

Component 2 Fine Art

Standard Mark – 57

	A01	A02	A03	A04	Total
Mark	14	14	15	14	57
Level	5	5	5	5	
	Mostly confident and assured ability	Mostly confident and assured ability	Fully confident and assured ability	Mostly confident and assured ability	

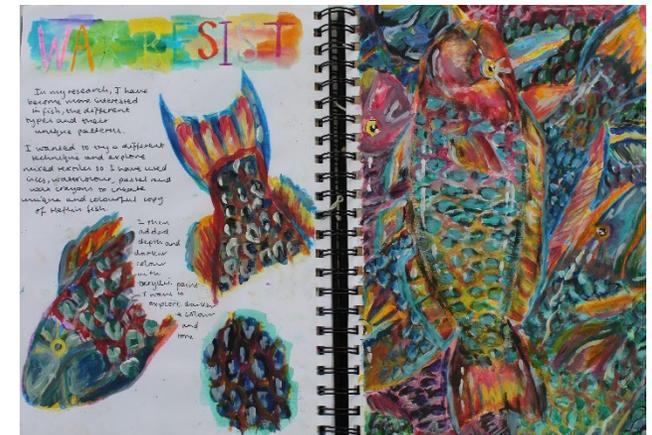
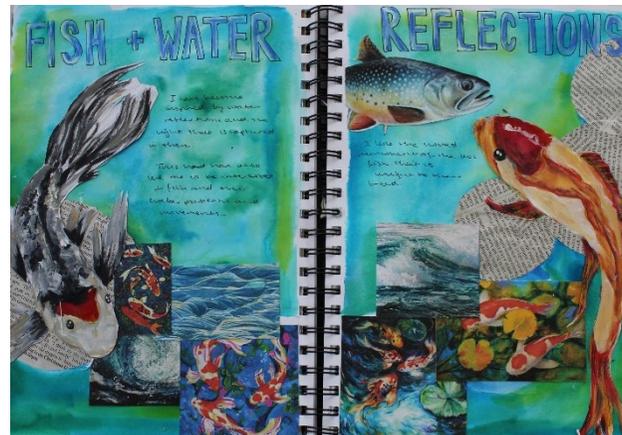
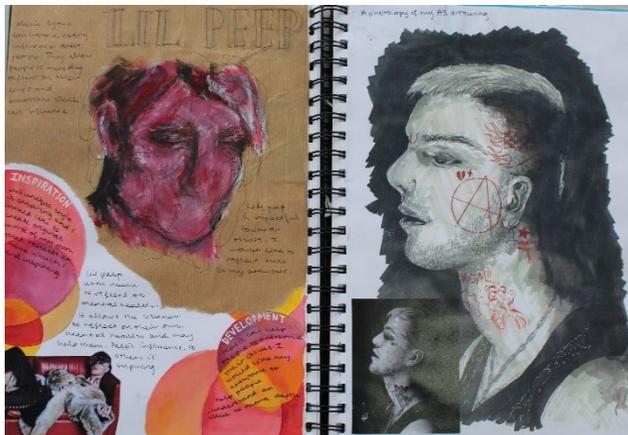
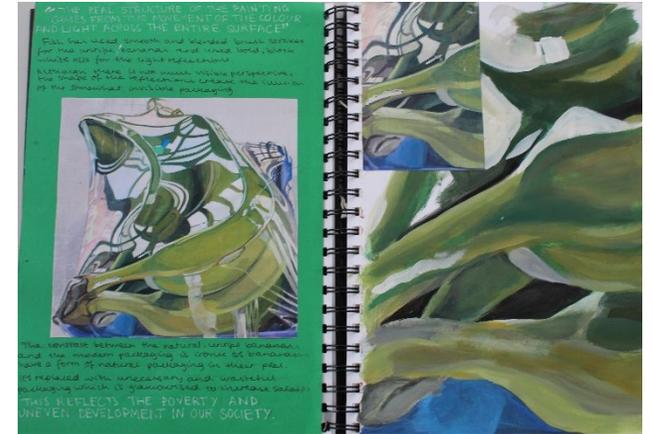
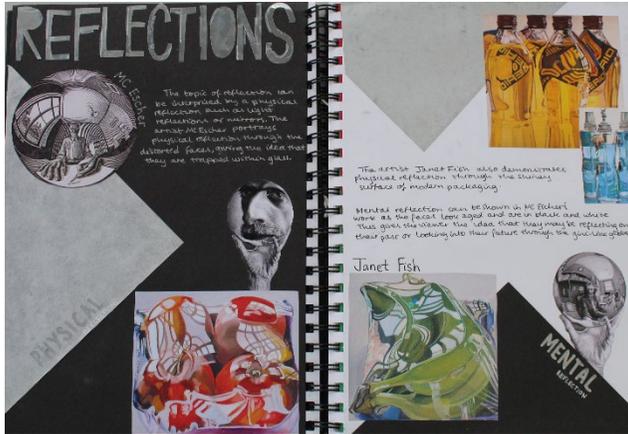
Keyword descriptors from the taxonomy:

