



Component 1: Fine Art Standard Mark – 54

	AO1	AO2	AO3	AO4	TOTAL
Mark	13	14	13	14	54
Level	5	5	5	5	
	Just confident and assured ability	Mostly confident and assured ability	Just confident and assured ability	Mostly confident and assured ability	

Keyword descriptors from the taxonomy:

Focused

Resolved

Examiner comments

This Fine Art, Component 1, consists of an A4 square sketch pad, and an A2 mixed -media outcome. Images of the work selected here reflect the characteristics of work within Performance Level 5, Confident and Assured, with a mark of 54/72.

An over-arching theme of 'Event' is initially researched through selecting secondary source imagery, leading to a series of observation studies of leaves and seed heads. A photo shoot in the local countryside reflects the candidate's engaged and skilful approach through photographic recordings, which underpins their visual journey within this personal portfolio.

The candidate works in acrylic and water-colour paints, inspired the mark making and colour palette of the French Impressionists, in particular the work of Claude Monet. A small, focused transcription of Monet's "Le bras de Jeufosse, automne" fuels the candidate's interest in light and colour, resulting in a series of informed experiments and trials from primary and secondary source material.

The compositional focus of British printmaker Angie Lewin leads to a series of resolved water-colour studies. Painted, distressed, sponged and splattered surfaces are used in a series of collage responses inspired by illustrator Eric Carle, creating mixed-media leaf shapes that are further refined to define detail. Annotation moves beyond the descriptive to consider more personal thoughts and insights.

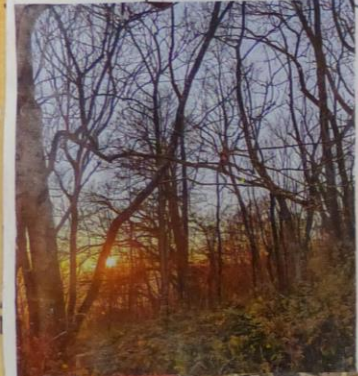
A further photo-shoot is made alongside planning for a final outcome. Focused thumbnail sketches are made as well as a larger, confident study that utilises small hole-punched circles to replicate the visual characteristics of berries. The final A2 painted and collaged response utilises many of the techniques explored within sketch-pad experiments and reflects a convincing understanding of composition, colour and form.

For the submission to move more securely into Performance Level 5, Confident and Assured, the candidate could demonstrate greater evidence of an ability to record more convincing observations.



Photography: Autumn colours, leaves, close up part of tree, different times of day - lighting
 sunlight through leaf - light, colours
 falling leaf - movement
 calm mood or chaotic

PRIMARY SOURCES:
photography



This sort of reminded me of a mystical or even enchanted forest.

I like these leaves because they have an interesting shape and the sunlight makes the colours really bright.

Here, I liked how the red stands out against the calmer, less focused green of the background leaves.



I love the colours of the sunset. I like how bright these leaves are.

I really like the colours contrasting with the darker mops of the branches and the bright sky behind.



I really liked the merging and layering of the contrasting red and green here.

I wanted to explore the way the sun shines through the leaf and how the light makes the colours somewhat glow.





In this picture I was focusing on Monet's exploration of light and tried to show the light shining through the leaf making the colours look extra bright.

I tried to use a bit more of a Monet style of painting with obvious brush strokes but I feel like I didn't make the shapes precise enough so it looks quite messy, unrealistic, and very flat.



I really like the way the light shines through the red leaves which makes them seem to glow a bit and I like the way the camera catches the sunlight which makes the photograph seem almost slightly dream-like.



In these photographs, I decided to take them from inside the bush to make it feel like the leaves were almost coming out of the page so you feel more like you are a part of the photograph.

I really like the composition of this photo as your eye is immediately drawn to the bright leaf.



PRIMARY SOURCES:
photography



Again, I took this picture from in the bush to make you feel more of a part of the photograph and this time I included some greener leaves to contrast with the bright red leaves. I also like the shadows the leaves cast against each other where the light shines through them.



