

Component 2 Art, Craft and Design

Standard Mark – 62

Performance Level 5/6: Confident and Assured/Exceptional

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

Keywords from the taxonomy:

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

Moderator commentary

This comprehensive Component 2 submission for Art, Craft, and Design includes a square sketchpad and a pencil drawing outcome created during a 10-hour period of sustained focus in response to the theme of 'Power'. Images of the work selected here reflect the characteristics of work that falls between Performance Level 5, Confident and Assured and Performance Level 6, Exceptional, with a mark of 62/72. The strength of the submission lies in Assessment Objectives 3 and 4, Record and Present.

The candidate creates convincing visual and written mind maps to accompany a double page spread of secondary source imagery, helping to establish initial ideas. Sub-themes of 'emotion' and 'the power of light' are explored through observational studies of skulls and a portrait to express the power of emotion, followed by a photoshoot to experiment with dramatic lighting effects on portraits using mirrors and torches in a darkened room.

Focusing on the 'Power of Light', the candidate investigates the work of photographers Matthew Guido and Eric Kim, and artists Leonid Afremov and Samantha French, who explore the contrast of light in monochrome and colour, both in portraits and environments. Inspired by Eric Kim's close-up street photography, the candidate develops their ideas further through another photoshoot, experimenting with dramatic lighting effects using a candle. A monochrome pencil drawing, based on one of the portrait photographs, demonstrates a perceptive understanding of chiaroscuro.

Written and visual analysis of Mathew Guido's portrait photography inspires the candidate to produce a mixed media portrait in biro, with layers of tissue paper and oil pastel to depict flashes of dramatic colour across the face. Referring to Mathew Guido's photographic technique, the candidate annotates: "He still uses to his advantage the drama of intense chiaroscuro lighting that juxtaposes the elaborate neon lights and colours that shine across his portraits."

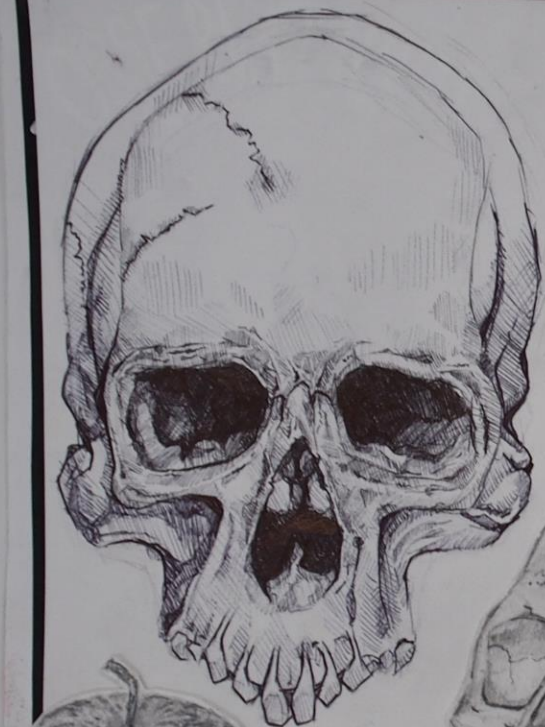
Inspired by the charcoal portrait drawings of Dylan Andrews, the candidate continues to explore chiaroscuro by introducing layers of architectural forms and shadows over the portrait, creating a contrast of light, form and pattern. A selection of photographs of viewpoints and shadows of industrial architecture at Battersea Power Station demonstrate an advanced understanding of the formal elements of composition.

Ideas are further developed through the projection of photographs of architectural linear structures over portraits using an overhead projector and refined through digital processes using Adobe Photoshop. The candidate's own photography is intuitive and informs the preparation for the 10-hour period of sustained focus, demonstrating a confident and assured ability to take creative risks when consolidating ideas.

