



Component 2: Fine Art Standard Mark – 55

| | AO1 | AO2 | AO3 | AO4 | TOTAL |
|-------|--------------------------------------|-------------------------------------|--------------------------------------|--|-------|
| Mark | 14 | 15 | 14 | 12 | 55 |
| Level | 5 | 5 | 5 | 4 | |
| | Mostly confident and assured ability | Fully confident and assured ability | Mostly confident and assured ability | Fully competent and consistent ability | |

Keyword descriptors from the taxonomy:

Convincing

Focused

Comprehensive

Refined

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 in the middle of Performance Level 5, Confident and Assured performance with a mark of 55/72.

The candidate begins their project with a mind-map and mood board in response to the examination theme of 'Lock'. From the start of the project 'Still Life and the Structure of Objects' is selected as a sub-theme. Several artists such as Wayne Thiebaud, Jane Lovall and Janet Fish are visually documented at the start of their sketchbook. Next the candidate uses a wide range of materials such as pencil, colouring pencil and pen to record both natural and manmade objects. The candidate shows a confident and assured ability to record relevant to intentions.

Primary source photography is used to record a range of objects such as shells, fruit and an egg in a frying pan. The candidate annotates their images within the sketchbook reviewing their progress. The work of Angie Lewin becomes a major influence on the project. The candidate studies the work of Lewin through written analysis and transcription of her work. Accurate use of art terminology such as colour, mood and form is used to describe her prints. The candidate summarises what they have learned from Lewin before starting their own work inspired by the artist. A series of paintings of flowers are produced before they move onto a repeat pattern of an orange using lino print. This is also inspired by the work of Japanese artists and the textile designs of William Morris.

The candidate continues their journey by examining the work of Dawn Eaton. This leads them onto looking at objects from a zoomed in viewpoint. Photography and mixed media are used to record the inside of fruit as they move towards their final outcome. String is used on various sketchbook pages to create texture and the candidate experiments with glue to create a raised surface.

This is a comprehensive and focused body of work with a fully refined outcome that has been developed over several sketchbook pages. The candidate produces a range of initial ideas for their final outcome before developing both composition and the use of media. The candidate works from their own photographs.

The final outcome is a large painting of fruit with string used to create a raised surface in areas of the painting. There are clear visual references made to the artists who have been studied. Although the outcome is skilled it does not match the quality of earlier preparatory work within the sketchbook.

For the submission to be placed at the top of Performance Level 5, the candidate would need to take greater risks within their work. Recording and development could also be more advanced in terms of technical skill.



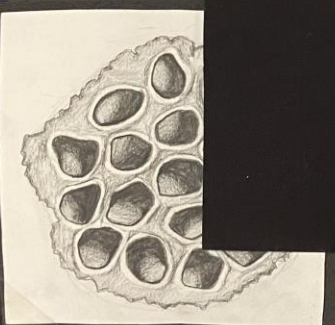
primary sources



In this outcome, I really like how I captured the shape and structure of the bottle, as well as showing its 3D form. I made it because I liked its regular, symmetrical structure, which contrasts to the individually unique structures of nature - I was exploring something different. I chose to use ink to experiment with a media I haven't used before to create tone, but the ink also allowed me to create a bold outline, which heightens the structure and shape of the bottle.

I decided to draw this shell because of its intricate and detailed natural structure, especially the top part. The burnt texture added to this intricacy. I did it in pencil to capture the tones, but to be able to reflect the smooth texture.

In this primary source painting, the shape of the lemon interests me. I really like how the lemon is divided into segments, so naturally and perfectly. I made it as, not only did I find the structure interesting, I also loved the vibrant colours and shiny texture, which is why I chose to use acrylic paint for this outcome. This was one of the last primary sources I did, and it really helped me to gain and determine my ideas - I found I was really interested in the natural form of objects, rather than manmade structures, and to develop this idea more, I could do further paintings of interesting structures found in nature.



I used shape captured inside the packed formation of the gumballs created interesting shapes and structures inside the machine. Also, similar to the bottle above, the more perfect and regular structure differs to the more irregular natural structures I had previously painted. The use of coloured pencil also allows me to show its bright, attractive colours. However, going further, I could focus more on the glass of the machine to make it look more transparent.





