



Component 2: Fine Art Standard Mark – 60

	AO1	AO2	AO3	AO4	TOTAL
Mark	15	16	15	14	60
Level	5	6	5	5	
	Fully confident and assured ability	Just exceptional ability	Fully confident and assured ability	Mostly confident and assured ability	

Keyword descriptors from the taxonomy:

Advanced

Convincing

Comprehensive

Focused

Perceptive

Refined

Resolved

Risk-taking

Examiner comments

This Fine Art Component 2 submission consists of an A3 sketch pad and a large painting. Images of the work selected here reflect the characteristics of work at the top of Performance Level 5, Confident and Assured performance with a mark of 60/72.

The candidate begins their project with a mind map and mood board in response to the examination theme of 'Lock'. They quickly highlight exploring reflection through the subject matter of still life as a potential sub-theme. Several artists such as Da Vinci, Monet, Janet Fish and Roger Watt are visually documented at the start of their sketchbook. The candidate then uses a wide range of materials such as pencil, acrylic paint and chalk to record the refraction of light through glass. They manage to capture the texture of the objects they have selected through convincing control of the formal elements.

Primary source photography is used to record the distortion of objects through water. The candidate plays with light and shadow as they capture a range of compositions. This leads them on to the cubist work of Georges Braque. The candidate explores the work of Braque through both written analysis and a transcription of 'Glass on Table' (1909). Afterwards they apply what they have learned to their own subject matter. Acetate is used to layer images as repetition is explored to 'confuse' the viewer.

The candidate continues their shift from realism into abstraction as the project progresses. The work of Alfred Stieglitz inspires some striking digital photography of objects. The candidate focuses on items found in the kitchen resulting in compositions that are almost architectural in their presentation. The magnification of objects continues with reference to Chuck Close as imagery is fragmented through a range of media.

This is a comprehensive 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. Experimentations are accompanied by thoughtful and perceptive annotation evaluating and reviewing progress.

The final outcome itself is a large painting with a partly raised surface to emphasise the breaking of objects. 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 which at times evidences more convincing risk-taking.

For the submission to move beyond Performance Level 5, the candidate could demonstrate a more unexpected creative journey showing intuition and an outcome that could be considered extraordinary.

GROWTH
 SUBMERGED IN WATER
 EVOLUTION TIME FOSSILS
 UNDERWATER
 INSIDE A LIQUID
 WATER TRAPPED
 CAPTURED SOIL
 LOCKED IN NATURE
 WEATHER
 SUNSETS SKY
 CLOUDS
 DRAMATIC SCENERY
 LIGHT CHANGES IN WEATHER
 RAIN MOOD
 RELEASED INTO NATURE
 BIRDS FLYING
 ANIMALS IN FLOCK
 PREDATORS VS. PREY
 MOVEMENT FIRE
 NATURAL ELEMENTS AIR WATER
 HIDDEN VS. REVEALED
 SEALED EXPOSED
 TEMPORARY
 LIGHT PERMANENT
 GLASS TEXTURE SHADOW
 REFLECTION SHINY
 EMOION CONTRAST
 HIDE AWAY
 CLOSED DOORS
 OPEN VS SHUT
 LOCKED BEHIND
 DISTORTION SILVER METALLIC
 MANMADE OBJECTS
 REFLECTION CULTURE
 PRISON PEOPLE LIVING ELSEWHERE
 CONFINED SPACE UNDERGROUND
 TRAPPED SEA DEEP FISH
 SADNESS UNDERWATER
 BUILDINGS BRICKWORK TRAUMA ANIMALS

