



# Component 2: Fine Art Standard Mark – 52

	AO1	AO2	AO3	AO4	TOTAL
Mark	13	13	13	13	52
Level	5	5	5	5	
	Just confident and assured ability	Just confident and assured ability	Just confident and assured ability	Just confident and assured ability	

Keyword descriptors from the taxonomy:

Focused

# Examiner comments

This Fine Art Component 2 submission consists of an A3 sketchbook, and an acrylic painting on board. Images of the work selected here reflect the characteristics of work just entering Performance Level 5 Confident and Assured, with a mark of 52/72.

From the initial mind map exploration of the examination theme 'Lock' the candidate focuses on a thematic journey around food, containment and packaging. The initial visual resources are all relevant to this idea and initiate several refined observational studies completed in pencil, paint and pen. Each study is annotated in response to the object observed. The candidate then explores the idea of an egg and how cracking it enables it to be "broken free of its 'lock'".

The contextual reference of Paul Cézanne and Juan Sánchez Cotán help to inform the candidate's journey. Initially leading to several studies inspired by their observations that are then extended using decaying food. The candidate then completes observations of a still life they have set up in a box, "I like this idea because it explores the theme of incasement: the items are trapped inside the frame or locked in time. I like the way the leaves are spilling out at the front, because it is like they are breaking free...". The box is focused and perceptive, demonstrating an understanding of sources whilst also exploring their own ideas.

The final photoshoot carries on this theme and shows across the photographic images how the candidate developed and refines their composition. Not only by increasing the number of items observed, but also in how they are presented, and the compositional viewpoint. This is further extended with sketches, exploring the composition and how to further make it meaningful. Media experimentations then follow, which all appropriately feed into the final timed response.

The final response of interior and exteriors of onions is then completed in paint showing a confident and assured ability in realising their intentions.

For the submission to be placed higher within Performance Level 5, Confident and Assured, the candidate would benefit from taking greater risks within their development and experimentation processes.







The cork used in this drawing is not by any means perfect. I could have used almost anything and it would have worked. It is interesting because it shows the transparency of the bottle. Displaying the cork inside the bottle. The darkness of the bottle is not a problem. To further suggest the cork I will draw broken cork.



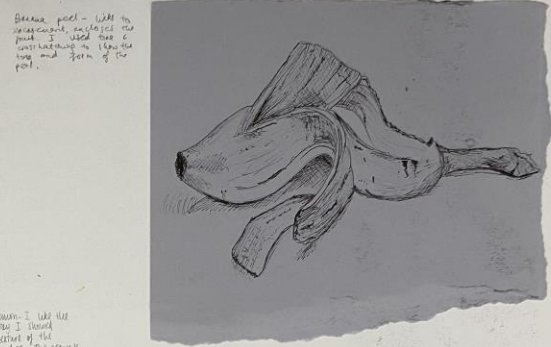
# PRIMARY SOURCES



The broken eggshell should be realistic and realistic quality. It could represent broken egg, or just broken shell. Used for texture to show the texture of the eggshell. I could draw several shells.



The fruit is contained in the glass. I like that it is light because it is white and it is not broken in a shell.



Because peel - light in color, I could use the same color for the banana. I like that it is light because it is white and it is not broken in a shell.

When I like the color of the banana, I like that it is light because it is white and it is not broken in a shell.

# PHOTOGRAPHY

Initial subject matter closed in / contains inside / escape / broken free of / fragile, early broken free of / egg contained / unshipped / broken inside shell



Shell could symbolize unopened / unshipped packages / secrets

pattern cracked in glass

shell cracks / breaking free from lock

fragile, brittle / shell cracks / contains / inside / breaking free from lock



pattern cracked in glass

shell cracks / breaking free from lock

fragile, brittle / shell cracks / contains / inside / breaking free from lock



**WHY CEZANNE**

tone enclosed bright colour  
 colour to show form  
 use of opposite colour on shadow defines/enhances the subject matter.

contained still life, "locked in time"  
 brushwork similar subject matter  
 Natural forms fruit

**CONTENT · FORM · MOOD**

I chose to study this painting because I am interested in the way Cézanne utilizes colour. His use of colour in the shadows seem to define and enhance the fruit.

This artwork shows a still life of a bowl of fruit with a glass and milk jug on display on a wooden table. The fruit are arranged in a random, natural manner.