I decided to take photos of the inside of a lemon because of its fascinating and perfect structure, and its different and shiny texture.

I took some photos closer up to explore the formation of each individual segment, the fruit and seeds trapped so perfectly within their own individual boundaries, and some further away to show the fruit as a whole with its round shape and even segments.

Similar to the lemon, I found the structure of this strange interesting, with its symmetrical segments. With the orange I experimented by peeling off and separating it slowly to show the segments being uncovered from the seal which trapped them. As well as this, unlike the lemon, the segments could be separated - they are all individually encased in their own protective skin, meaning the texture is different to the lemon (less shiny). So in some ways I feel the lemon was more effective, however, I could develop this to go further and experiment with the segments position.

Similar to the lemon, I found the structure of this strange interesting, with its symmetrical segments. With the orange I experimented by peeling off and separating it slowly to show the segments being uncovered from the seal which trapped them. As well as this, unlike the lemon, the segments could be separated - they are all individually encased in their own protective skin, meaning the texture is different to the lemon (less shiny). So in some ways I feel the lemon was more effective, however, I could develop this to go further and experiment with the segments position.



I absolutely loved the structure of this shell when I took photos - the bumps and holes at the top which lead to the perfectly smooth inside. I took photos from lots of different angles and perspectives to really explore this beautiful and fascinating structure from all around. To explore my interest in this structure further, I think I should find further natural structures to draw.

PHOTO



The gumball machine interested me because I found it so interesting how the gum balls were all contained inside the top, piling over each other and forming their own structure inside. I chose to take the photo on a black background so the colours were made really vibrant.

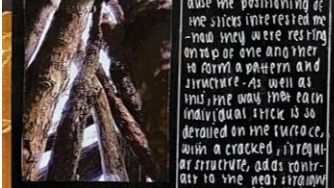


I decided to take these photos because the bubbles in the fizzy drink interested me - now the air was trapped in each tiny sphere. By taking these photos I wanted to show how perfect these natural structures could be. However, as the bubbles don't have as much detail, and not much of a variety in structures and textures, I think this was one of my lesser successful outcomes.

GRAPHS



I took this photo of the trees because the way the branches overlapped to form patterns and structures really interested me. Also liked the contrast between the blue sky and the dark silhouettes of the trees - it made the structures more defined. I found this cluster of berries when I was on a walk and was instantly interested by the structure - the way the shapes are packed so closely together that you can't actually see the individual shapes. The leaves in the background have an interesting structure too with their veins.



I chose to take this photo of a chess board because of all the structures and patterns found in the game. Each piece is cut to form individual shapes, the board is structured into a symmetrical checkerboard, and even now the pieces are placed out during a game forms a pattern. To develop this idea further, I could do a more controlled shot.

I chose to take a photo of this sweet packet to explore the tone and wrinkled texture of the wrapper, but also to show the solid regular structure that the hard sweets inside maintain. Taking the photo on a black background helped to show the transparent wrapper more visibly.

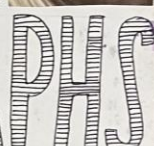


I love how these photos worked out! My intention behind the eggshell was to show how the shell, the structure which keeps the egg contained, cracks to form jagged patterns and edges, whilst the egg remains perfectly smooth and fluid in texture and the yolk remains a perfect circle. This contrast in texture and shape was really intriguing to me, and the black background helps to define the sharp, cracked edges of the shell. I took photos from different angles and perspectives, some closer up, in order to show how I was exploring the structures of all the components of the photo, and to shift the focus of each photo, whatever it was the egg, the shell or both.



I decided to take these photos because the bubbles in the fizzy drink interested me - now the air was trapped in each tiny sphere. By taking these photos I wanted to show how perfect these natural structures could be. However, as the bubbles don't have as much detail, and not much of a variety in structures and textures, I think this was one of my lesser successful outcomes.

