

Marking standards for

**Cambridge IGCSE™ / IGCSE (9–1) / O Level Art & Design
0400 / 0989 / 6090**

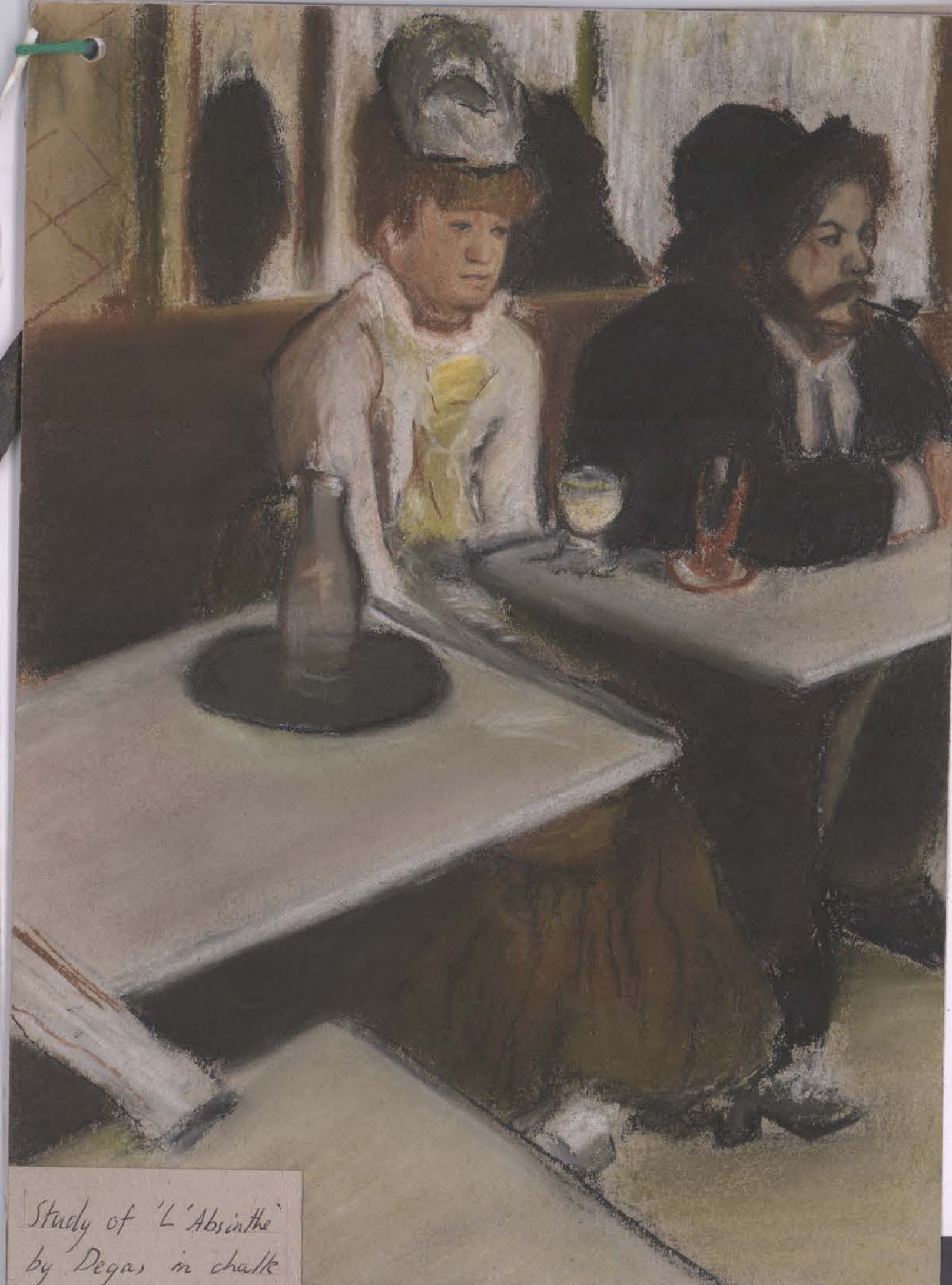
Component 2

Example 2

		Mark
AO1	Record	21
AO2	Explore	21
AO3	Develop	21
AO4	Present	20
Total (max mark 100)		83



