



Component 2: Fine Art Standard Mark – 54

	AO1	AO2	AO3	AO4	TOTAL
Mark	14	15	13	12	54
Level	5	5	5	4	
	Mostly confident and assured ability	Fully confident and assured ability	Just confident and assured ability	Fully competent and consistent ability	

Keyword descriptors from the taxonomy:

Comprehensive

Refined

Focused

Examiner comments

This Fine Art Component 2 submission consists of an A3 sketch pad and a large painting for the final outcome. Images of the work selected here reflect the characteristics of work towards the middle of Performance Level 5, Confident and Assured performance with a mark of 54/72.

The candidate begins their project with a visual mind-map referencing artists such as Tracey Emin, Audrey Flack and Picasso. From this research they decide on a sub-theme of 'Life and Death.' Next, they move onto recording objects from primary source in a range of media such as pencil, acrylic paint and oil pastel. This allows them to show a confident and assured control of the formal elements.

The work of Picasso is examined in greater depth through written analysis and transcription. His work becomes a major inspiration for the candidate. The aging process is explored through primary source photography of hands and discarded objects. As the project progresses work becomes more fragmented due to the influence of Picasso. Portraits and objects are recorded using mixed media. The candidate annotates their experimentations making links to contextual sources.

The work of Tony Luciani and Sam Taylor-Wood are examined next, and links are made through the ideas of aging and decay. These inspire experimental drawings using oil pastel and collaged paper. A lino cut of a girl is produced, and the candidate prints on both paper and fabric. Some of the prints are then manipulated using hand stitching, influenced by artists such as Manny Robertson.

The candidate decides to develop a portrait for their final outcome. They want to show "the contrast between young and old." As a starting point they take photographs of their family members. The photos are then skilfully recorded in their sketchbook using pencil, paint and other media. The candidate produces a range of composition ideas as they explore ways to combine their imagery. Written and visual links are again made to the work of Picasso.

The final outcome is larger than work produced inside the sketchbook. Although mainly recorded in paint the image has been stitched to emphasize wrinkles and hessian has been stuck on in places. There is a clear visual link to preparatory work and artists that have been studied throughout the project.

For the submission to be placed higher within Performance Level 5, the candidate would need to evidence more advanced technical skill when recording and developing ideas. There could also be greater evidence of risk-taking within this body of work.

VISUAL MINDMAP

could symbolize love / trust / fear
hands joined together



monarchy / royalty / issues with their family
Austerity, from
- isolation of monarch



death



Picasso - flower

relationships / bond - capturing sibling bond



Henry Moore - Hands I



skull of a skeleton with human optic nerve
- also in a cage
- in a cage
- in a cage
- in a cage
- in a cage



skull with a human optic nerve
- also in a cage
- in a cage
- in a cage
- in a cage
- in a cage



Auguste Rodin - the Thinker
- the man
- the man
- the man
- the man
- the man



Auguste Rodin - the Thinker
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Auguste Rodin - the Thinker
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skull with a human optic nerve
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PRIMARY



monochrome - colorless
I did not do this much in early hand made - which is usually associated with death / lifelessness

drawing of dead rose with fine lines which juxtaposes to the pink - bloomed rose
I used pen rather than pencil to get that rugged, loose and sketchy effect of the rose



quite like sketches



In this drawing, I used oil pastel and a small amount of white acrylic paint. What interests me is the different shades of pink and softening the shadows on the rose. I chose to draw a rose so that I could then contrast it to a dead rose as my theme is life and death. I had the idea of using sketches that could be metaphors for life and death and a flower is symbolic of new life and blooming. The layers of the rose could be representative of the layers of life - childhood, adolescence, adulthood, old age etc.



PALETTE
KNIFE WORK



PAINT

For this primary source I drew a crumpled up water bottle representing something used and old. I used pencil and drew in the crumples of the bottle with a range of lines and marks. I used a squashed and crumpled bottle with folds and wrinkles - a parallel to human skin. When age has hit it.

PENCIL

PICASSO

Pablo Picasso was a Spanish painter, sculptor, printmaker, ceramicist and theatre designer.
 born: 25 October 1881, Spain
 died: 8 April 1973, France

Pablo Picasso's style of art was cubism - cubism was one of the most influential visual art styles of the early twentieth century. It was created by Picasso and Georges Braque between 1907 & 1914 in Paris.
 Some of his other art styles include surrealism, modernism, modern art, symbolism, syncretic cubism, analytical cubism, post-impressionism.
 What was Picasso's main inspiration?
 In Paris he was introduced to traditional African art - cubism was partly influenced by the late work of Paul Gauguin in which he can be seen to be pushing things from slightly different points of view. Picasso was also inspired by African tribal masks.