GRAPHS





In this response to Angie Lewin, I took a more naturalistic approach and drew these leaves in pencil in a more formal and realistic style. However, the layout of the leaves reminded me of some of Lewin's work because of the overlapping and defined shapes and structures. I also enhanced the inside structure of the leaves by making the veins inside even more defined than they actually were, making the intricate natural structure clear.

What I want to learn

→ I find my artist's work interesting because of her use of patterns to create structures and her clear and colourful depictions of nature
 → I chose to do this artist because I wanted to learn some of her new techniques such as outlining in black over colour, and I think it links with my interest in natural structures because of the variety of different forms she includes in each piece.



In this response, I used watercolour to create a flowery landscape, similar to the ones Lewin paints. However, unlike Lewin, I made the shadows more prominent on the leaves and the colours more vivid than she makes hers. Although I didn't fully finish this response, I think I learned what I needed to learn, which was how to show the structures of the flowers in contrast to the structures of the leaves - like Lewin, I incorporated multiple different structures into this piece.

In this response, I did a watercolour painting without any tonal shades at all - just colour - and outlined it with a black biro. I did this learning from Angie Lewin by enhancing the structure...



RESPONSES

angie lewin



In this response to Angie Lewin, I took a more naturalistic approach and drew these leaves in pencil in a more formal and realistic style. However, the layout of the leaves reminded me of some of Lewin's work because of the overlapping and defined shapes and structures.



In this response, I did a watercolour painting without any tonal shades at all - just colour - and outlined it with a black biro. I did this learning from Angie Lewin by enhancing the structure by giving it such a bold and contrasting outline contrasting to the more delicate watercolour colours. This response interests me because I like the way the outline draws you in immediately, as the structures seem much bolder and more noticeable than any of the colours or other formal elements. I think this mixed media technique was effective and I can develop this more by letting other media together to contrast and heighten the structures.



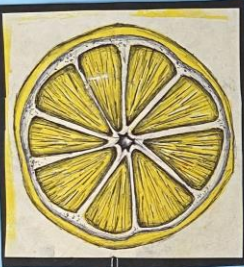
RESPONSES

*TO
angie lewin*



This is the print block I made out of a piece of lino. I used cutting tools to create the structure and shape, using varying thicknesses to gain the right effects. I decided to lino print to test new ways of working, and experiment with printing structures.

After I had cut out my print block, to ensure that it would print the way I wanted, I took a rubbing using a graphite stick. Despite this being a rough test, I decided to include this in my book anyway as I think that it was interesting how I could use different media and still have



In this response, it was originally intended to be a practice print on a bit of old newspaper. However, I decided that it was actually a successful print so I decided to experiment with it, by drawing a more formal drawing over the top with biro. This response interested me because I had the structure of the fruit underneath, and I enhanced it with a black outline.

PRINTING

using lino and inks

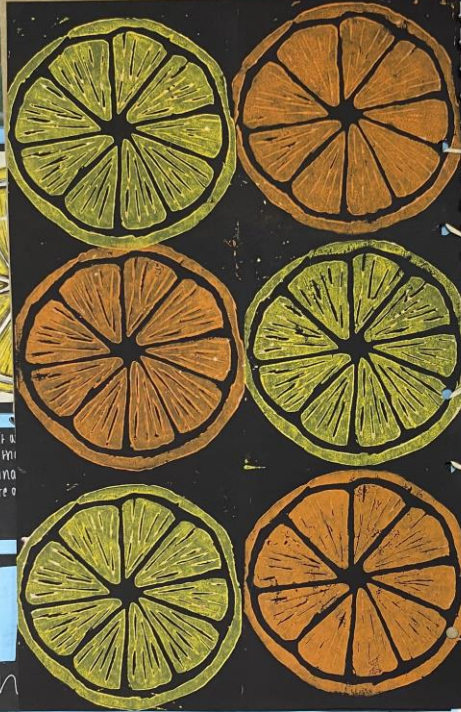


In this response, I experimented with overlapping prints, however, they were each cut so each could still be seen individually. This interests me because the three more simple structures combine to make a more complex one, however, each individual structure is clear because its vibrant color and thick, bold lines.