"One too Many"

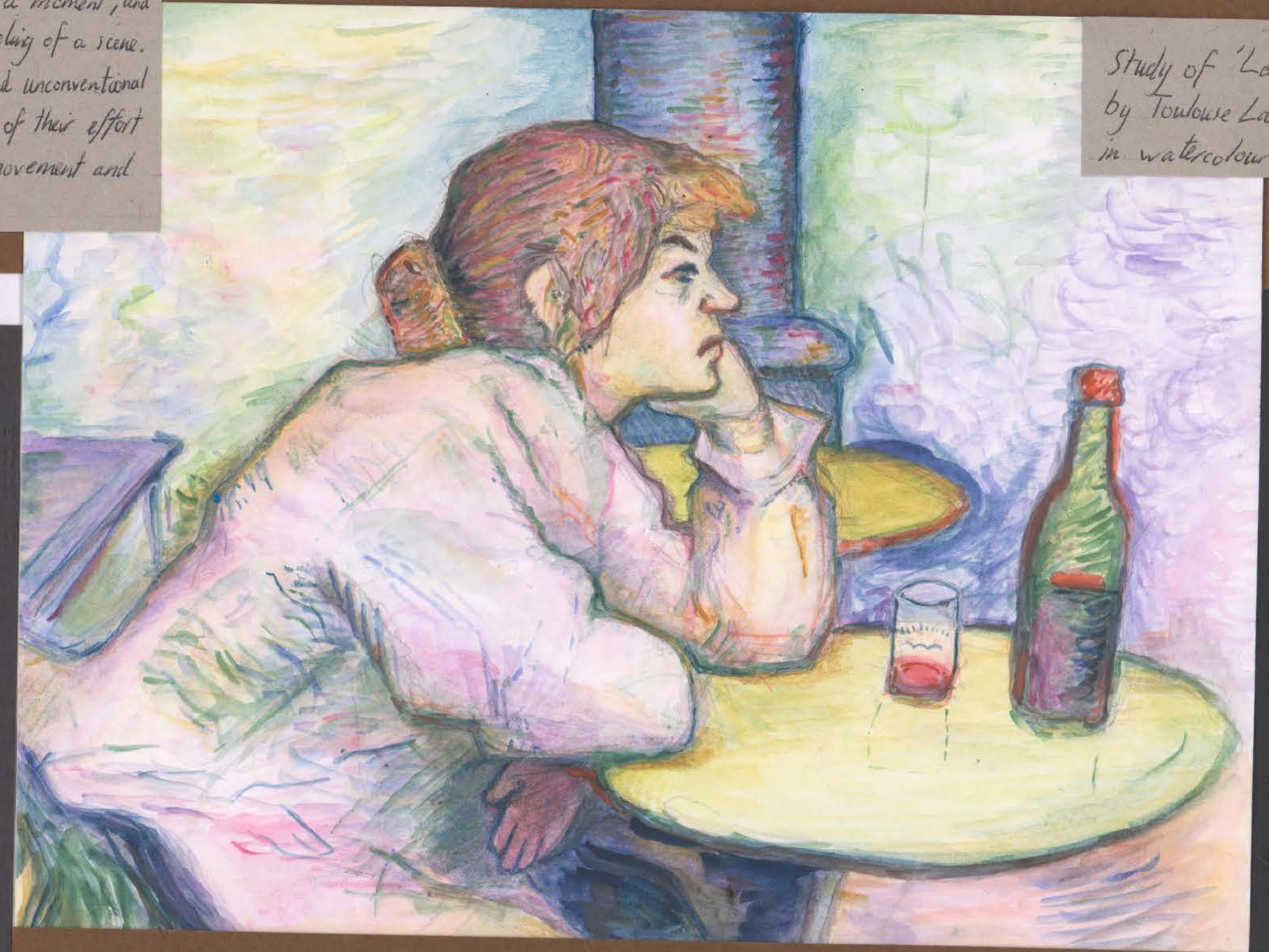


Study of 'L'Absinthe' by Degas in chalk pastels on coloured paper

For my theme I chose to do "Around the Table". This specific theme attracted my attention as it allowed for a broad interpretation and it would be easier to observe. I enjoy drawing the human figure, so it seemed the right theme for me to tackle. In order for me to begin developing this theme I chose to observe various impressionist artists, such as Toulouse Lautrec, Degas and Daumier, and how they chose to depict people around a table. These artists' focus was on the lives of everyday people, mainly the ones who portrayed the lively and vibrant nightlife of Paris. By observing these artists' work, I would later be informed on how to frame and develop my ideas. The impressionist artists set out to capture the immediate sensation of a moment, and convey the atmosphere and feeling of a scene. Their loose brushwork and unconventional compositions were all part of their effort to convey this sense of movement and atmosphere.