INTERLOCKING PHYSICAL / EMOTIONALLY ATTACHED
 HOLDING HANDS ATTACHED TOGETHER
 MARRIAGE HANDS STUCK TOGETHER
 FORCE MATCHING EMOTIONALLY ATTACHED
 SIGNING SOMETHING SECURE UNITED
 COMMITMENT PERMANENT UNISON
 PEOPLE
 HIDDEN CHARACTER
 'LOCKED' IN EMOTIONS OVERWHELMED
 BOTTLED UP EXPRESSIONLESS
 PROTECT TOGETHER
 RELATIONSHIPS CROWDS OF PEOPLE 'LOCKED' TOGETHER
 LINKING TOGETHER FAMILY BROKEN RELATIONSHIPS
 JOY TOGETHER SADNESS
 TRADITION CULTURE RELIGION HAPPINESS
 COLOUR CELEBRATION
 BOREDOM WALKING STILL
 ROUTINE MOVEMENT EVERY DAY
 FROZEN CONNECTIONS MONOTONY
 HAPPY PEOPLE PLAYFUL
 MEMORIES CHILDHOOD JOY
 CARE-FREE BUBBLES REFLECTIONS PAST EVENTS
 ENVIRONMENT
 NO FILE TRACK SOCIETY SECURITY
 SECRETLY TRACKING BARCODE
 IDENTIFY LACK OF PROTECTION
 SOLID LINE INVASION NOTHING IS LOCKED?
 TECHNOLOGY
 SCREWS CONSTRUCTION
 BOLT SCAFFOLDING SECURE INTERLOCKING JOY UNDERGROUND
 TIGHTLY ATTACHED PROTECTION ATTACHED ARCHITECTURE TRAPPED SEA DEEP FISH
 DRAMATIC CONFINEMENT BUILDINGS BRICKWORK TRAUMA UNDERWATER
 TOGETHER

Lock

VISUAL RESOURCES

ROGER WATT
 Here, we recall the question of the man in the mirror and the mirror changed the surrounding. A lack of colour should the viewer know that which one makes the question more interesting. The mirror.

LEONARDO DA VINCI
 How water it was as a matter of distortion. The texture and sign of the water changes the shape of the face, keeping it behind the rippling water.

WILHELM HAMMERSCHLO
 World would confinement happens in small space. A lack of freedom.

EWING PADDOCK

LUCIAN FREUD

FRANK WELLS
 Frank uses emotion / lack of emotion to hide the character behind the frame in his paintings. The emotion is 'locked' inside from real interaction.

WILHELM HAMMERSCHLO

PAUL CEZANNE

MONET

JANET FISH
 Here, the real form of the object is revealed and you can only see the distorted reflection of the object according to a quality in the tub.

WILLIAM NICHOLSON
 Here, I am interested in the different colour reflection on the surface of the glass and the total variation in the landscape. This shows the transparency of the glass fully trapping it without making it.

JANET FISH

FRANCESCO STILE

STEVE SMULKA

FRANCESCO STILE
 Nature of reflections reveal the transparency of the subject, which traps the light.

The surface & textural contrast appeared to me as light change through the light refraction. The structure & surface reveal the light place - matter so it was interesting to me. Next I will test object that contrast particularly in texture.



In this outcome, I was looking at the different light reflecting off of the surface of the bottle. The surface appeared to me because the solidity of the form automatically contrast the transparency of the glass bottle and the reflective mirrored bottle. To develop my idea further I will explore the texture on an object surface and I will investigate this by looking closely at the texture of objects to create new and exciting traps.



WASHING MACHINE
The texture in the washing machine fascinates me in the way that the shapes become distorted by the clear of the washing machine. I used the photograph to create a more dramatic contrast between the elements inside the door. To make this clear clearer I will further explore means of distortion through experimentation and the use of exaggerated shapes to reveal the true texture of certain objects.



FURTHER PRIMARY SOURCES



the view down a glass

INK USING EMARDO & GELB WHITE ACRYLIC PAINT

The reflections of the glass due to the perspective interests me because the shape changes, distorting the glass into abstract shapes which reveal the tone of the glass. The shape of the object controls the subject as you come in and leaves exactly the object in, and the shape will reveal the object in a different way - this is the view.

To develop my idea further I will experiment with different angles and perspectives of the glass and the view they depict after the distortion of the glass itself.