1913

Pablo Picasso - Guggenheim Hand Hanging (viewer hanging on the wall)



Content:
 In this artwork there is a woman sitting on a seat who appears to be sleeping. There is a range of colours and shapes. The wall behind is half green & red - with half the wall covered in a flower pattern.

Form:
 The painting has a cubist style. The shapes are like blocks and the colours are unblended and full - pattern is used to show how full of life the room is - suggesting the woman's identity by showing the flowers behind. The small amounts of black line outline parts of the artwork - like the arms and the face.

Mood:
 The lack of dark colours, with the amount of bright vibrant colours give the painting a red on!



Les Femmes - 1957, Paris

"It took me four years to paint like Raphael, but a lifetime to paint like a child"

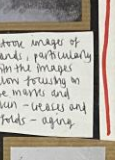
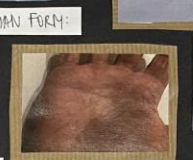
LO PICASSO
 "It took me four years to paint like Raphael, but a lifetime to paint like a child"
 LO PICASSO

AND THE TRANSCRIPTION ON THE SIDE



PRIMARY PHOTOS

edited photos of subject matter representing ideas of age



HUMAN FORM:



contrast of colour black + white



marks on skin



relationship (parents) here - touched together



photos of crumpled / crushed bottles



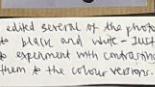
bottle becoming weaker - links to aging



crumpled



brand new - untouched



stages of human made objects representing human age

photograph of five bottles of paint - one unopened (new) with no paint marks, whereas the other 4 clearly need to represent of something brand new I used

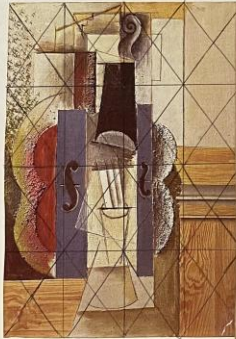
I edited several of the photos to black and white - just to experiment with contrasting them at the colour vectors.

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 What was Picasso's main inspiration?
 In Paris, he was introduced to traditional African art - cubism was partly influenced by the last work of Paul Cézanne in which he can be seen to be painting things from slightly different points of view. Picasso was also inspired by African tribal masks.

1915



Content:
 In this artwork there is a woman sitting on a seat who appears to be sleeping. There is a range of colours and shapes. The wall behind is half green & red, with half the wall covered in a flower pattern.

Form:
 The painting has a cubist style. The shapes are all blocky and the colours are unblended and flat. Pattern is used to show how full of life the room is - suggesting the woman's identity by showing the flowers behind. The small amounts of black line outline parts of the artwork - like the arms and the face.

Mood:
 The lack of dark colours, with the amount of bright vibrant colours give the painting a sense of warmth - like the colours red and yellow. The expression on the woman's face suggests she is at peace, relaxed.



"It takes a long time to become young!"

"Every child is an artist - the problem is to remain an artist once they grow up!"

↳ PABLO PICASSO

"It took me four years to paint like Raphael, but a lifetime to paint like a child!"

↳ PABLO PICASSO

ANOTHER TRANSCRIPTION ON OTHER SIDE



Magnifying cut-outs of human features - old/young skin, eyes, nose etc

experimented with cutting, photographing and collage. I used different kinds of paper from home, but magazines to place together in a bottle.



What ideas have I taken from studying Picasso?
 After finding Picasso's artwork of a violin hanging on a wall and making a transcription of it, I thought about these that I had had a different colour or material coming together to make one object. With studying Picasso I really wanted to take from his style & layout.

PABLO PICASSO
 - angular
 - shapes
 - flat
 - cubism
 - unrealistic
 - bright
 - bold
 - simple
 - basic



WHY I LOOKED AT CANS:
 Why there is life and death - things being aged, new, old etc. I wanted to explore things I could draw that were not just human skin and features - things I could use to show something being aged through an inanimate object.

I took pictures of crushed cans to symbolise something used and damaged and they to explore textures from plastic. I made drawings of different pieces of the cans in various media and then rearranged them together.



for the drawings I used different surfaces and media similar to Picasso's work on the wall. I used black paper, making paper, newspaper, coloured paper, card.