Study of 'A la Mû' by Toulouse Lautrec in oil pastels



Study of 'La buvette' by Toulouse Lautrec in watercolour



Study of 'The Chinese of Paris' by Daumier in tonal pencils

Around the Table

As I had done previously I don't take

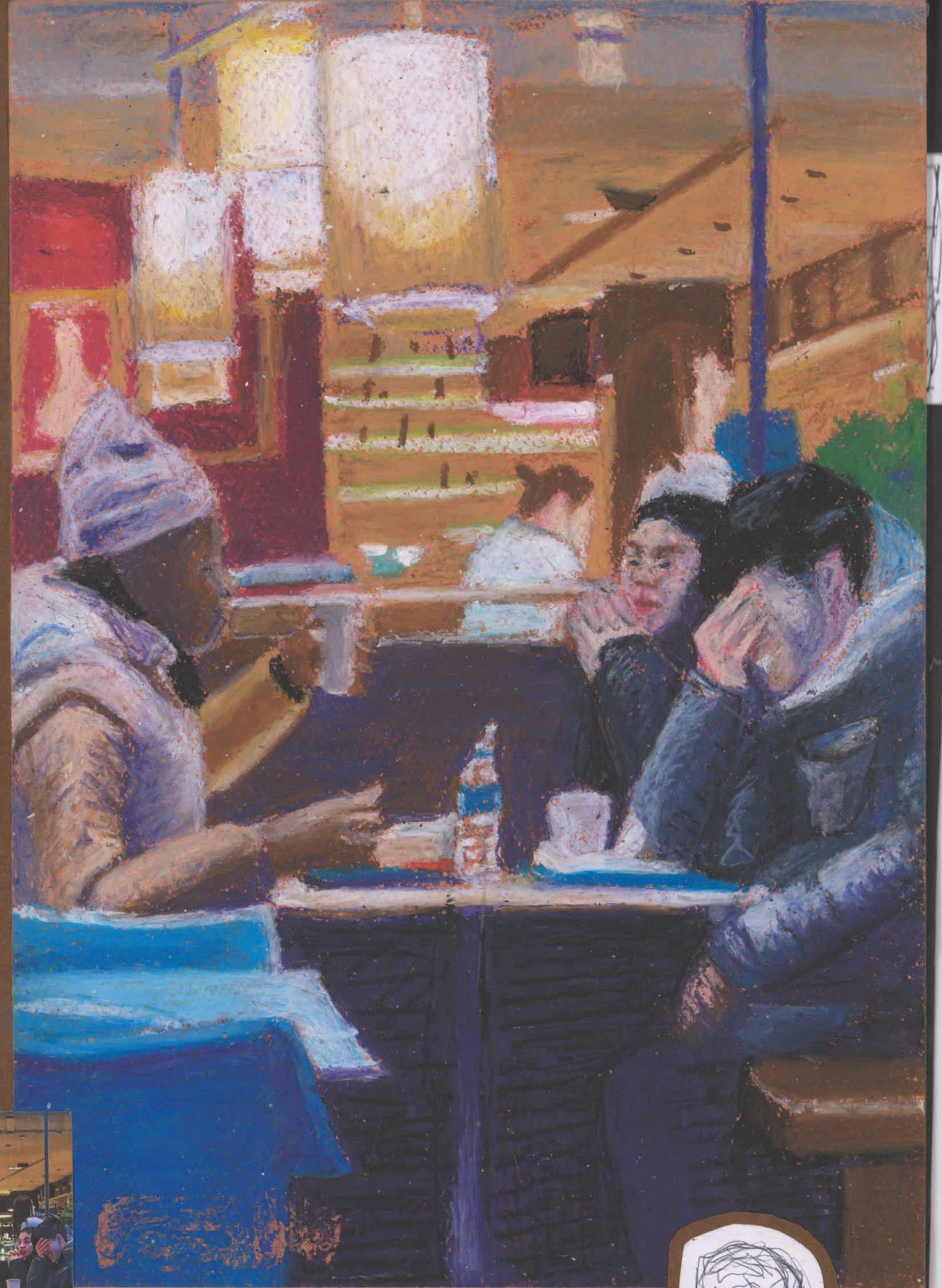


Study from my photography
with tonal pencils



Study from photography
with chalk pastels

I chose to, like the impressionists, do studies outdoors, en plein air, to capture the changing light and colours of the natural world.



This impressionist belief of capturing the moment led me to progress into using photography to capture candid moments of others around the table. By doing this I could accurately convey the atmosphere and feeling of a scene without any interference. I took photos of several people in public places around tables. I also did live