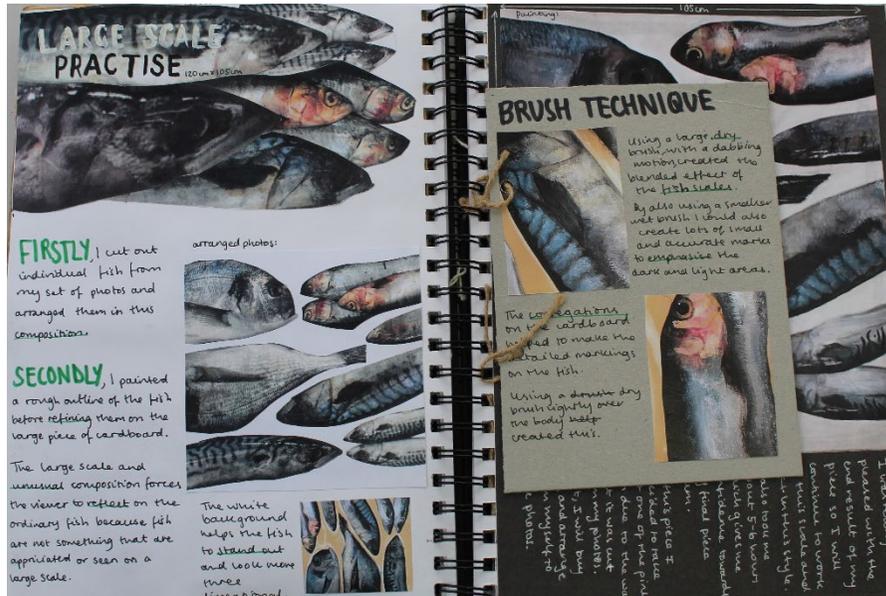
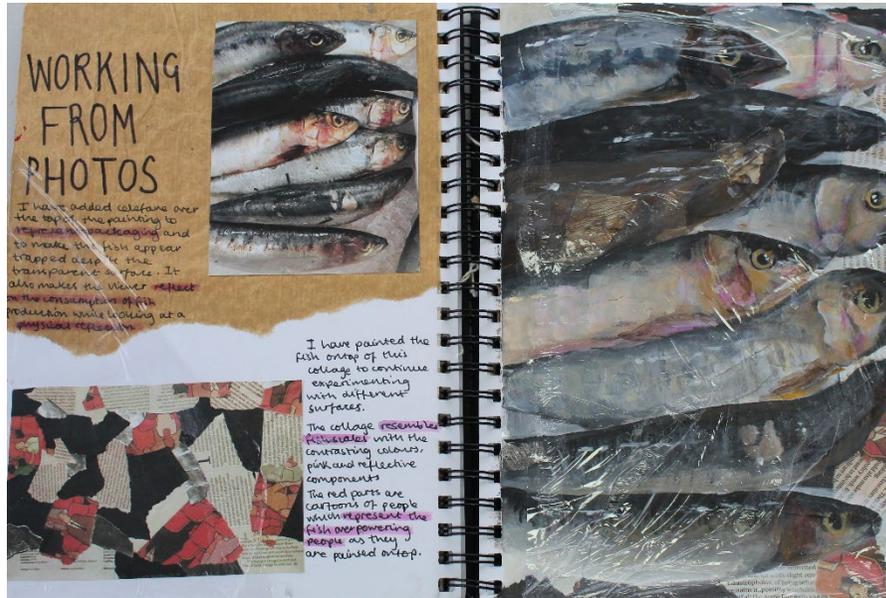
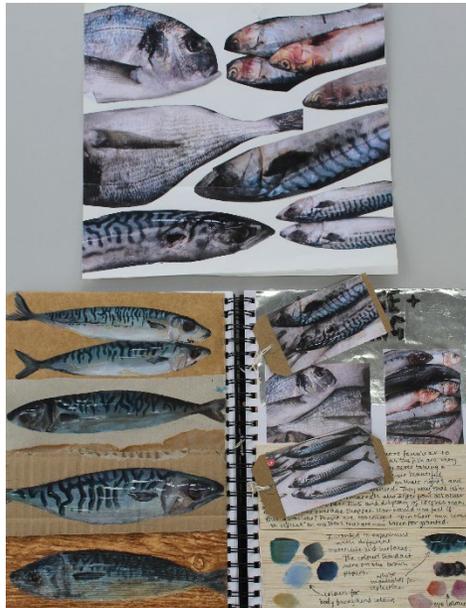
Advanced	Refined
Convincing	Resolved
Comprehensive	Focused