LIST OF MEDIA INCLUDING: PENCIL, OIL PASTEL, BLACK COLOUR PENCIL



magazine cut outs of human features - old/young skin eyes, nose etc



I used textured paper, collage with cutting out different areas of shape from paper and magazines to place together in a bottle



CRUMPLED CAN - cut out sections same texture in different media

WHY I LIKED ATOMS: my theme is life and death - things being aged, made, old etc I wanted to explore things I could draw that were not just human skin and features - things I could use to show something less and through an atomistic style

I took pictures of crushed cans to symbolise something used and damaged and then to explore textures from plastic made drawings of different sections of the can in varying media and then rearranged them together



for the drawing I used different surfaces and media similar to Richard Hoggan on the wall I used black paper, rosin paper, newspaper, coloured paper, card



PENCIL OIL PASTEL BLACK COLOUR PENCIL



TONY LUCIANI

TONY LUCIANI - born in Toronto, Ontario 1956. He has spent more than 40 years of his life using residue and materials, composition and light to create stunning art

Portrait: Tony Luciani's mother



Context: the woman is a portrait of the artist's elderly mother, up close to her eye and the area around her eye - particularly focusing on the aged and wrinkled skin. The photograph is monochrome.

form: areas of light highlighted the parts of the face - blue on the nose, eyelid, eyebrow etc. The photograph shows strong lines and marks and the eye seem closed in and hidden away by the extreme light contrast to the rest of the skin

skin - wrinkled - cracked - marked - crushed - droopy - shadowed - closed in - dry - smooth - shiny



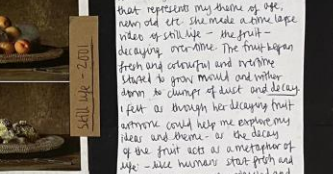
most: because the photograph is monochrome it brings a sense of sadness and something quite melancholy. The eye being closed in and shadowed over makes the eye seem dormant - but the eye on the face seem suggest life - perhaps she is thinking about life she has lived



SAM TAYLOR-JOHNSON

with fruit basket, still life and monochrome. - a box of fruit decaying - a film tape video of the decaying fruit - she is apart of a group of artists known as the young British artists

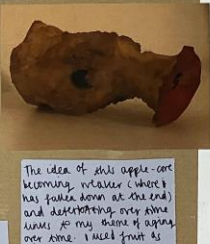
DECAY - mould - human - dust - skin - time - wither - isolated - damage - forgotten - neglect - rotten - youth - fruit - start - birth



WHY I LIKED SAM TAYLOR-JOHNSON: I decided to make an artist like to Sam Taylor-Johnson because along with Tony Luciani she has more that represent my theme of age, new old etc. she made a some large video of still life - the fruit decaying over time. The fruit began fresh and colorful and over time started to grow mould and rot. I don't know how much she helped me to think about what I could use to show age, rather than being something of human - however, I still chose Tony Luciani to show age, but by choosing both Sam Taylor-Johnson I can explore life as no just inanimate objects in living things - still all things in my main theme - if it's important how time and age affect everything in our world, the fact that we're in a bubble and we can't escape

RESPONSES

Photographs of an apple core slowly moulding and becoming heavier, misshapen and discoloured. Inspired by Sam Taylor-Woods moulding fruit.



Moulding apple core - inspired by Sam Taylor-Woods moulding fruit.

took photographs of an apple core slowly moulding and becoming heavier, misshapen and discoloured.

The idea of this apple core becoming heavier, misshapen and discoloured over time. I used fruit as a metaphor for human life - like a human body fades away over time.



← TIMELINE OF AN EATEN APPLE - this idea was inspired by Sam Taylor Woods's Still-life fruit. The apple (used as a metaphor for human life) is getting eaten - slowly becoming more damaged and discoloured + misshapen. To practice media I painted the apples with acrylic paint, particularly focusing on the loss of colour.



AGING EYE



← TIMELINE OF AN EATEN APPLE - this idea was inspired by Sam Taylor Woods's Still-life fruit. The apple (used as a metaphor for human life) is getting eaten - slowly becoming more damaged and discoloured + misshapen. To practice media I painted the apples with acrylic paint, particularly focusing on the loss of colour.



I have done drawings of the aged hands, particularly focusing on the veins and creases in the hands which are signs / symbols of human skin aging. Used ballpoint pen for the outline and pencil for the shading - in experiment using different media.



pencil and pen sketch of overlapping, younger and older hand.

for this drawing I used oil pastel to create an overlapping print of two hands, one is an older and bigger hand and the other is a clearly younger and smaller hand. I used two different colours (blue and red) so the print would be clear and placed there almost on top of each other, as if the smaller hand is merging into the bigger hand - I mean to my theme of aging.