MENTS

REPEAT PATTERNS

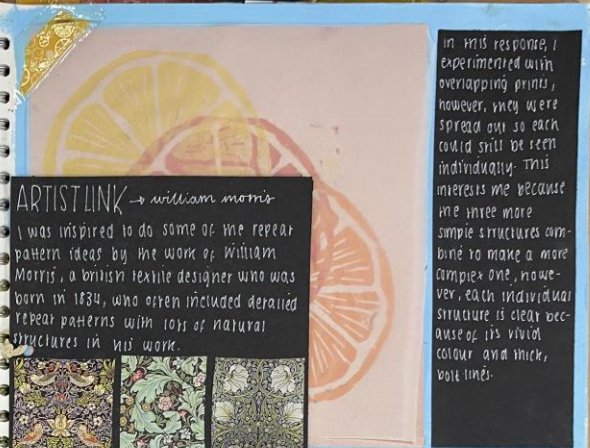
I used two different colours and my print block to experiment with repeat pattern printing. I think that these were successful as the structures are clearly shown, and I pushed myself out of my comfort zone by not using any tone, allowing myself to only focus on making the natural structures clear. I used two different coloured backgrounds, and I think the black one was interesting as the colours were made to seem even more vibrant.



In this response, it is a However, I decided to drawing a more formal I had the structure of

PI

usin



In this response, I experimented with overlapping prints, however, they were spread out so each could still be seen individually. This interests me because the three more simple structures combine to make a more complex one, however, each individual structure is clear because of its vibrant colour and thick, bold lines.

ARTIST LINK → William Morris

I was inspired to do some of the repeat pattern ideas by the work of William Morris, a British textile designer who was born in 1834, who often included detailed repeat patterns with lots of natural structures in his work.



ARTWORK LINK → Japanese repeat patterns

I was also inspired by Japanese repeat patterns when doing my repeat patterns, which often feature simplified natural structures repeated and coloured.



the customer will occur to page into one, and the overlapping was a way to creatively test my use of this media. In both outcomes, however, the ink didn't dry properly and the outcomes stuck together, causing an unfortunate lack of definition in the shapes.

MENTS



In these photos of flowers, I found it really interesting.

These photographs were taken more literally in response to Dawn Eaton - they are more similar to the subject matter of plants and flowers she commonly uses. All show clear natural structures. My favourites are the ones in the top-left with the beetles, as it shows two contrasting elements of nature interacting with each other, and the pink flowers in the top right - their bell-shaped structure is intriguing, unusual and eye-catching.

Now the flower had such a beautiful and complex structure on the top, but had a completely different, almost star-shaped pattern underneath and I felt it was a perfect example of the different structures I was exploring.



PHOTOGRAPHY



In these photos of blueberries, I took photos from a range of angles - some more close-up, some more far out. In the close up ones, I focused on the structure of one individual blueberry, and the almost star-shaped hole in the middle. However, I think that when lots of blueberries are together, it also



SUPERTREE GROVE

Singapore
I took this picture on holiday in Singapore when we visited the Supertree Grove. I was inspired by these giant structures to create many of my responses, such as the string outlines. The supertrees are 18 tree-like structures between 25m - 50m in height, conceived and designed by Grant Associates, with the imaginative engineering of Atelier One and Atelier Ten. They are vertical gardens that perform a multitude of functions (e.g. planting and working as environmental engines). The combination of the detailed structures of the real plants compared with the simplicity of the man-made structures fascinated me.

It inspired me to make many of my outcomes with detailed paintings and abstract outlines.
primary source photograph



I thought the pomegranate was one of the most perfect fruits to take photos of because of its fascinating internal structure and the detailed patterns the seeds form. They all



fit in so perfectly, almost as if they are in rows and the pattern is formed so that it is almost symmetrical. The smooth and shiny seeds in the pomegranate reflect Dawn Eaton's use of smooth blending, and the rich red colours are similar to the bright and vibrant colours often seen in Eaton's work.



I chose to take photos of the cross section of a tomato because of the interesting structure inside from the seeds which seem so evenly placed, but also the bright vibrant red colour, which is a reflection of Eaton's use of bright colours.