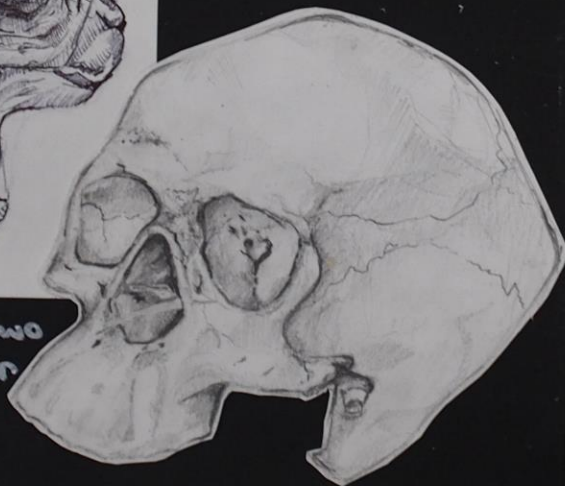
A pencil drawing of a portrait is created during the 10-hour period of sustained focus, evidencing a fully resolved final realisation. In order for the submission to move into Performance level 6 across all assessment objectives, the candidate could demonstrate a more personal and insightful understanding of sources, along with more accomplished refinement in the development and recording of their ideas.

OBSERVATIONAL DRAWING

To the left is a drawing that I did with a biro pen. I used a reference from a photograph that I found online.



These two are drawn with a pencil.

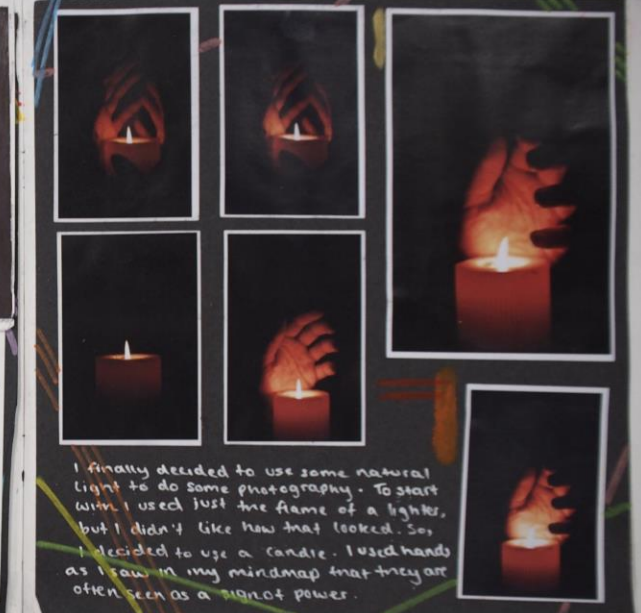
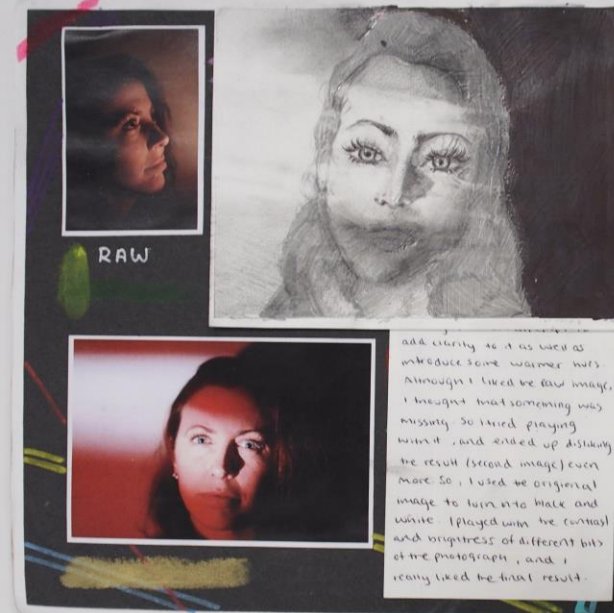