Collage was drawing of aged eye - I drew these then used drawing off of the eye to show the swirling motion on skin.

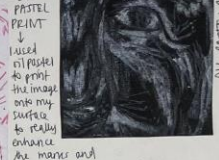


(PENCIL OF OIL PASTEL PRINTS)





OIL PASTEL PRINT - I used oil pastel to print the image onto my surface to really enhance the marks and then on the skin + around the eye.

EXPERIMENTAL DRAWINGS



I used paper to represent the wrinkles and lines in the human skin.


pen and pencil sketches of overlapping, younger and older hand.

I have done drawings of the ~~hands~~ aged hands, particularly focusing on the veins and creases in the hands which are signs / symbols of human skin aging. I used ballpoint pen for the light one and pencil for the one above - to explore using different media.


EXPERIMENTAL DRAWINGS

paper collage of an older eye:



I use thin lines of black paper to represent the veins and lines in the human skin.


Oil pastel drawing of aged eye - I don't love them much, taking off of the eye to show the underlying veins on skin.



(PIECES OF OIL PASTEL PRINTS)

OIL PASTEL PAINT

I used oil pastel to print the image onto my surface to really enhance the marks and lines on the skin around the eye.



younger lips

aged eye

younger face toddler age

aging lips

skin creased & folded

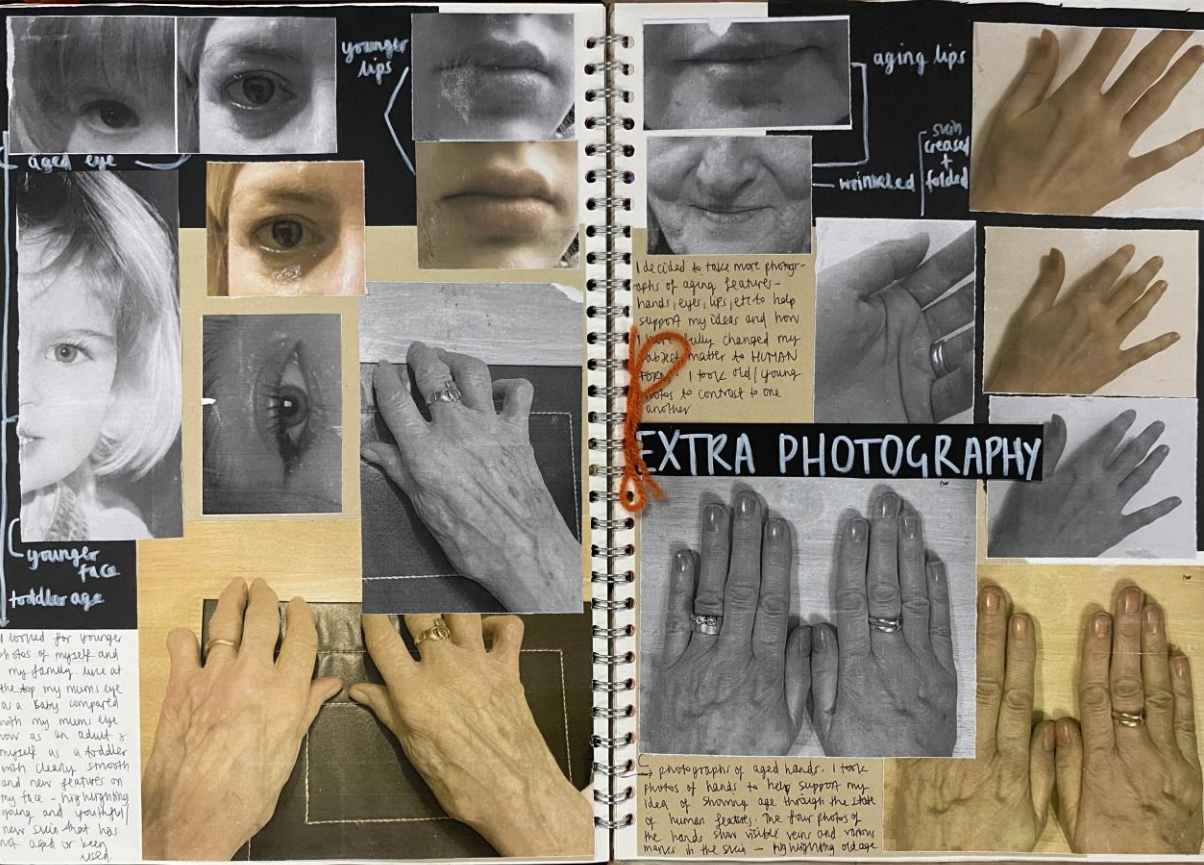
wrinkled

EXTRA PHOTOGRAPHY

I decided to take more photographs of aging features - hands, eyes, lips, etc. to help support my ideas and how I have fully changed my subject matter to HUMAN FORM. I took old / young photos to contrast to one another.