Examiner comments:

- The candidate develops their idea in a comprehensive manner showing a confident and assured critical understanding of sources.
- There is convincing evidence of experimentation through painting techniques and processes.
- Control of the formal elements is advanced and the candidate makes good use of primary source photography within their work.
- Annotation is meaningful and helps the candidate to reflect on the progress that they have made.
- The candidate presents a personal response that is fully resolved and shows an advanced skill level.







CANVAS PRACTISE AND CONTRASTING BACKGROUNDS



After having painted a piece, I wanted to see how it looked in a different setting. So, the fish were placed on a wooden table to see how they looked. I liked using a wooden table as a background.

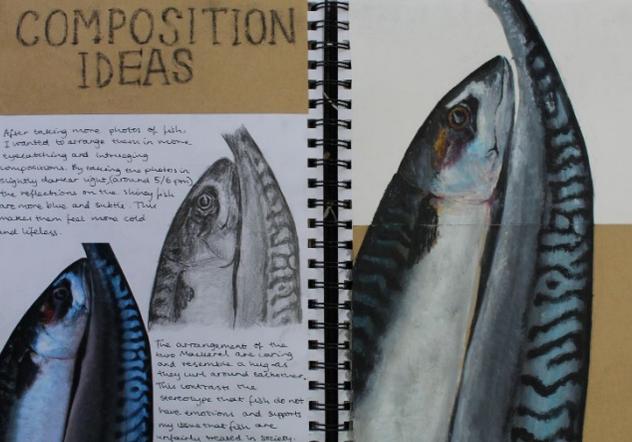
While playfully looking at the reflection of the fish.

This is the photo of the Maclellan that I have decided to paint from. I purchased fish from my local Supermarket to photograph. It shows to that I can use water quality photos.

I was intrigued by the background and the detail around the fish. This makes it interesting for the viewer, especially at a larger size. Because they can see the detail of the anatomy of the swimming fish.