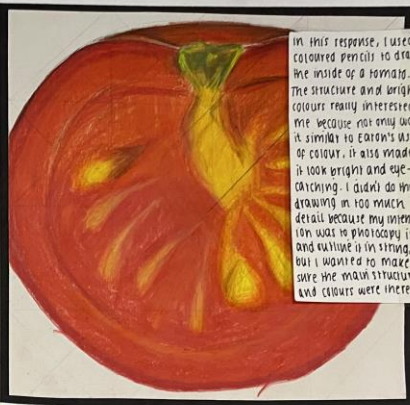
This outcome interests me because of the smooth texture of the seeds, and the structures and patterns they form inside the fruit. I made it because I was inspired by Eason's smooth blending and strong, internal structures. In further outcomes, I want to experiment with using outlines, maybe using string, to heighten these structures and show enhanced focus on the structure, whilst having a more naturalistic drawing underneath.



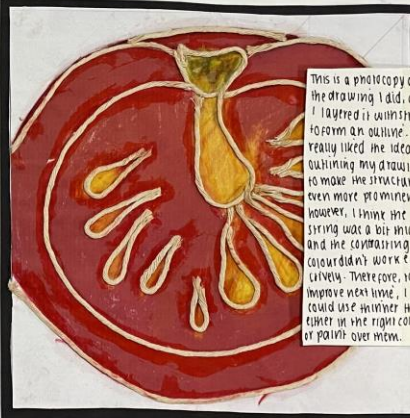
GOOD MENU



RESPONSE SHEETS



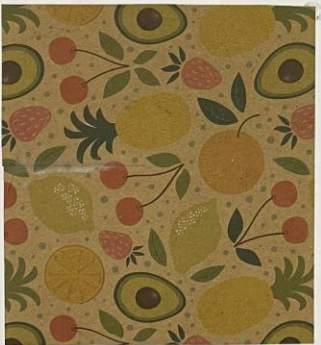
In this response, I used coloured pencils to draw the inside of a tomato. The structure and bright colour really interested me because not only was it similar to Eason's use of colour, it also made it look bright and eye-catching. I didn't do this drawing in too much detail because my intention was to photocopy it and culture it in string, but I wanted to make sure the main structures and colours were there.



This is a photocopy of the drawing I did, and I layered it with string to form an outline. I really liked the idea of outlining my drawing to make the structure even more prominent, however, I think the string was a bit thick and the contrasting colour didn't work effectively. Therefore, to improve next time, I could use thinner thread, finer in the right colour, or paint over them.



In this response, I used mixed media (acrylic and pencil). I did this to enhance the structure of one blueberry so that it really catches your eye. I also wanted to experiment with mixed media outcomes as I feel both ways of working create different structural effects - the paint allows for more texture, whereas the pencil shows the more simple, basic structures.



RESPONSE SHEETS



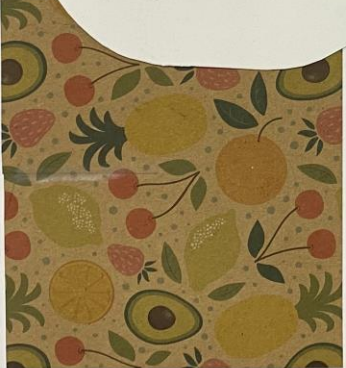
In this response, I used mixed media (acrylic and pencil). I really like the more textured effect this creates, however, since this was the first time I have used a glue gun, I think if I wanted to use it more, I would have to stretch and refine how I use it. As well as this, I think it would be more effective painting over the dried glue, instead of gluing on top of the painting, as it makes it more unclear and loses detail/texture. However, I really like the idea and how it enhances the structure.





In this response, I used mixed media (acrylic and pencil). I did this to enhance the texture of the blueberries.

In this response, I took a photo and layered it over the top with thread to create the segment-like structures of the lemon. I really like this response because I think the string highlights the structures of the lemon, whilst also keeping with the colours. I think to refine this idea, I could make the thread even finer, with thinner gaps in between each one to show the packed and busy structure inside each segment.