I looked for younger photos of myself and my family here at the top. My mom's eye as a baby compared with my mom's eye now as an adult - toddler with clearly smooth and new features on my face - juxtaposition of young and youthful skin with that has not aged or been used.

photographs of aged hands. I took photos of hands to help support my idea of showing age through the state of human features. The four photos of the hands show visible veins and wrinkles in the skin - juxtaposition of age.



Hannah Höch - Struww - 1965



HANNAH HÖCH

Hannah Höch was a German Dada artist. She is best known for her work of the Weimar period, when she was one of the originators of photomontage. She was born in 1889 in Götting, Germany and died in 1972 in West Berlin. Art style -> Dada work + modern art.

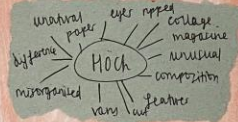
She was heavily inspired by the avant-garde works of Pablo Picasso and his fellow Dada exponent Kurt Schwitters. Höch's dynamic and layered art style managed to fit right in with some of the greatest names in modern art history.

Höch began to experiment with non-representational works that made no reference to the natural world - through painting, sculpture with collage and photomontage - collage consisting of fragments of images found in newspapers and magazines.

What is Dada work? Dada or Dadaism was an art movement of the European avant-garde in the early 20th century. It was formed during the first world war in Zurich in negative reaction to the horrors and folly of the war.

The art, poetry and performance produced by Dada artists is often satirical and non-political in nature.

- Hannah Höch

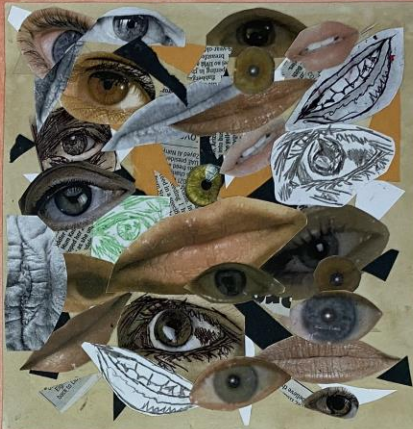


"I would like to show the world today as an art sees it and tomorrow as the moon sees it" - Hannah Höch

"I collect everything that seems of value or might eventually be needed - death + everybody" - Hannah Höch

ROSANNA JONES - London based photographer and mixed media collage maker. Born 1974

Her work specialises in an experimental blend of art and photography, celebrating the physical possibilities of an image, rather than simply its two dimensional form.



COMPARING ARTIST'S WORK

↳ Hannah Höch + Rosanna Jones are the two artists to the left of the bottom of the page, (top one by Hannah Höch and bottom one by Rosanna Jones) art both extremely similar and it is clear the artwork by Rosanna Jones has been heavily inspired by Hannah Höch's.

↳ However the artworks are made in completely different eras. Hannah Höch is a 20th century artist and a part of Dadaism and its movement (formed in negative reaction to the war at the time), whereas Rosanna Jones is a modern 21st century artist, so their artworks are different in meaning and why they were made.

↳ Both of the artworks are collages that use cutouts of images or magazine images of eyes, lips, and hands. Although they are both collages, Höch has only used paper or cutouts from other things, whereas Rosanna Jones has included sections of paint along with the cutouts. These colour palettes are extremely similar, along with the mismatched, unrealistic composition.

Collage inspired by Hannah Höch's collage 'Struww' - in 1965

I used cutouts of different eyes, lips and ripped up paper which I stuck down to create a similar piece to one by Hannah Höch. I used young eyes and lips and old ones - mismatched and folded according to my theme of age. I also decided to draw some of the eyes and lips to add a mixture of media to the artwork.

WHY DID I DO A STUDY OF HANNAH HÖCH?

I decided to study Hannah Höch because her collage composition, use of misaligned and mismatched images with drawn parallels to Picasso who earlier studied. I used her collage of the different eyes as I felt I could explore that in my own work.

By showing different features - eyes and lips, that are all different eyes.

I also wanted to explore collage and experimenting with mixing artworks in two media.

EXPERIMENTING WITH LINO



FIGURES OF LINO PRINTING



I experimented with Lino, to explore other types of media rather than just pen, pencil or paint. I used sections of my face at a young age to which I then printed in different colours - this was to strengthen my ideas of young skin, age.