In this painting, I'd say the most important formal element that attracts the attention of a viewer is colour. The colours of the fruit are quite bright and vibrant, however, do complement the subtle, harmonious colours of the background (eg. the table). This artwork has quite a natural, slightly loose about it and looks almost loose and stylised.

This still life creates a calm, fresh yet calming atmosphere. I think the calm feeling is influenced by the subject matter being just regular, household everyday items. This evokes quite a familiar, homey feeling.

Paul Cézanne went on to inspire artists such as Picasso and Van Gogh.



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In this transcription, I focused on why colour to express tone and form of the fruit + other objects. The opposite colour contrast (e.g. the orange and blue) and the shadow seem to enhance the milk jug, fruit etc. This use of opposite colour makes my transcription look quite stylised/unique.

**STILL LIFE WITH MILK JUG AND FRUIT**



C. 1900  
 Cézanne tried to get himself apart from still life artists. He said, "the others see and feel like you, but they do not draw like I do." I like this change of my construction.



The others see and feel like you, but they do not draw like I do.

**ARTIST RESPONSES**



Following my own outcome, I tried to use more opposite colours, especially in the shadows to reveal tone and form. Much I enjoyed this still colour unexpectedly. The further I explored, however, it can be because in the pencil sketch.



The colour palette use in this painting is quite bold and expressive. I used to use opposite colour in the shadows to reveal tone and form. Much I enjoyed this still colour unexpectedly. The further I explored, however, it can be because in the pencil sketch.

What interests me is Cézanne's use of colour to show form and tone. Why now? Contentment of still life? What will I try next? More still lifes. "Locked in time" colour as a form then  
 further responses household items contained.



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# ARTIST

I used a printing technique with chalk pencil for this drawing of pieces and jars. The jars are arranged horizontally and they are contained inside their packaging. I like how this looks like a plan and what photographs captures it is a bit different to see what the drawing is of.



In this outcome I used pencil to draw the outlines of the jars and the colour also layered out in this. I used what I could have worked with the arrangement in mind and layered more detail. I like how the outcome because the fruit is arranged like a still life but from what the reality, why.

For this outcome I used chalk pencils to express the colour of the fruit. The fruit is contained in this box and "locked in time" by the idea of a still life. Like always, I used opposite colours in the shadows to make it appear more bold.



# RESPONSES



## RESEARCH

Cotán was a prolific religious painter whose work, carried out exclusively for his monastery, reached its peak about 1617 in the cycle of eight great narrative paintings that he painted for the cloister of the Granada Monastery. Born in 1560, the Spanish Baroque painter was famous for his still lifes before he became a Carthusian and painted art of a religious nature. He was best known for his hyper-realistic still lifes, also referred to as 'botlegón'. Later, Juan Sánchez Cotán became a monk in Granada at 43 years old in 1603. He spent what remained of his life as a lay brother in the Carthusian order, but an uncommon course at the time. In the monastery, his style was gentle and poetic, conservative in nature. However, his still lifes before 1603 were dramatic in terms of the contrast between light and dark. Shadow and tone are characteristics of his

# JUAN SÁNCHEZ-COTÁN



I wanted to take Sánchez-Cotán's texture to show what a detail forward. Colour in this transcription was perhaps more pronounced in this than I had previously noticed, especially in the water. I showed a variety of textures in this.

## TRANSCRIPTION



"Bunch cabbage, melon and cucumber"



"Still life with green fruit/vegetables"

Why Juan Sánchez Cotán's still life of objects

composition/arrangement  
 shape  
 light/shadow  
 subject matter as the meaning  
 range of texture  
 fragility/delicateness of subject matter  
 previous lines especially, gas etc  
 print to show material/texture

## CONTENT, FORM, MOOD

"Low Hanging Fruit"  
 This still life is composed of a black background with an arrangement of fruit and vegetable. A cabbage, some apples and a little bowl from string in the mid ground. Two lots of grapes, a sliced open melon, four lemons and a cucumber lie in the foreground. Shadow or tone is prominent in this painting - there is a rich colour contrast to the objects and the background. Lighting is prominent also. I can see light facing the right of the scene. However, texture is also something that interests me in this painting. There is a variety of textures of different fruits in that the thing that displays the fruit and vegetables could be seen as symbolic or representative of being trapped, not just being hung on the string. This displays the fragility of the fruit. This fruit will not stay like this forever, it will decay and rot. Unlike the string from the scene. This creates a sense of tension/pressure - locked in time.