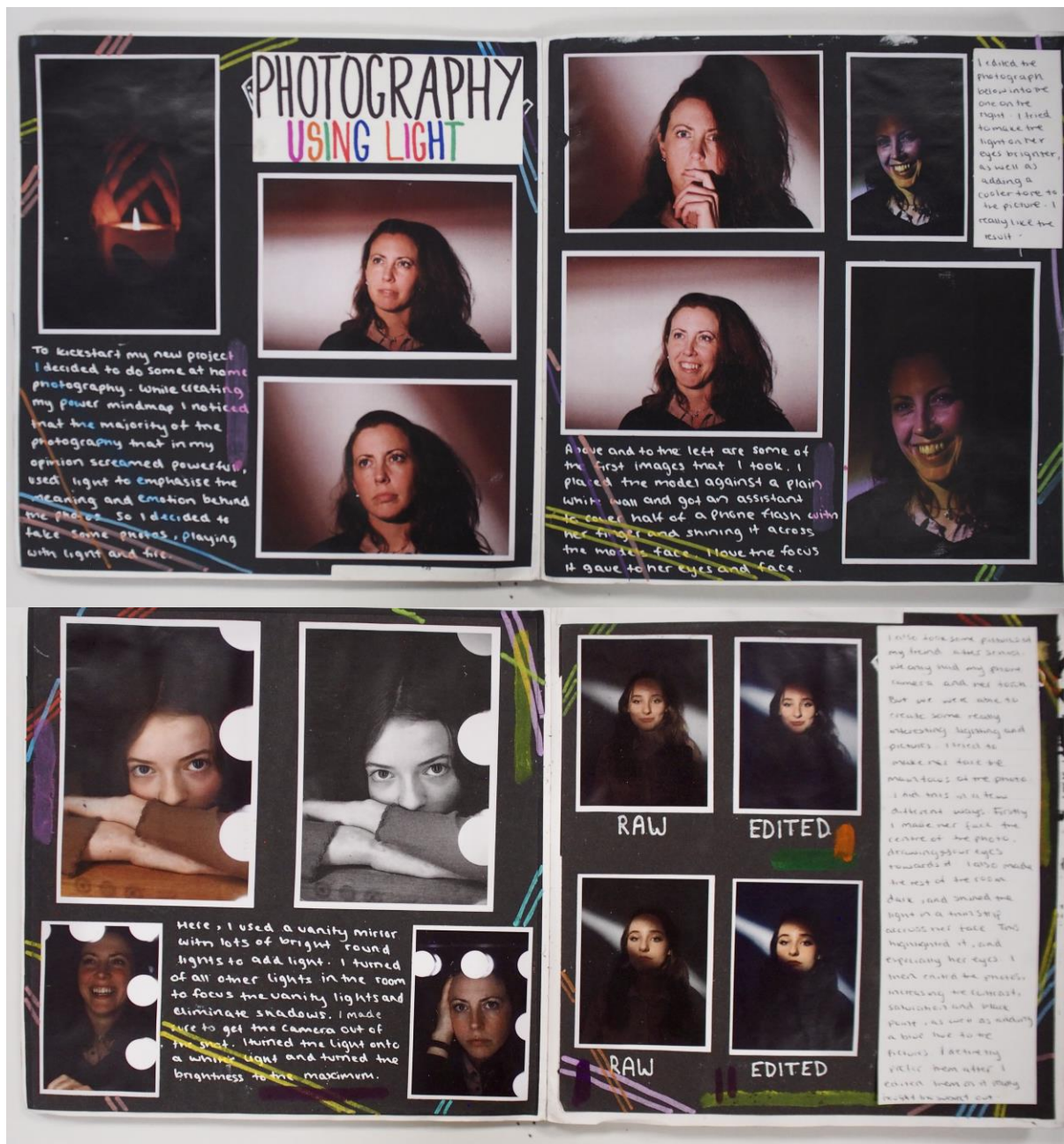
To the right is a water-color piece that I made. I chose this reference as I really think it conveys very strong & powerful emotions. To the left are various other observational drawings. I decided to do some to get me into the flow of drawing in this theme as well as show some experimentation with lots of different medium.