PRINTS ON FABRIC + STITCHING

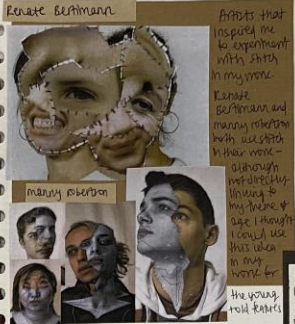


Continued line print but on pieces of fabric. I wanted to experiment with different surfaces rather than only paper. Also the use of fabric helped get me to my idea of bringing stitching into my final piece.

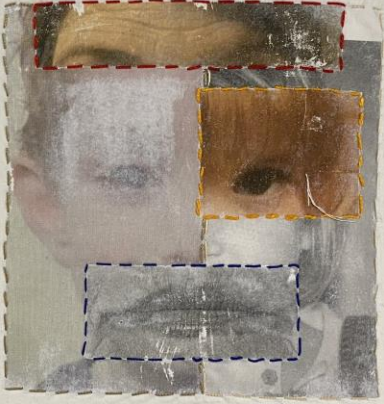
Here I stitched onto a face with coloured string into the hair of the girl. The stitches aren't totally neat and so played and quite loose making it seem as though the person is really old and old.



Stitches are used and represented representing something falling apart and showing away like human life. On the print to the right I used multicoloured threads like orange, blue, green and purple - perhaps to also symbolise the colour associated with childhood, innocence and the colour of something new/unknown. I did a line print of an old girl, to stitch into the hair of (which I would use more muted and somewhat boring and realistic colours like brown and black) and give a realistic natural texture to show the loss of colour that comes with aging.



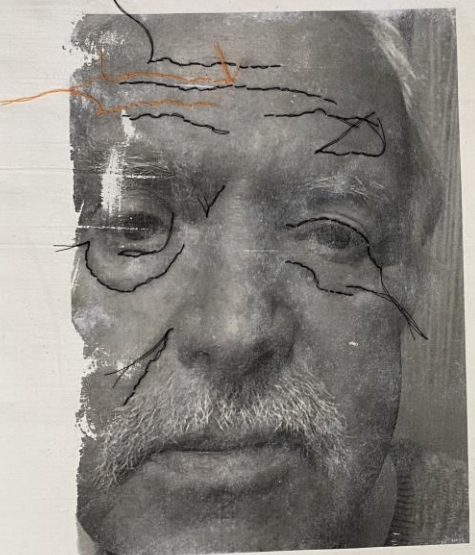
Practicing using thread I stitched a small painting of a child's eye onto another piece of paper to get an idea of what stitching would be like.



This is a collage put together of sections of different aged faces. I printed it out on a piece of fabric so that I could then piece something into the artwork. My idea was to stitch around the separate portraits so it would look like all been sewn together - like the old portraits seem together. Some of the images I've selected are things that are crucial and faded for example the big left section, the photo came off, which helped me develop ideas of things something similar to the final piece - as if the younger photos being slightly faded, mixed together how these photos have aged differently other than.

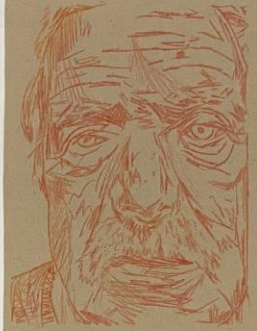
PRACTICING STITCH

Where the fabric has come off and rubbed away and the fraying end of thread represent the piece is not likely.



In this fabric printed image I stitched into the wrinkles of the older face, on the forehead and on the eyes + under the eyes - where normally the most prominent wrinkles are on an older human face. The stitches are messy and loose - to get the idea as if they are something dream or than being messy shows the natural loss of wrinkles - out of place and unorganized.

MORE EXPERIMENTS



oil pastel print of image of my grandad
To make these prints I used oil pastel. I took an image and on the back I covered it with oil pastel so I could draw this at and separate it on to paper. I did an oil pastel print of a young photo of my brother and a photograph of my grandad to show the contrast between young and old to represent my theme of aging. With the print of my grandad, I particularly focused on really emphasizing the lines and wrinkles all over the skin - the wrinkles and folds - whereas with the print of my brother the skin is smooth and rich. My theme of aging is shown through this by using the same oil pastel.