LEMON BEHIND GLASS
acrylic paint



I like the way the shape of the glass and the light reflecting on the water reveals an unexpected view in shape, creating interesting colour and tone. Exploring means of distortion, I wanted to experiment with the introduction of colour. I wanted to see if it creates the same effect as my cup of lemon juice. Only later did the distance of colour. I think I was successful as the contrast between the lemon and the liquid behind the glass are prominent and add to the distorted effect of the glass.

To develop this theme more widely I will try out the distortion on a larger scale. In order to reveal the shape and texture more clearly, I will experiment with a range of many objects with different shapes to create more detail and contrast.

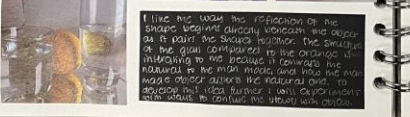


The shape of the glass interests me because the light reflect off the glass revealing the texture in multiple places. Exploring means of reflection and distortion, I wanted to experiment with transparent objects in order to reveal texture. To explore my interest further I will test combinations of objects relative to each other to create more textural contrast.

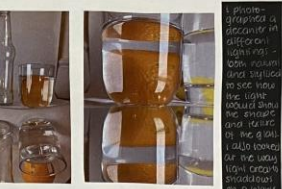
Primary Journal

PHOTOGRAPHY

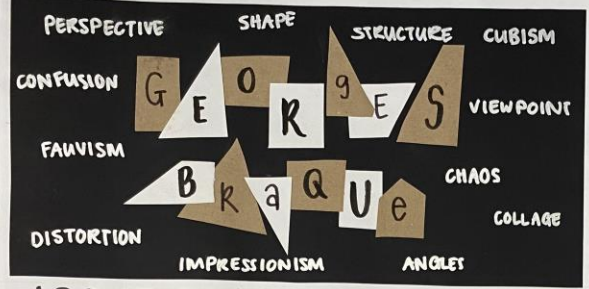
The shape of the orange behind the glass through the bottle because the colors here in order to create a sense of contrast in color. I know that people more easily will experiment with something that is not fruit comparing natural to man.



Exploring ideas of nature and distortion, I started to see how water would affect the perception and shape of objects. I also explored the mirror to change the nature of the object and create a more chaotic effect. Moving on, I will start experimenting with different the subject from technique.



Here I explored ideas with a background and foreground. The mirror also helped to create a more chaotic effect. Moving on, I will start experimenting with different the subject from technique.



ABOUT BRAQUE

1872-1963

Georges Braque was born on May 15, 1872 in France. He grew up in Le Havre and worked to be a naval officer and became the first French and Grandfather. Braque also studied at the Ecole des Beaux-Arts in the evening.

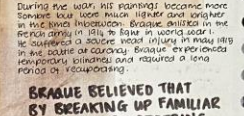
Between 1909 and 1914, Braque worked with Pablo Picasso collaborating to develop cubism and incorporated collage into his work. It was because known as a 20th century French painter soon to have "invented cubism" with Picasso.

Braque was mainly inspired by artists such as Picasso, Cezanne and Matisse. He also incorporated ideas of Impressionism and collage. The Fauvism style incorporated bold colors and loose-form structure to produce great emotions. Collage, was a major addition and style which he introduced in his work during the time.

HIS INTENTION WAS TO DEVELOP A NEW WAY OF SEEING WHICH REFLECTED THE MODERN AGE.

BRAQUE BELIEVED THAT BY BREAKING UP FAMILIAR ITEMS AND RE-ORDERING THEM, HE COULD GET CLOSER TO THE TRUE LIKENESS OF THE OBJECT.

By using cubism, Braque wanted to show the world differently. Objects in any paintings were our living surroundings such as landscapes or objects. Braque's work created a chaotic and lively effect.