sketches of people around the table - furthering the impressionist concept of being in the moment and capturing atmosphere and movement.



Study from my photography
with Indian Ink



These pen studies were
done as live sketches

Eric Fischl and Raymond Pettibon

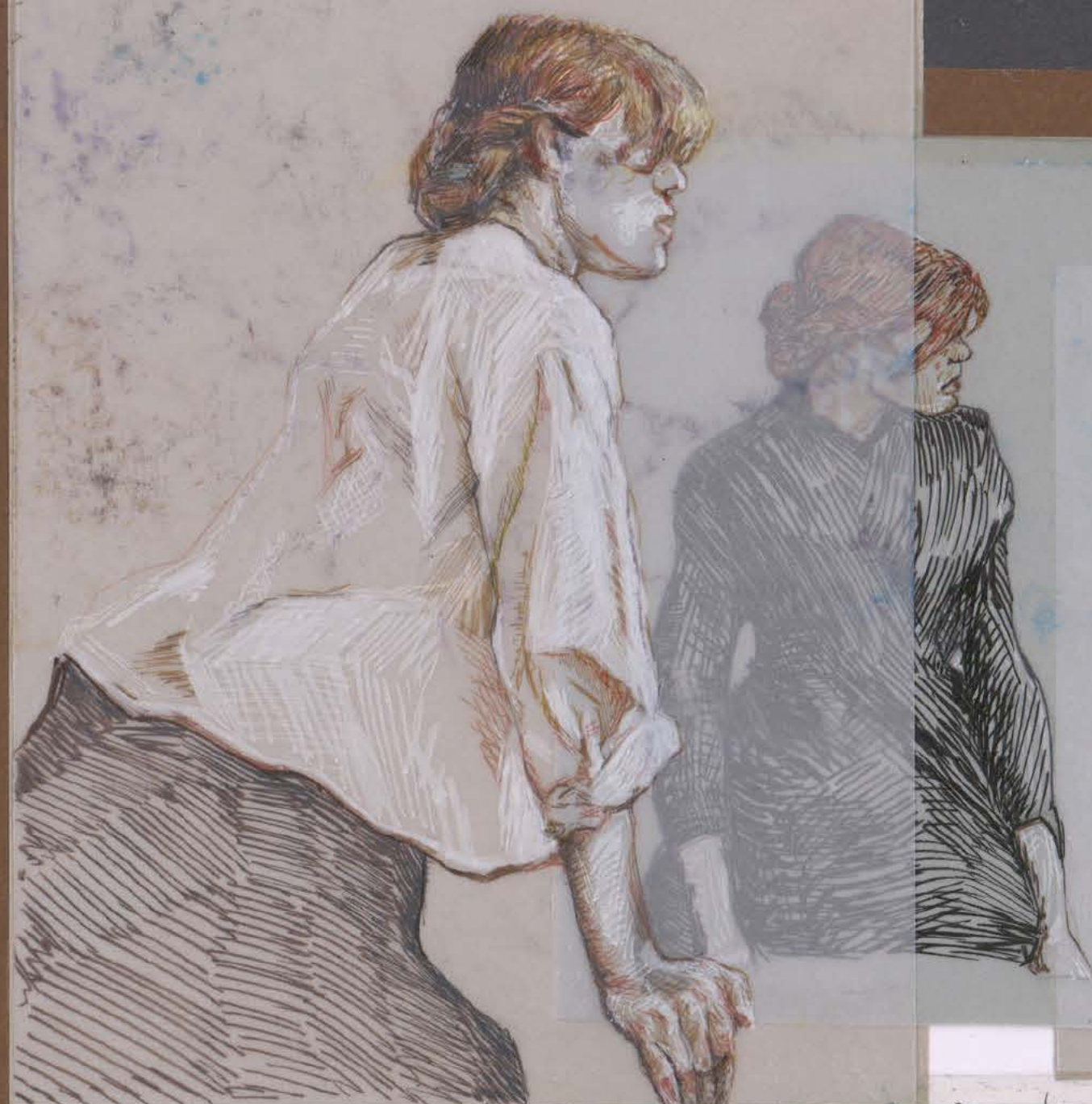
In order to further my concepts even more I decided to observe the work of artist Eric Fischl and how he creates compositions for his paintings. He utilises tracing paper on top of each other, and with several different characters he can imbue meaning unseen beforehand. I wish to take inspiration from his work by combining the characters in impressionist paintings with ordinary people from my photoshoots. This method would not only allow me to further my concept, but also create different compositions for my final piece.