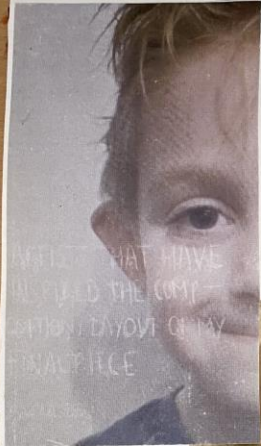
SCRAFFITO - experiment with scratching away black to reveal colorful sections of faces - like the nose and the eye + hair.



oil pastel print of image of my brother Harry

OLD AND YOUNG CONTRAST

As my theme is aging, I wanted to show the contrast between young and old, the difference in skin and features on the face. The two images shown are in the left out of my portfolio when young and my grandad. There is a small difference in the eyes - one bright and happy whereas the other one is more droopy and sad-looking. There is also a slight difference in the shape of the nose and the colour of the hair and eyebrows. One looks old and youthful and the other grey and white showing old age. I used these images to create a half and half drawing of a face, half a paint of my grandad (actually a full painting of my grandad but the correct half of it with a younger face in pencil).



Sonnet 73 - Shakespeare
→ main theme is aging → that age is inevitable and natural, but not a negative aspect of life.

"that time of year thou mayst behold
when yellow leaves, or none, or few do hang
upon those boughs that shake against the cold,
bare fallow trees, whose thin branches
scarcely come that catch the bright of sun
as after sunset fadeth in the west,
which by and by black night doth face
away
death's second self, that seals up all in rest.
I think that see the glowing sun
as he that on the brink of his youth
doth see that which his whole soul
is mortal - he that little thinks
that he will soon be old."

"The sun is the same in a relative way, but you're older." - Anna

IDEAS

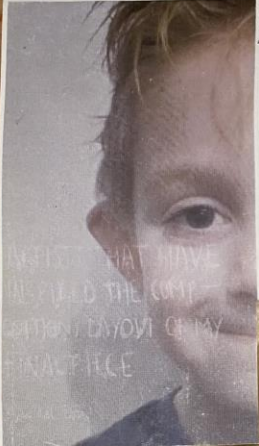
pairing of an older face my grandad. For added to use I do in the painting to represent old and loose paintbrush marks to show the lines but also a peach skin colour to show the younger face has an extreme lack of marks and and those about less time as there is no wrinkles or smoothness and new looking skin at birth.

here more than the younger face as ideas at the center of my final piece, so buy through paint I could incorporate it to my final piece.



OL

As my theme is aging and I want to show the contrast between young and old, I used these images to create a half and half drawing of a face, half a paint of my grandad (actually a full painting of my grandad but the correct half of it with a younger face in pencil).



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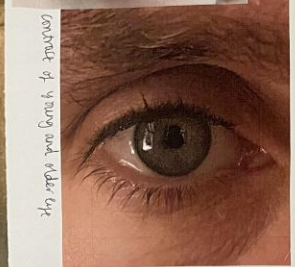
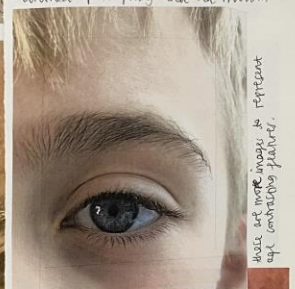
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is mortal - he that little thinks
that he will soon be old."

"The sun is the same in a relative way, but you're older." - Anna

EXTRA PHOTOGRAPHY TO SUPPORT IDEAS

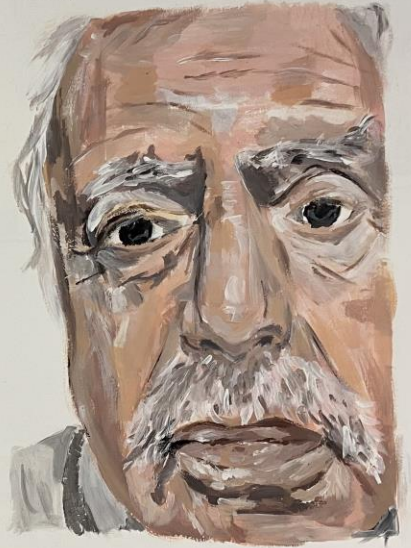
old and young drawing of brother and pairing of an older face my grandad. For the older face I wanted to focus on what I needed to use I do in the painting to represent old age - so to show this old age I used messy and loose paintbrush marks to show the marks on the skin. I used black, grey and brown tones but also a peach skin colour to show the colour still on the face and lots of lines with my paintbrush for extra wrinkles like on the forehead and under the eyes. In contrast, the younger face has an extreme lack of marks and is a very simpler drawing than the older face and those about less time as there is no wrinkles or folds in the skin to look at - highlighting the smoothness and new looking skin at birth.