In this painting I focused on the shape of the objects and the way Braque used his brush to create all types of marks. I found it difficult to distinguish the shapes on their own, but I learned how to create a chaotic atmosphere within the painting. To develop my idea further, I will use Braque's fragmented shapes to distort the object and work from different viewpoints/angles.

mood:
 The mood in the painting is very chaotic which caught the viewer's attention. Looking at the piece, the fragmented shapes and broken lines in the piece, revealing ideas of distortion and abstraction for the viewer.

transcription & evaluation



GLASS ON TABLE 1909

content:
 'Glass on Table' is a painting of a glass and a collection of pieces placed on a table. The painting is characterized by its chaotic atmosphere. The painting is not constructed from a single point of view. The all painting consists of many water colors and lines that are broken. The whole of the painting, the objects are a lot cooler and colder.

form:
 The viewpoint perspectives and the use of color within the piece. The shape and structure of the object is severely distorted in order to create a chaotic atmosphere. It is difficult to see the shape and structure of the object. The form is very busy and chaotic with a very stylized and abstract nature. The shapes from each viewpoint are very exaggerated.



Here I was exploring the process of looking at surface of an object and revealing the interior.

Following from the idea of composition, I focused to investigate the idea of reality and clarity rather than reality beyond confusion.

The surface of the orange is mostly smooth because it is naturally whole. The object has a certain shape and form. By looking at the surface of the orange, I discovered glowing layers within the object.

To explore this idea further, I was experimenting looking at objects in different ways.

I could experiment with overlapping and layered ways to confuse the viewer by changing viewpoints and making colors or burning certain elements.

In this piece, I looked at the natural curved texture, surface and partly structure. I could see the color as one and layer on natural object.

Responding to Braque

In this response I was exploring layers within a single section of orange.

The individual view of the segments of the orange show the complexity of the fruit, and the depth of some may if everyday object.

However, this did not particularly relate to Braque directly meaning the success of the drawing is limited.

Moving forward, I will focus on the confusion and distortion in everyday object.



Intention:

Experiment with the layering with natural everyday object and create a new perspective to such ordinary object. Objects on separate elements my ideal further as it on multiple surfaces.

Further, I could experiment with other surfaces and everyday object in unnatural ways, for example, zooming



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I used ink and half an orange to create these prints because I wanted to explore the layer of the orange revealed through the immediate surface.

The amount of ink on the surface affects how detailed the print is, which interest me because each though the same orange was used.

Each print is different showing how one object can be manipulated to look unique.

This breaks the object in different ways similar to how Braque changes the appearance of natural everyday object.

Moving forward, I will investigate how the same similar objects can look different when manipulated.



my intention:

Here, I wanted to experiment with the layering with natural everyday object to confuse the viewer and create a new perspective to such ordinary object.

The process of printing objects on separate elements my ideal further as it contain natural object on multiple surfaces.

To develop my ideal further, I could experiment with other surfaces and exploring different everyday object in unnatural ways, for example, zooming into glass or in foil.

further RESPONSES



Tin foil:
 - Links to Braque as it appears fragmented creating confusion
 - manmade object gives a more industrial & heavy feel to Braque's work. Layers & texture
 - Develop ideas: explore magnification of everyday objects.



GLASS BALL
 The way I layered different colours of paint over each other interests me because it provided an element of confusion as to what the object actually is. Exploring images of distortion and layering I added the image over the top of another one, creating the illusion to focus on the overlap of the objects rather than the structure of the glass ball itself. This creates a completely different piece compared to the original. I layered as it is to magnify the material change look more abstract. Making textures, I made the way other objects show more.

ARTIST LINK: Alfred Stieglitz

INTENTION
 He looked in the aesthetic potential of photography. Stieglitz worked to develop photography as an art form, rather than simply a way of capturing moments. He was heavily involved in the leading movement of pictorialism.

WHO HE WAS
 Stieglitz was born in 1864 and lived in the period of American Impressionism. He was married to Georgia O'Keeffe, an artist who focused on floral magnification.

HOW HE LINKS TO MY WORK
 His work to me personally creates confusion as you do not know quite what the object is. The rocks to look at magnification and distortion. He also experiments with abstract concepts of light to show form.

HOW HE WILL INFLUENCE ME / MY WORK
 Moving forward, I will photograph everyday objects in unrecognizable ways and use different lighting.