It was painted with the Maclellan and I feel more drawn in with the swimming and colour of the fish. This is drawn from approximately 2.5-3 hours.

COMPOSITION IDEAS

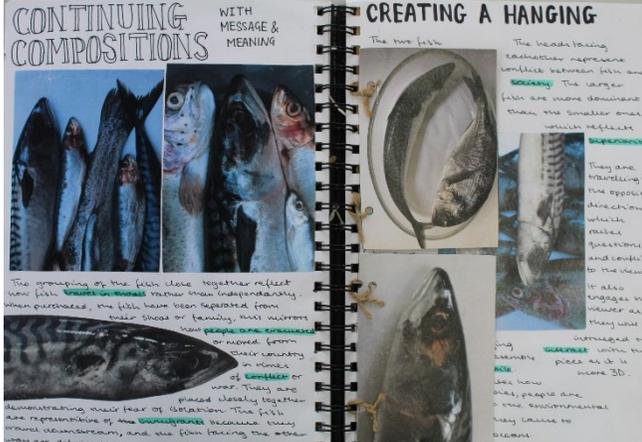


After taking more photos of fish, I wanted to arrange them in more eye-catching and interesting compositions. By making the plates in slightly different ways (around 5 cm), the reflections on the shiny fish are more blue and subtle. This makes them feel more cold and lifeless.

The arrangement of the two Maclellan are facing and resemble a hug as they are turned together. This contrasts the stereotype that fish do not have emotions and supports my idea that fish are unfairly treated in society.

CONTINUING COMPOSITIONS WITH MESSAGE & MEANING

CREATING A HANGING



The heads facing towards opposite sides, which makes the fish and fish are more dominant than the smaller ones which reflect.

They are travelling in the opposite direction while making gestures and conflict to the viewer. It also engages the viewer as they will be intrigued to see what the piece is about.

The spacing of the fish close together reflect the fish have been separated from their school or family, this supports my message of isolation or loneliness in their country in which they are placed closely together demonstrating their fear of isolation. The fish are representing the bourgeoisie because they are more comfortable, and the fish being the proletariat are defying the current which could be seen as people defying the bourgeoisie.

The two fish are facing each other, which makes the viewer feel like they are in a close relationship. The fish are also facing each other, which makes the viewer feel like they are in a close relationship.

HANGING IDEAS



To see what the fish would look like hanging up, I painted a single hanging fish on a large painting that I have previously done.

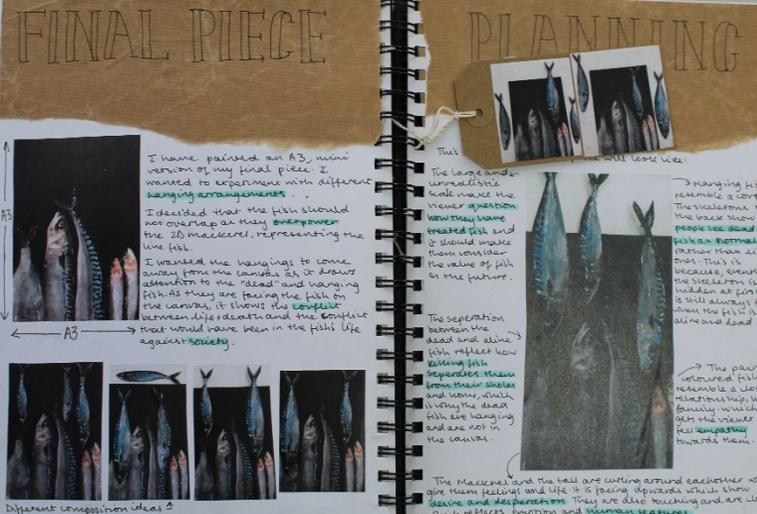
I used fishing wire instead of string so that the fish is hanging vertically, it resembles a dead fish which contrasts the other fish. However, when it is hanging horizontally, it is like the fish is swimming against the current or society. This creates conflict.