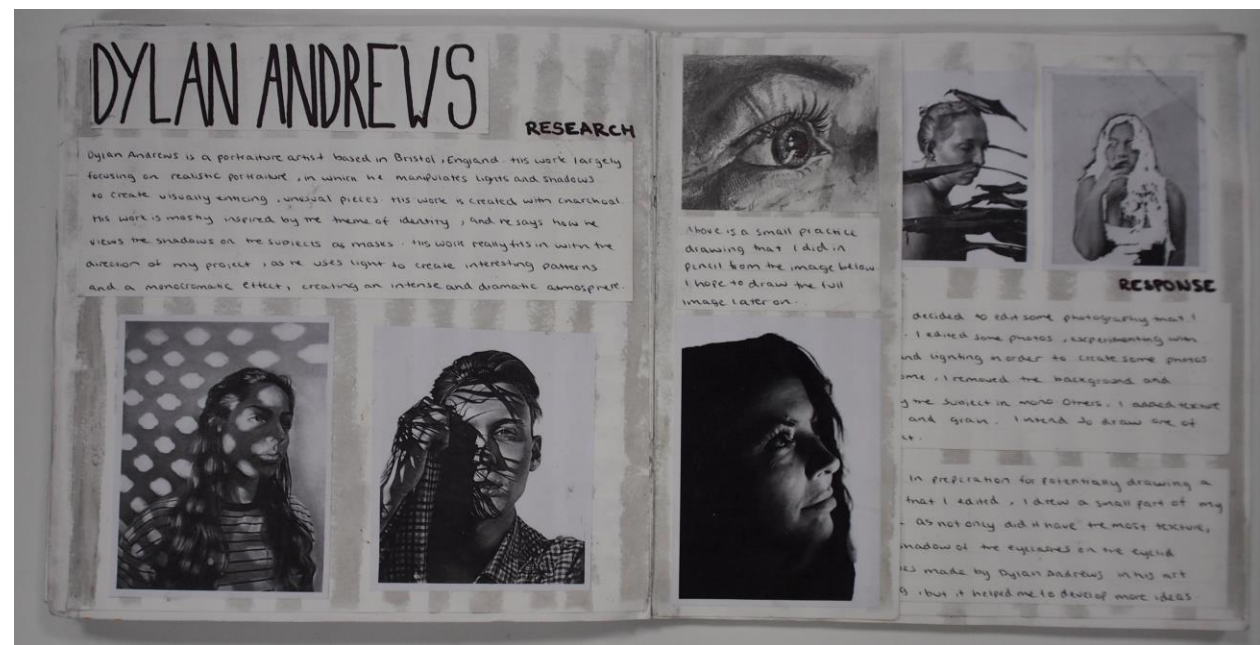
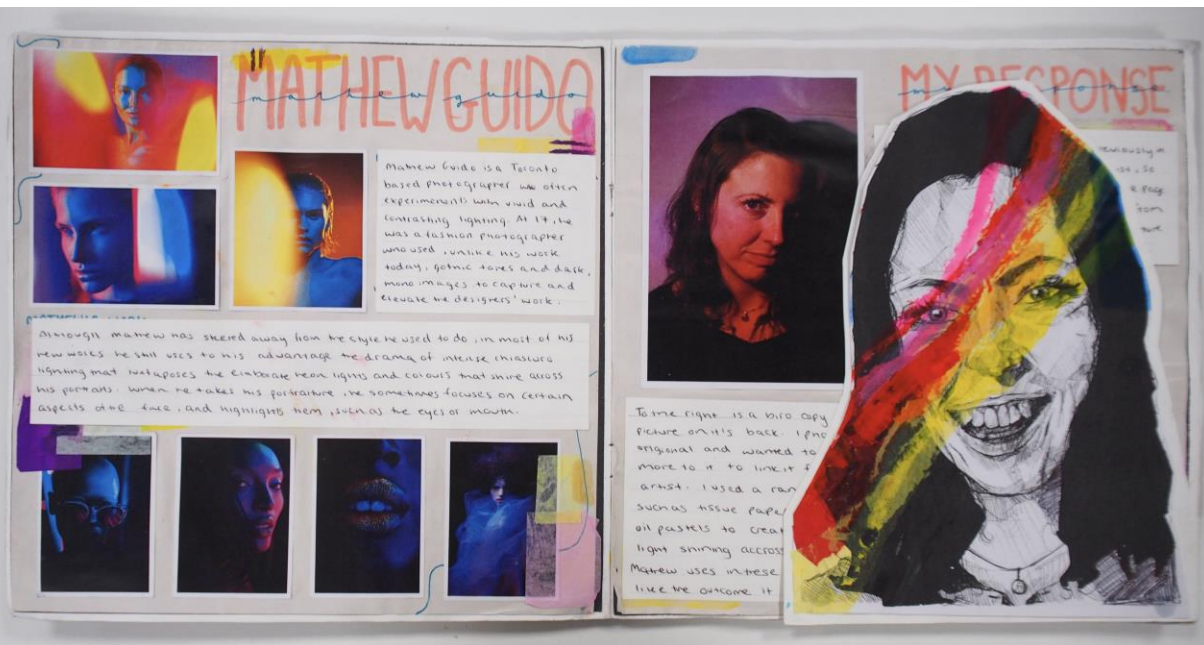