Claude MONET

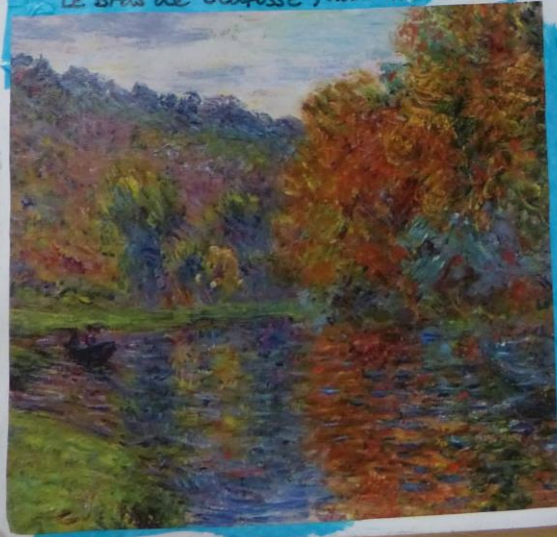
14 Nov 1840 - 5 Dec 1926

Monet was born in Paris and moved to Le Havre in 1845. In 1858 he produced his first outdoor painting called 'view from Rouelles' and moved back to Paris in 1859 to become a painter. In 1861, Monet was conscripted to the French army in North Africa but was invalided home the next year where he returned to Paris and resumed his studies. Monet then shared a studio with Frédéric Bazille and his 'Woman in a Green Dress' got accepted by the Paris Salon. In 1870, he married Camille-Léonie Doncieux, who he had had his son with in 1867, and met the art dealer Paul Durand-Ruel after spending time in London. Monet spent some time with Manet in 1874 and exhibited 12 works at the first Impressionist Exhibition in Paris. In 1881, Monet lived with the married Alice Hoschedé after his wife died in 1879. He then moved to Giverny in 1885 and married Alice in 1892. Monet then took trips around the world to paint and after his wife Alice died in 1911, Monet died in 1926 of pulmonary sclerosis in Giverny.

The Geese - 1874



Le Bras de Juefosse, automne



Autumn

Effect At
Argentueil

- Claude
Monet
1873

consistent brushstrokes
impressionism nature colours
light landscapes shapes
texture • Claude • time
layers • MONET • motion
movement • fluidity paint
vibrant reflections
Space perspective bright
oil painting natural light loose
unblended colour relative colour

"I would like to paint the way a bird sings" - Monet

"People discuss my art and pretend to understand as if it were necessary to understand when it's simply necessary to love" - Claude Monet



ANGIE LEWIN

Angie Lewin was born in Cheshire in 1963. She studied Fine Art at Central School of Art and Design and then attended Camberwell School of Arts and Crafts for a year before working as an illustrator and then going on to study horticulture and garden design. She now splits her time between Edinburgh and Speyside in north-east Scotland after having lived in Norfolk and she often collects her subject matter on walks which she then takes back to her studio. Lewin is a member of the Royal Society of Painter-Printmakers, The Society of Wood Engravers, and the Art Workers' Guild. Her work has been commissioned by Penguin, Conran, Faber & Faber, Octopus, and Merrell and in 2005 she set up "St Judes" with her partner Simon Lewin, which produces her



textile and wallpaper designs, along with those of other artists. Lewin's prints and paintings are exhibited across the UK and her work is represented by a number of galleries throughout.



'Season Songs' (Linocut)



'Persephone Snow' (Linocut)

'Dahlias and Anemones' (wood engraving)



FIRST RESPONSES

Here I used block colour like Angie Lewin, however, to be more like her I should have used smoother curvy shapes rather than geometric. I really like the simplistic use of line to show the shape of the leaves and stems and I really enjoy working with the bamboo and ink.



to Angie Lewin * * *



CREATIVE RESPONSES



Here I used the paper with the mark-making patterns I made before and I cut out leaf shapes out of the different patterns and then lightly outlined them to make each shape stand out against the others. I think that to have the colours in a more Monet style I should make the patterns in Monet-style colours whether that is contrasting with the background colour or a darker shade of the background colour.



NEXT final piece IDEAS

My next idea involved me trying to use more of Monet's colours and ~~then~~ adding the detail by shapes like Angie Lewin and ~~then~~ drawing into them. I also decided to use black paper to cut out for the branches which also helped the black detail on the leaves look less sudden. I used a range of papers that I painted using drawing inks which I then cut out into leaf shapes and berries. I considered using paper that I painted using acrylic but I thought that looked too harsh against the softer ink background. I also decided to use a different photograph as I thought that the one I used for my first idea didn't really have a focus point and this made it feel a bit messy, whereas the photograph I decided on has the berries as a focus point. Although I changed the picture, I still cut the berries out of red painted paper ^{individually} to really show their shape.

Eric Carle

NEXT final piece IDEAS

My next idea involved me trying to use more of Monet's colours and also using more shapes like Angie Lewin and ~~then~~ adding the detail by drawing into them. I also decided to use black paper to cut out for the branches which also helped the black detail on the leaves look less sudden. I used a range of papers that I painted using drawing inks which I then cut out into leaf shapes and berries. I considered using paper that I painted using acrylic but I thought that looked too harsh against the softer ink background. I also decided to use a different photograph as I thought that the one I used for my first idea didn't really have a focus point and this made it feel a bit messy, whereas the photograph I decided on has the berries as a focus point. Although I changed the picture, I still cut the berries out of red painted paper ^{individually} to really show their shape.

I looked at Eric Carle because I had some similar ideas to him about cutting ~~shapes~~ different shapes ~~out~~ out of coloured/patterned paper and layering them to create an image. I also really like his uses of bright colours and the bold block shapes also have similarities to Angie Lewin's use of shape so I thought he linked quite well into what I wanted to do.