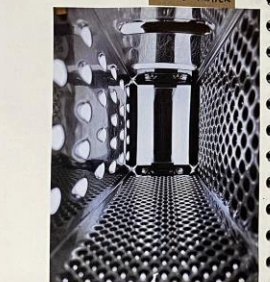
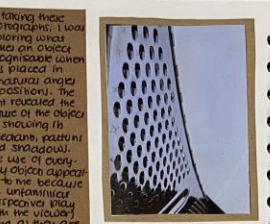


PHOTOGRAPHY

further RESPONSES



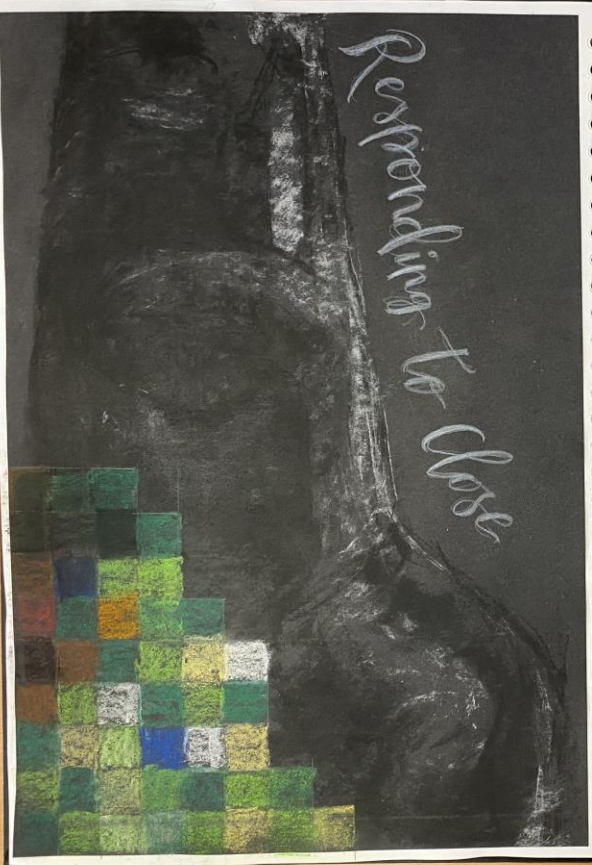
Tin foil:
 - Links to Braque as it appears fragmented creating confusion
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 - Develop ideas: explore magnification of everyday objects.



By directly looking through the sheet metal, it becomes almost architectural and focuses on the internal structure, something that would not be observed during everyday life. This creates confusion as a sense of unrecognizability is shown.



PHOTOGRAPHY



Responding to Close

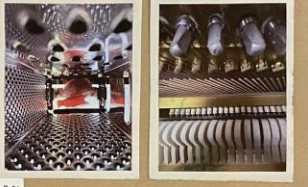


The shapes individually make up the larger object, showing ideas of magnification, distortion and the breaking of objects. The shapes interact to become a mosaic, the surface and texture of the object through the process of layers and overlapping shapes. To develop my ideas further, I will experiment with the magnification of objects creating distortion.

CHALK PASTEL BOTTLE
I drew the bottle in response to close as he looked at magnification of the face showing familiarity. (close is a familiar object). I then added color as many of close's portraits were painted in order to break the object and create confusion. I will now further explore how to break up everyday objects.

The shapes interact to become a mosaic, showing ideas of magnification, distortion and the breaking of objects. The shapes interact to become a mosaic, the surface and texture of the object through the process of layers and overlapping shapes. To develop my ideas further, I will experiment with the magnification of objects creating distortion.

WHAT I LEARNED FROM CLOSE:
The use of layering marks to create shapes which form an entire subject. To view objects / subject in abnormal ways to create confusion - perspectives.
FURTHER THEMES / IDEAS: magnification, confusion, broken surface, distortion.
WAYS TO RESPOND:
I could experiment with magnification of everyday objects to confuse the viewer.
I could explore ideas of layering shapes to create new shapes and potential patterns.