For this skeleton piece, I used a range of colours to create shadows and one which adds depth to the bone.

The hanging creates a shadow which makes it more three-dimensional. The black background makes the bones stand out to the viewer.

This has been painted on the back of the hanging fish which reflects the contrast of life and death. It also encourages the viewer to interact with the piece.

FINAL PIECE PLANNING



I have painted an A3, mini version of my final piece. I wanted to experiment with different hanging arrangements.

I decided that the fish should not overlap or they overpower the 2D Maclellan, representing the live fish.

I wanted the hangings to come across from the canvas as if they are hanging from the 'dead' and hanging fish as they are facing the fish on the canvas, it shows the conflict between life and death and the conflict that would have been in the fish's life against society.

The large and unrealistic scale made the viewer question how they were treated fish and if should make them consider the value of fish in the future.

The separation between the dead and alive fish, makes the viewer feel like the fish are separated from their school and home which is why the dead fish are hanging and are not in the canvas.

The Maclellan and the fish are facing each other which is more natural and like it is facing upwards which shows life and death. They are also touching and are close, which reflects emotion and human features.

PREPERATION FOR EXAM

Balena estuaria
brought more paint (anyone)
to bought large canvas

DAY 1: Starting with the Mackerel, paint fish on large black canvas. Spend all of the first day on this.

DAY 2: Refine fish in morning if needed. Paint hanging fish. Paint hanging fish skeletons. Hang fish with wire/any refining if period 3.

I have sketched out the composition on the canvas and the hanging fish. I have painted the back of the wallboard light, ready for the skeletons.

I have edited together the photos taken into my final piece composition for reference in the exam. I will also print out larger, individual photos aswell.

Small piece canvas

Hanging fish on wallboard

In the composition of my final piece, the Mackerel and the fish are looking around each other, which give them feeling and life. They are facing upwards with their ~~heads~~ **heads** ~~upwards~~ **upwards**. They are also touching and are close, which show emotion and give them human features, bringing the viewer closer to the piece and the ~~viewer~~ **viewer** ~~is~~ **is** ~~drawn~~ **drawn** ~~to~~ **to** ~~the~~ **the** ~~viewer~~ **viewer** ~~to~~ **to** ~~feel~~ **feel** ~~compassion~~ **compassion** towards the fish.

PEOPLE TREAT FISH WITH DISRESPECT

EMOTION

WHAT MY PIECE

THE VIEWER REFLECTS ON THE TREATMENT OF FISH WHILE LOOKING AT THE REFLECTIONS.

LIGHT REFLECTION

The hanging fish is made from ~~new~~ **new** and ~~fresh~~ **fresh** like packaged ~~fish~~ **fish** in a ~~plastic~~ **plastic** ~~bag~~ **bag**. This is familiar to the viewer and the bright white colour easily draws their attention to the detail of the fish. It creates a **personal connection**.

The separation between the dead and alive fish reflect how killing fish separates them from their ~~stake~~ **stake**. By having the dead fish facing down makes them seem like a ~~script~~ **script**. Travelling in the opposite direction also creates conflict like swimming against the current.

THE HANGING SEPERATES LIFE + DEATH

FINAL MEANS

SOCIETY ARE UNAWARE OF THE PROBLEMS THEY CAUSE

CONFLICT

VIEWS OF SOCIETY

It also allows the viewer to reflect on what they had previously thought a 'dead' fish looks like.

Fish are unfairly treated and looked down upon in society. The hanging fish resemble a **body** ~~in~~ **in** ~~the~~ **the** ~~environment~~ **environment**. This resembles how, like children, society and ~~oblivious~~ **oblivious** to the ~~environmental~~ **environmental** problems may cause to fish, which is ~~childish~~ **childish**. The large scale and ~~unusual~~ **unusual** composition is unexpected, which makes the viewer reflect on how they have become desensitised to the value of fish.