The final artist I chose to research was Raymond Pettibon. Like Fischl, Pettibon adds meaning to his illustrations by recontextualising them with text beneath. The aim of this recontextualisation is often to create a humorous interpretation of the work, one perhaps not understood before by the audience. This work then is quite similar to Fischl's - adding unseen meaning to his work, so to create a response with an audience. This is why I found it relevant to use both artist's concepts and combine them in preparation for my final piece. All the artwork on this page is done with calligraphy pen.



"Mallarmé begins a heated debate"

Above and on the side are photoshoots of compositional roughs.



"Jane Avril looks down on the youth"



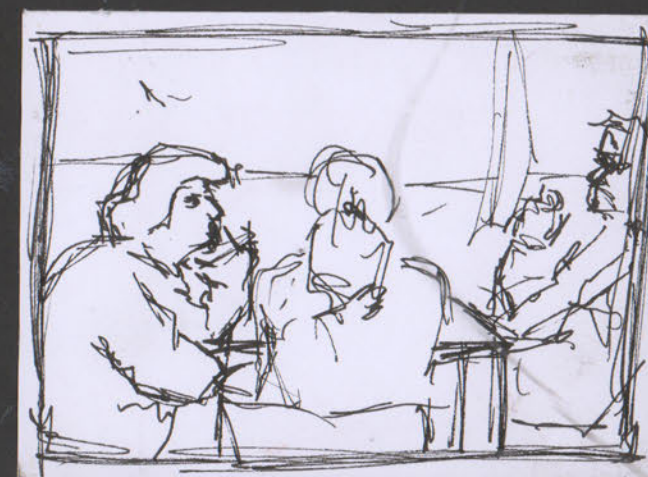
One too many



Van Gogh engages in a staring contest"

As I had done previously, I chose to take another photoshoot based on the concept of candid photography. The aim was to find an ideal backdrop to add character of the impressionist paintings, combining them with people from everyday life and imbuing the artworks with new meaning, not only by using Fischl's method but also Pettibon's. The various sketches show my various observations from my photography and my development when deciding which composition to use for my exam piece. I ultimately decided on the one below where I decided to utilise a variety of impressionist figures that I had observed previously in my work. On top of this, the sketch also begins to establish a narrative utilising Fischl's combination of figures from two different time periods and Pettibon's text that allows for an interpretation of a story to start being developed.

These compositional sketches are done with pen from my photography



Photoshop composition for final piece



This sketch for the composition of my exam piece is done with tonal pencils

"One too many around the table"