PERSPECTIVE **CHAOS** **BRAKING OF OBJECT** **PIXILATION** **DISTORTION** **MAGNIFICATION** **REVEALING** **SWIR** **SHAPE**

Chuck Close

EARLY LIFE



Chuck Close was born in America in 1929. He struggled a lot throughout his childhood and struggled with dyslexia from a young age. Close found out a successful way to express himself. He also had prosopagnosia (an inability to recognize familiar faces) which helped him in his career of portraiture. Close did not have a normal childhood as he had a neuromuscular condition which prevented him from holding a brush.



He graduated from the University of Washington in 1951. In the mid 1950s, he studied at Vermont's fine art academy. His career then followed, painting mainly large scale portraits in abnormal ways. However, in 1957 he had a stroke which left him paralysed from the neck down. This gave him a new perspective on movement in his work and made him realize the need to use a wheelchair. He then focuses his painting due to his deteriorating and collapses in order to continue producing realistic portraits.

INTENTIONS

Chuck Close was influenced by Jackson Pollock from an early age. His work included thin, granular, watercolour, oil, and finger-painted. Close is best known for his large scale abstract-realist portraits. He originally started painting large faces and limbs. Portraits, incorporating brushwork, and color painting. Close magnified the mechanical shortcomings of the photography (technical and distortion) and the flaws of the human face.

His intention was to paint a flawed view of his subject, with no illusion of depth or perspective. In the 1960s, he started the intensity with a grid of red with colorful, abstract shapes.

'A FACE IS A ROADMAP OF SOMEONE'S LIFE. WITHOUT ANY NEED TO AMPLIFY THAT OR DRAW ATTENTION TO IT, THERE IS A GREAT DEAL THAT I COMMUNICATED ABOUT WHO THIS PERSON IS AND WHAT THEIR LIFE EXPERIENCE HAS BEEN!' - Chuck Close.



SELF PORTRAIT 2012

Content
The image is of Chuck Close himself, but changed as the viewer you view the image from close up the face shows a separate drawing done in a grid square pattern. The middle like close and viewer, revealing a grid of squares, close and viewer. Sometimes both shapes break out of their boundaries, often leading to further distortion of the image. However, when the viewer moves away the face reveals itself.

Form
The painting consists of a collection of shapes and marks arranged together in repeating diamonds. There is also a central diamond shape, creating variation. The tone is mainly very warm, with high contrast, complementary colors. The line marks and texture is very visible.

Mood
The main goal of the painting is the idea of confusion and chaos. The composition is busy creating an intricate effect. The magnification of the image highlights all the imperfections in the human face, creating a more realistic and realistic effect. The viewer often, following up the imperfection of a person and again, following up the imperfection of the face.

In this painting I focused on the idea of magnification and chaos. The composition is busy creating an intricate effect. The magnification of the image highlights all the imperfections in the human face, creating a more realistic and realistic effect. The viewer often, following up the imperfection of a person and again, following up the imperfection of the face.

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layout

ideas



Idea 1 was inspired by the same work showing how to create an image. The image was done using a 3x3 grid of images and combined by cutting and pasting through the process of magnification.



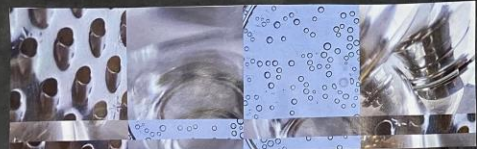
I then used the object to create a larger 3x3 grid to show how the composition of the object together would look. This central composition which combined the two images. I use the square proportions of objects to create contrast.

IDEA 1: GRID OF NINE

inspired by David Samuel Stearn's images to create a 3x3 grid of images. I used the same objects as Stearn's original work to create a 3x3 grid of images. I then used the object to create a larger 3x3 grid to show how the composition of the object together would look. This central composition which combined the two images. I use the square proportions of objects to create contrast.



IDEA 2: HORIZONTAL 4



To create this image I used a 4x1 grid of images. I used the same objects as Stearn's original work to create a 4x1 grid of images. I then used the object to create a larger 4x1 grid to show how the composition of the object together would look. This central composition which combined the two images. I use the square proportions of objects to create contrast.