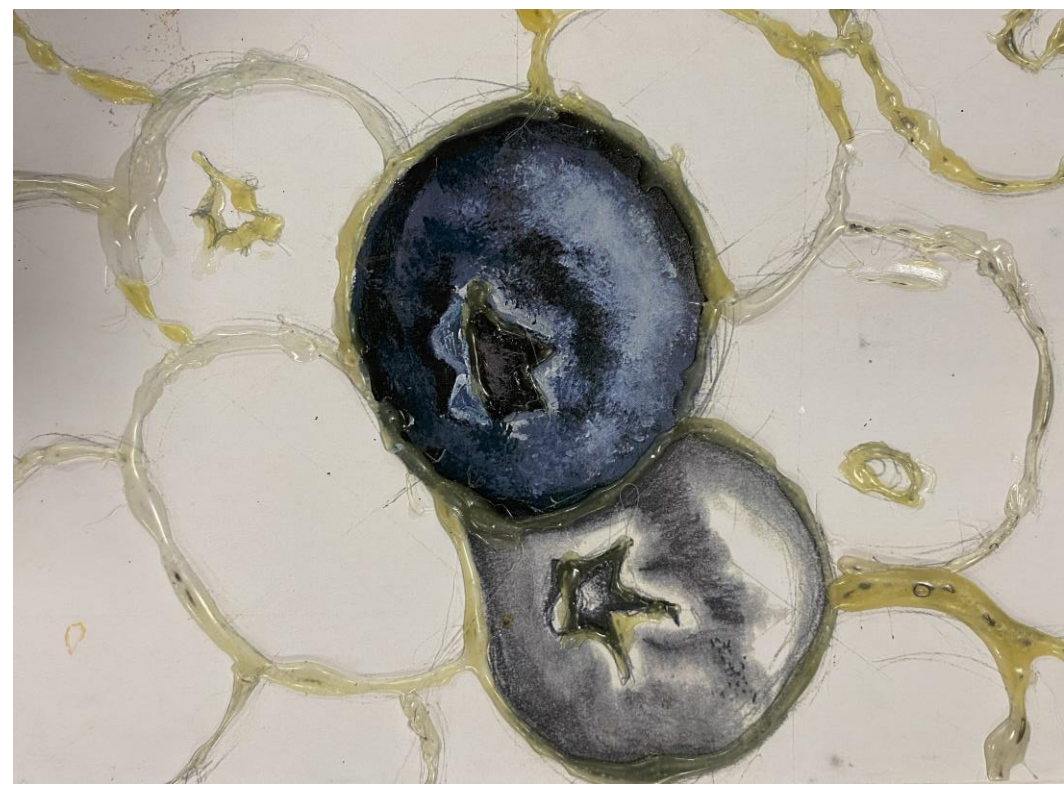


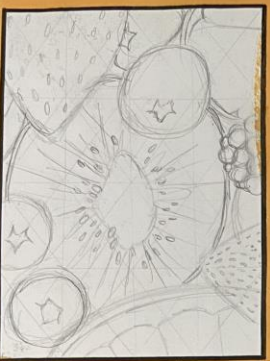
REFLECTIONS

REFLECTIONS



In these outcomes, I experimented by using a glue gun to heighten the outlines/forms of two photocopied paintings. I really like the more textured effect this creates, however, since this the first time I have used a glue gun, I think if I wanted to use it more, I would have to neaten and refine how I use it. As well as this, I think it would be more effective painting over the dried glue, instead of gluing on top of the painting, as it makes it more unclear and loses detail/texture. However, I really like the idea and how it enhances the structure.

