved.

References