In order to create this image I used a 4x1 grid of images. I used the same objects as Stearn's original work to create a 4x1 grid of images. I then used the object to create a larger 4x1 grid to show how the composition of the object together would look. This central composition which combined the two images. I use the square proportions of objects to create contrast.

IDEA 3: GEOMETRIC SHAPES



The use of geometric shapes was used to create an image. I used the same objects as Stearn's original work to create a geometric collage. I then used the object to create a larger geometric collage to show how the composition of the object together would look. This central composition which combined the two images. I use the square proportions of objects to create contrast.

IDEA 4: COLLAGE



Photography ideas

Artist Link: David Samuel Stearn

Artist portrait:

How he links: Stearn's work is a collage of images. I used the same objects as Stearn's original work to create a collage. I then used the object to create a larger collage to show how the composition of the object together would look. This central composition which combined the two images. I use the square proportions of objects to create contrast.

How he links: Stearn's work is a collage of images. I used the same objects as Stearn's original work to create a collage. I then used the object to create a larger collage to show how the composition of the object together would look. This central composition which combined the two images. I use the square proportions of objects to create contrast.

Photography

Artist Link: David Samuel Stearn



How he links: Stearn's work is a collage of images. I used the same objects as Stearn's original work to create a collage. I then used the object to create a larger collage to show how the composition of the object together would look. This central composition which combined the two images. I use the square proportions of objects to create contrast.



Responses: Stearn's work is a collage of images. I used the same objects as Stearn's original work to create a collage. I then used the object to create a larger collage to show how the composition of the object together would look. This central composition which combined the two images. I use the square proportions of objects to create contrast.



shifting the row

One way to create interest would be to shift the strip along with a picture rather than surrounding it around completely. This creates more drama within the piece, further confusing the viewer. However to me personally it looks to busy and cluttered. The check grid being split at either end! It also unsuccessful.

alternate raising

I like the way this method emphasizes the painting as a whole by raising the surface of every part of it of the painting. This was successful however I did not like it as I prefer the strip being a separate element of interest within the painting.

flipping the row

I like the way the glass is flipped in this option as it reminds me of Braque and the idea of cubism. However it is difficult to see the full effect on the other side of the strip as the strip is not contrasting enough. So I decided not to choose this particular option.

raising the row

I like this option as it maintains the original composition. I selected because it is successful in the way it divides up the painting. To show a difference between the image and the strip I decided to raise the strip in order to emphasize the breaking of object.



Testing further ideas

2 hr

In order to prepare for my final exam, I knew myself for 2 hours to see how much of a full-size section of the painting I could complete. I managed to complete the main shapes & tone signs but did not finish the highlights. This convinced me to see how far I could get in the time I planned out for each piece.

for much better contrast for the piece. I decided to use a corrugated cardboard to create a rough texture. I then experimented adding physical textures over the painting or as a surface to paint over the top of it in order to create excitement and further confusion. I first explored using hessian and bubble wrap over the top of the painting, but I found it was quite distracting and mainly covered up the painting itself. However, I liked the way the viewer could see the colour of the painting behind the bubble wrap. I then looked at adding various types of corrugated cardboard to it.

Tests and Refinements

As I was looking at texture through painting, I then experimented adding physical textures over the painting or as a surface to paint over the top of it in order to create excitement and further confusion. I first explored using hessian and bubble wrap over the top of the painting, but I found it was quite distracting and mainly covered up the painting itself. However, I liked the way the viewer could see the colour of the painting behind the bubble wrap. I then looked at adding various types of corrugated cardboard to it.



I also considered covering the photograph with a layer of canvas that I would then paint over to show further contrast, but I wanted to show the main of the texture through my skill in painting, and an outcome such as this would not achieve my desired idea.

This was effective but it distracted the viewer from the actual texture of the piece. I was painting.

This surface was very difficult to paint over.

In the interest of time I also chose not to paint on a lumpy surface as it took longer to paint over successfully.