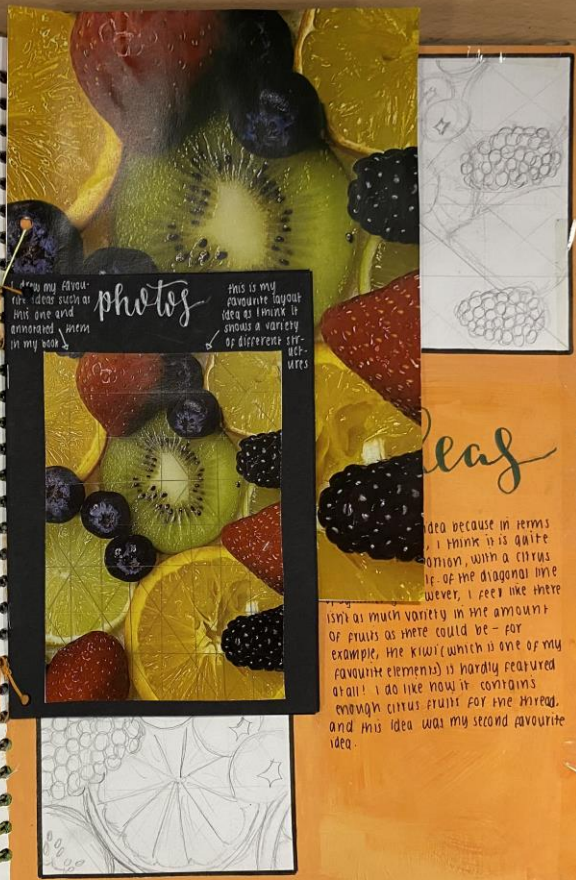
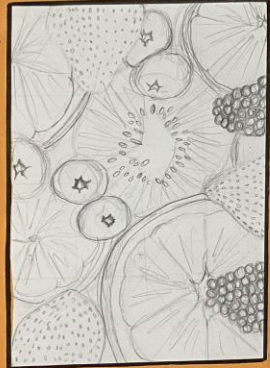




I like this layout idea because it has one central fruit which I can explore in detail, and be the main focus, so it won't be too busy, but there are also other fruits to provide contrasting colours and textures. The fact that it's closer up also gives it more detail. However, I think this idea is too close up (I would have preferred a few more fruits) and it lacks citrus fruits so I wouldn't be able to use the thread technique I wanted to use.

I think this is my most successful layout idea to develop into a final piece because the composition allows for enough fruits to be seen so that there is a wide variety of colours, structures and textures to explore, since it is one of the more zoomed out ideas. However, it isn't zoomed so far out that you can't properly see the individual structures of each fruit. It has the different fruits in the perfect spacings and proportions, and includes enough citrus fruits for me to be able to use the technique of using coloured thread which I want to use on the citrus fruits.

MY FAVOURITE IDEA ↗



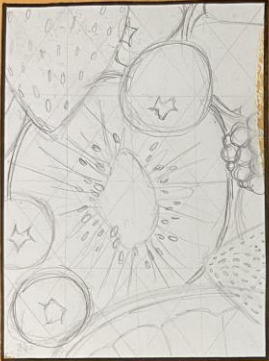
← this is my favourite layout idea as I think it shows a variety of different structures

photos

→ this is my favourite layout idea as I think it shows a variety of different structures

leaf

idea because in terms of composition, I think it is quite good. It has a diagonal line of the diagonal line. However, I feel like there isn't as much variety in the amount of fruits as there could be - for example, the kiwi (which is one of my favourite elements) is hardly featured at all! I do like how it contains enough citrus fruits for the thread, and this idea was my second favourite idea.