Layout Ideas



I really like this circle because I feel like the shapes of the plants fill the space of the circle really nicely and I like that it is slightly closer up.

Circle



I like the shapes in this picture and how the foreground plants stand out against the background but I feel like there aren't as many patterns or colour variations.



Landscape

I like how the landscape looks but I think this has too much in it so it just looks quite busy and confusing.



Here I like how much the berries stand out against the green leaves.



I really like this picture because of the bright colours, patterns, and the strong lines especially in the darker stem with white dots on each end of the stems.

Rectangle

I like how the square looks and the shapes fill the square but it needs something to separate the patterns to make them easier to see.

Square

Here I really like how many berries there are with the simpler, more block colour, shapes of the leaves in the foreground.



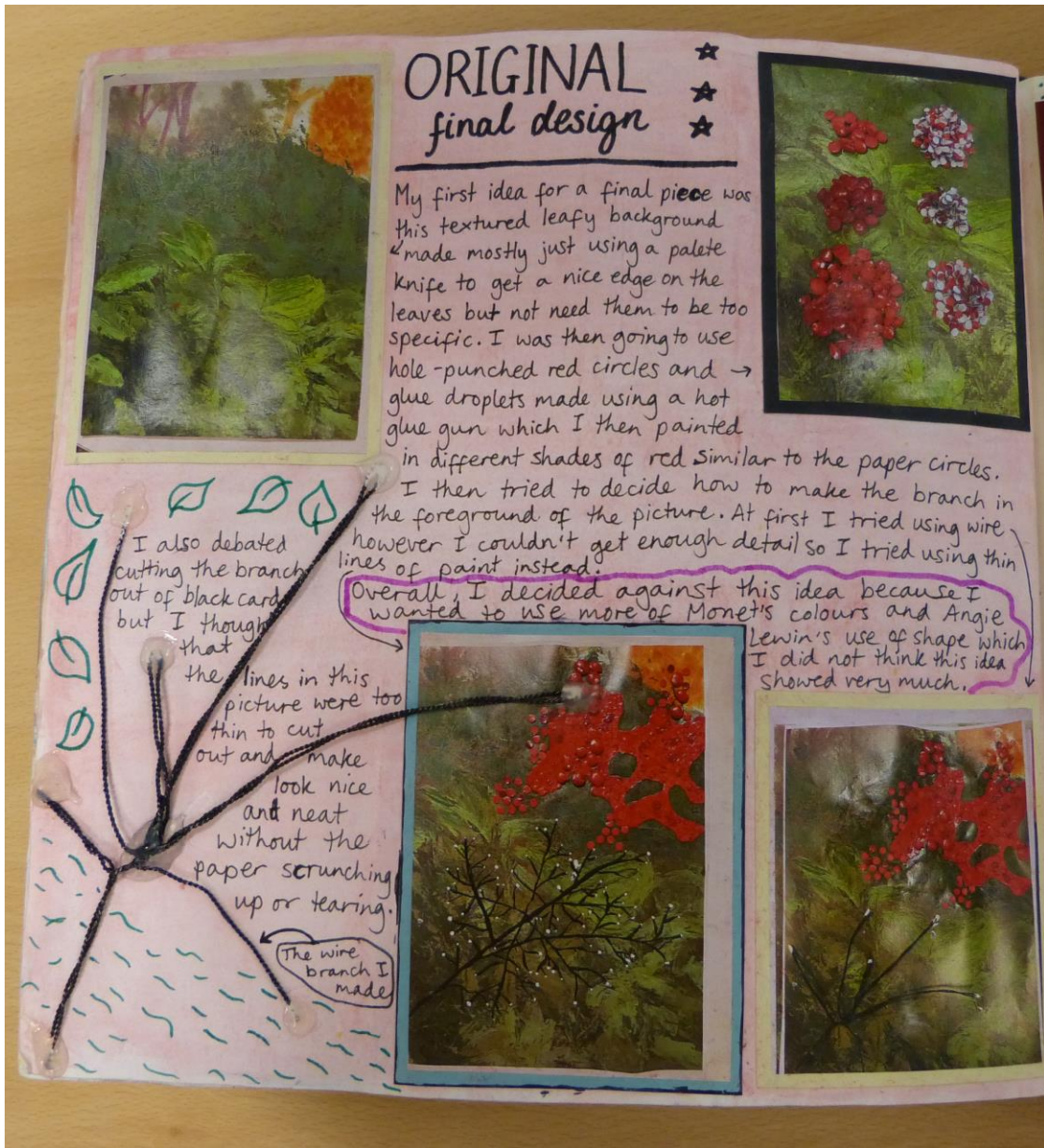
Split in Sections



I love the way the berries look in this photograph as it really shows their colour and nice shape.

I quite like this one split in sections, look although I think it is more difficult to understand the whole image as the more abstract patterns are split up.







Outcome A2 Painting