These photographs of two onions and garlic are most aesthetically pleasing. They have good lighting and arrangement. Bold purple colors.



This still life photograph of the fruit and plant vegetables are because of the lighting and composition. The lighting is soft and even, highlighting the textures of the fruit and the green of the leaves. The composition is balanced and aesthetically pleasing.



I'm interested in the way that they tell the story of the oranges. It is like they are breaking out of their plastic containment form into the setting up. I think they are breaking out of their plastic containment form into the setting up. I think they are breaking out of their plastic containment form into the setting up.

I like the photograph of the onions and garlic because I'm interested in natural forms and the textured arrangement of peeling out of the onions skin. It captures the idea of breaking free from their original arrangement. I would like to do my next outcome of one of these photographs.



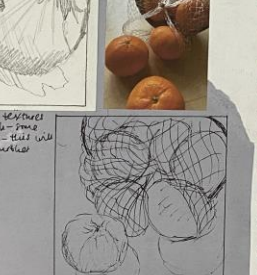
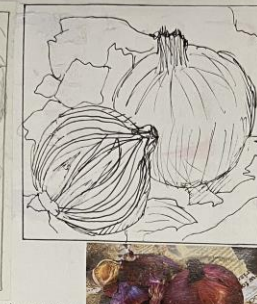
In comparison to the photographs of the fruit, I think the photographs of the onions are the strongest. They have good lighting, good color and an interesting arrangement. I think for my final piece I will do it square. I think the last option because it eliminates any strong/dumpy plain parts of the image.



For each of these photographs that were square, I drew lines, the shape of the original photograph and the trimmed, square version.



I'm interested in the layout of the photos present in these photographs - some photos are some crops - this will be interesting to explore further through print.



for my final outcome I want to use square prints so I will have to further process/ crop the. Because of this, I will print on canvas.

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Trimmed this photograph. I think it square is the best. I will print on canvas.



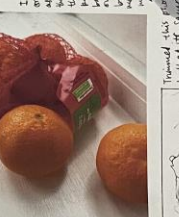
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Trimmed this photograph. I think it square is the best. I will print on canvas.

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Trimmed this photograph. I think it square is the best. I will print on canvas.



Here, I chose to do some final changes of weight that could possibly be my final piece. I chose to do this instead of any media as by using soft pencils, I can show tone and learn the form and structure of the onion for practice.

The darkest tones in this image are depicting the peel and skin of the onion, from the deep purple/red colour to the green.

When I paint my final piece I will focus on the overall contrast of the onion - show the light into the high spots and where the shadows make it very dark.



Here I did a very rough, unfinished painting so I could really get the lay of the pencil and unique shapes and structures clear, making the deep purple and magenta tones. I don't think I will use this photo for my final piece however, the light looks out of place as a natural object next to the natural form.



# FINAL PIECE PLANNING



PLEASE PLACE BRUSH STRIPS IN THE MIDDLE OF THE PAPER AND MAKE SURE TO PRESS THEM DOWN ON THE PAPER TO PREVENT THEM FROM MOVING. THIS WILL HELP TO KEEP THE BRUSH STRIPS IN PLACE AND MAKE SURE TO DO A SMALL PRACTICE PAINTING FIRST.



↳ colour wash: yellow  
 ↳ grid lines: 48x48  
 ↳ 48x48 boxes into diagonals  
 ↳ rub out grid lines on white parts of painting  
 ↳ for the skin, show light and shadow by using shades of blue and green also for lighter parts.

Really make sure to accurately match the colours. Show the light and shadows through use of tone.



The small liquid painting shows the light shadow on the inside of the onion. Up close, there are lots of pink tones and greens amidst the white. To make my final piece more realistic I will focus on this as I think it is the most interesting part of the photograph. I am choosing to print from the right.



brush paint with lines

The interest of the onion will probably be the middle part (shown) in the middle of the onion is the most detailed.



only paint with bold letters

paint these white here to fill the space - make look empty without

To save time, leave background with last colour painting, don't need to lose as detailed finished as rest of painting

Show the smooth texture of the peel best. Try to make it as more detailed as possible

DAY 1: 5 hours  
 ↳ 2 onions  
 ↳ inside of onion to understand everything  
 DAY 2: 5 hours  
 ↳ 1 onion peel  
 ↳ background  
 ↳ letters