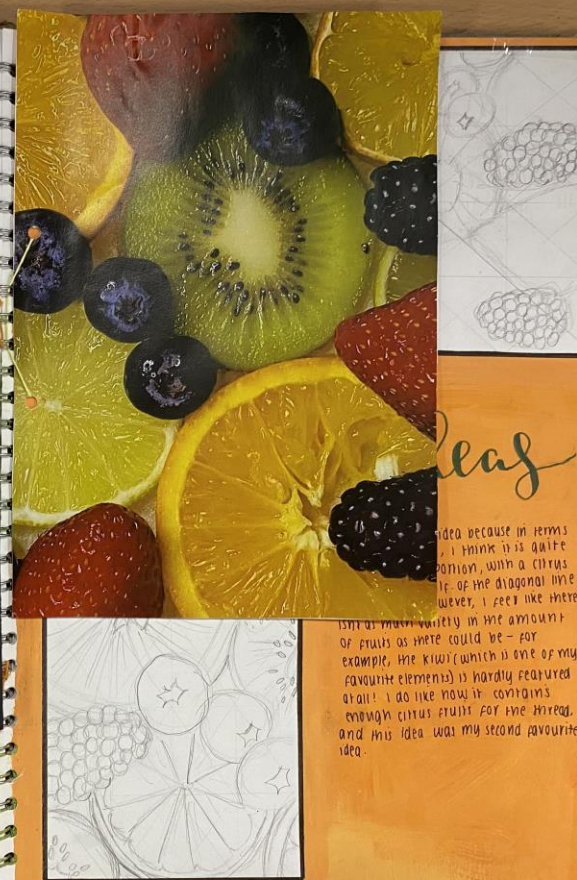


I like this layout idea because it has one central fruit which I can explore in detail, and be the main focus, so it won't be too busy, but there are also other fruits to provide contrasting colours and textures. The fact that it's closer up also gives it more detail. However, I think this idea is too close up (I would have preferred a few more fruits) and it lacks citrus fruits so I wouldn't be able to use the thread technique I wanted to use.

I think this is my most successful layout idea to develop into a final piece because the composition allows for enough fruits to be seen so that there is a wide variety of colours, structures and textures to explore, since it is one of the more zoomed out ideas. However, it isn't zoomed so far out that you can't properly see the individual structures of each fruit. It has the different fruits in the perfect spacings and proportions, and includes enough citrus fruits for me to be able to use the technique of using coloured thread which I want to use on the citrus fruits.

my surface

I want my final outcome to be a medium-large size, around 60 x 40 cm, and to be a rectangular portrait frame. It will be on MDF as, although I am using mainly acrylic, I am using some mixed media with the coloured thread, which will be easier to stick on MDF. I also prefer painting on MDF to canvas or paper.



← this is my favourite layout idea as I think it shows a variety of different structures

photos

→ this is my favourite layout idea as I think it shows a variety of different structures

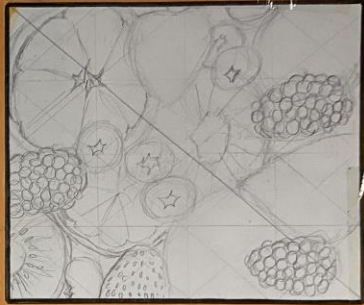
leaf

idea because in terms of composition, I think it is quite good. It has a diagonal line of the diagonal line. However, I feel like there isn't as much variety in the amount of fruits as there could be - for example, the kiwi (which is one of my favourite elements) is hardly featured at all! I do like how it contains enough citrus fruits for the thread, and this idea was my second favourite idea.

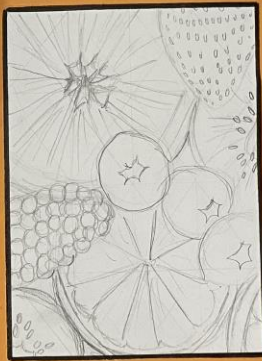


I think this is my most successful layout idea to develop into a piece because the composition for enough fruits to be seen. There is a wide variety of colours, structures and textures to explore. It is one of the more zoomed-out ideas. However, it isn't zoomed out far enough that you can't properly see the individual structures of each fruit. It has the different fruits in the perfect spacings and proportions, and includes enough citrus fruits for me to be able to use the technique of using coloured thread which I want to use on the citrus fruits.

This idea had a different orientation to the rest - it was landscape rather than portrait, in order for me to be able to fit more fruits in and have it more zoomed out. Although I like the range of fruits, I think this idea is too zoomed out and busy, with no central focus point really, meaning it makes all the fruits seem less detailed.



layout ideas



I like this layout idea because in terms of the composition, I think it is quite even and in proportion, with a citrus fruit on either half of the diagonal line of symmetry. However, I feel like there isn't as much variety in the amount of fruits as there could be - for example, the kiwi (which is one of my favourite elements) is hardly featured at all! I do like how it contains enough citrus fruits for the thread, and this idea was my second favourite idea.