STATEMENT OF INTENT

The overall theme for this topic is the theme of "Power". When I heard that this was the idea a vast range of ideas came to mind, so I decided to make a written and visual mind map. Some of these ideas were the power of nature, people and art. The theme I have chosen is the power of light. I think that light can be presented in many ways, and has combinations with happiness and hope. I am looking forward to research and instead to an artist called Mathew Guido who uses lighting and colours to create his photography. I would also like to look at a photographer called Eric Kim, who (difficult to find) was more lighting and a chiaroscuro effect in his photography. I am to visit London and take pictures inspired by his work. I hope that these two artists will help me find more and inspire me to develop my final piece. I hope to use a variety of media throughout my development.







EXPERIMENTING WITH PHOTOSHOPPING

Continuing on from my research of editing and light projection I have decided to do some photoshopping of my own. Firstly I picked some buildings that I have previously taken with interesting light, patterns and textures to project and edit onto some portraits I took earlier on in the project.

I picked the image above, as I think the bright lights would create a really interesting pattern and affect when added to a face. The image on the right was not so, I immediately picked, but when looking at it further I noticed the interesting geometric architecture that was a part of the roof. This is the entry side gate in the Greenwich Centre in London. I picked a small part of it.



Above is my first attempt at editing these pictures. I used the picture of the City Sack, and cut out a small section of it. I lowered its opacity so that it was more transparent, and that you could see the details of the face. I tried a few different positions for the layer. I first tried right in the centre of the face, but it didn't look right, as the pattern did not fit nicely in with the light strip across the face. I found that the best composition was with the layer slightly above the previous, covering half of the face, as I think it was more visible in the light and blends out more easily in the dark.

AREAS OF INTEREST



After looking at my last artist, Dylan Andrews, as well as having inspiration from my two previous artists, I decided to incorporate portraiture into my development. Firstly I wanted to carry forward Matthew Guido's use of vivid light on his subjects to draw the eye towards them and add uniqueness to his pictures. I also wanted to bring forward Erik Kim's use of capturing the interesting architecture and people in his street photography. Finally I wanted to use Dylan Andrews's method of creating interesting patterns on the face using shadows and light. After much research, I think that I have found a way to incorporate all three. Firstly I looked at the different ways Matthew Guido could have created the light effects on these pictures. One way I realised that he could have done this is through the use of digital projection of light. So I began to look on Pinterest at other photographers and artists who have done similar things. I came across many, some using just light and some using what seemed to be cut outs which created shadows, and some projecting pre-taken images onto their subjects to be re-used into new photos. This was the idea that I found most interesting as I believed it had the potential to create the most detailed and enticing pictures.

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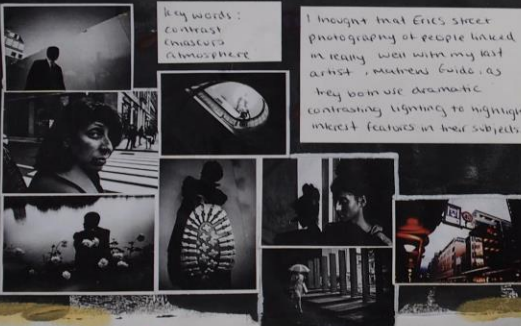
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ERIC KIM

ARTIST RESEARCH

Eric Kim is an international street photographer based in Los Angeles. He says that his main focus when capturing pictures is documenting humanity such as people or buildings, anything that makes him feel human. He says that he believes the best photographs are 'candid' ones of people as they look more authentic and human. Not all of his photos are 'chiaroscuro', but most of them are.