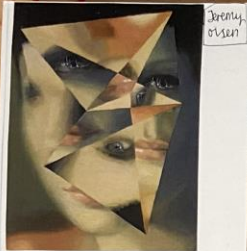
I wanted to really praise my grandad's face here more than the younger face as ideas started to develop of having an older face as the center of my final piece, so buy through the use of marks on the skin through paint I could incorporate it to my final piece.



use of more marks to represent age contrast between younger and older eye.

contrast of a young and old mouth





Jenny Olsen

ARTISTS THAT HAVE INSPIRED THE COMPOSITION/LAYOUT OF MY FINAL PIECE

Eno del Zoni



→ wanted to make a thick piece to show the inspiration for my final piece layout as this idea was the start of all my ideas

Enno del Zoni



David Hockney
(photo montage)

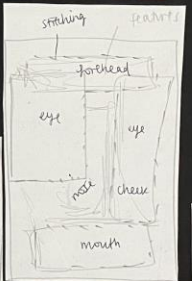


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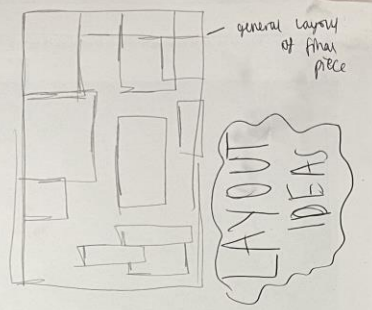
FINAL LAYOUT IDEAS



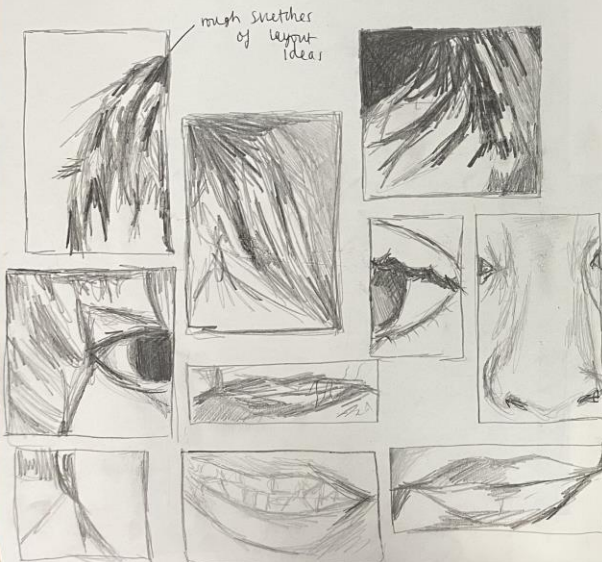
wanted more material layout ideas. However I wanted most of a variety of facial features and wanted to center the face around an older face - to show more use of materials



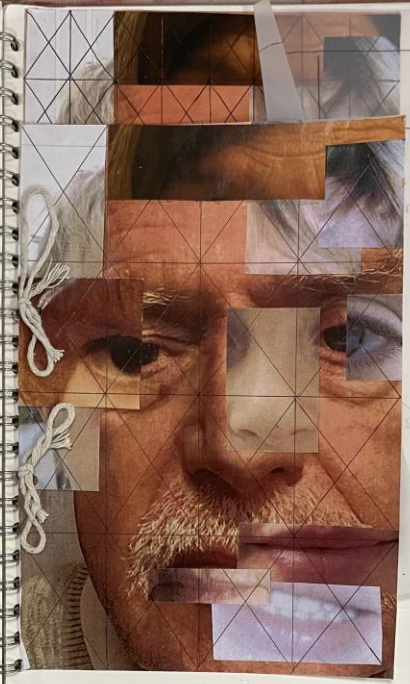
inspired mainly by Picasso, pieces of different things all placed together to make something I also inspired by other artists in case to help



general layout of final piece
LAYOUT IDEAS



rough sketches of layout ideas



for my final layout I wanted to represent my idea of age with an unusual and unbalanced layout, inspired by Picasso and also some other artists that I liked - but mainly Picasso as his artwork was my beginning point for my final piece. Each box is a feature from a different face - with a range of ages from young to old - all placed upon my grandad's face. I initially had ideas to do my final piece centring around my face but in the end, I decided to do it around my grandad's face as firstly I had practiced it several times in my book (he did, and a full face painting) and an older face

usually has a lot more wrinkles, so I could use shading and all sorts of different brush techniques to show this