Key words:
contrast
chiaroscuro
atmosphere

I thought that Eric's street photography of people looked really well with my last artist, Matthew Guio, as they both use dramatic contrasting lighting to highlight interest features in their subjects.

RESPONSE

In response to Eric's street photography, I decided to do some photography of my own, in Battersea Power Station. I didn't comfortable taking pictures of people, I did more of the amazing architecture there. I created a dramatic and almost gloomy atmosphere. I used contrast. Some pictures naturally came out. Some I edited like he did on his left. I used saturation, fog, and I increased the brightness and I increased the contrast and he looks winter.



BATTERSEA POWER STATION

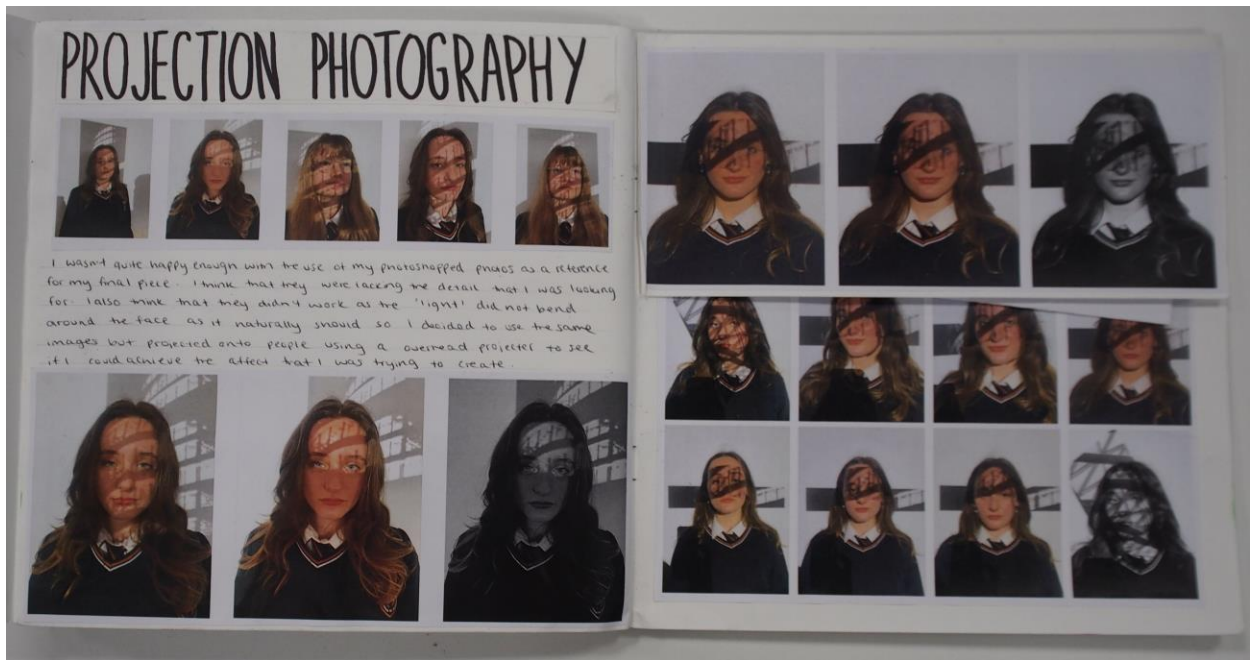


After researching Eric Kim I felt really inspired by his chiaroscuro street photography and decided to do some of my own. I thought that Battersea Power Station would be a great place to photograph, due to its impressive industrial architecture. Following my theme I used interesting contrasting and lighting, both while taking the pictures and while editing. I love the atmosphere that it created.



CONTACT SHEET + ANALYSIS







62 marks – 1AD0 C2