Candidate 1 evidence

Section I
ENTER NUMBER OF Skull Sea Undwins Lamp an Kalble THE MARGIN By Pablo Prabo
o artist's use of teglischniques
Light application of paint on right side makes painting look unlinished and
painted humodly. This shows that picasso has painted it in a non in a Chart that time This shows his
display his opinions about WWZ
tipiple bough nache at the orange and
White cliss cross on background Making it appear Failike skratch
marks This scorects claw Merks
on wall which suggests depe- vation and trying to escape the room This eachos the feeling during WWL were people
were transically trying to escape

ENTER OF CROSSECTS are painted with a glager MARGIN than life scale and crampt on the relatively promained as painting. This surgests a sense of claustrophobia and being tap pedint the This Rotter reflects the intence free and anxiety people get felt during WWZ and not being able to flee the war.
earlists consideration of moods whosphere The skull is made up of mismocked empular shapes which makes it apear deformed and fractured. This creates a strosphere: of dread and fear of a violant death which may margled their body so homeodesty. This could uso be dread of new weponed being used in hims (Like bombs) which destroyed peoples bodys.

ENTER NUMBER OUESTION Sea Urchins are partner with MARGIN
expressively large shorp spikes
whitch create an atmosphere
of pain and danger. This is as the barbed sea urching
as the barbed sea urching
look like mederial maces
and make them a symbol of
Violance and Distality. Insering
The violance and brutality people
faced during WW2
1
The use of cubism style which simple greenettic shapes and
differing angles make the
painting appier like shuttered
glass This creater as athrophero
glass This creates an atmosphere of choas and confusion which
reflects the fractured nature
Lat encore after will cond
the confusion and choos of
the confusion and choos of the post-war time.

ENTER NUMBER OF QUESTION	DO NOT WRITE IN THIS MARGIN
The large dark Thadow or	
The large dork Thadow or left looks like a menacing	
silhette cast over the table and prisation. The shadow	
and printing. The Bradow	
resympolyses blocking of witht and the silhette the wiking	
of evil. This echos the evil	
and terror the Wazi Porty	
Cast over europe during	
WW2.	
or other influenced	
for other inthonace.	
The Paralies User Picasso Used	
a black and white colour pallet	
which is influenced by the black	<u>e</u>
2 white nowand forture serve	
L'unite yworred footage people would have viewed about the	
WWZ at the time With this	
c'nfluance picasso gives the	
pounting a herd-ternitting factual	-
look.	-

ENTER NUMBER OF PICASSO WAS INFLOOR BY MOMENTO MAY MARGIN
images of death which are linked
throughout hostory to times of maise
death, tormail or the pluge like
the Black death with this influsice
Picasoo & Marks the Holocast
and WW2 with the same
deadly synificance
Picasso was influenced by 17th
Century vanitace which explose
themas of fragility of human
themas of fragility of human late & life and tormail. With this
influence picasso reflects on the Messive Lass of life and chaos
Messive loss of life and chaos
the world had just experienced
Picasso was raised Cathalic and would
have been jaminior with religious inagoio
Like Christ's grown of Franthorns
this influenced his painting of the thorns on the Sea Orchins.
the thorns on the Sea Orchins.

20 o form
·
bog is senetrical which eneates a contrast with the non sent
rical placement of the bottles
and cans. Estaton.
The boyst that to bound is amough
with no hair or seaso this
8 hours his înocence and youth.
· The boy is standing on a
lerge 8 quane solates conich
contrast the round edges of
The bog and the other objects
it also supports danger as it
is relative, small hourface area
and the boy could fall of PF.

ENTER NUMBER OF QUESTION POSS	DO NOT WRITE IN THIS MARGIN
othe bood Brands with his	
5-rength and as he appears	
Strength and as he appears	
sould and unmovable.	
ebous hands and expose his	
head which suggests despust	
boys hands are expose his head which sygests descent as he closes por want to	
put his hounds in the water	
10 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	
o the Johnson and scattered in a gray there	
placement a	
The boy stands Straigh up	
right making win appropriating	ļ. ——
I IX NOWNER SHOULD WIR WORK	
like a spear.	
ette bar has a black sundassa	<u></u>
Which Sign of the his blook	 }
othe boy has a blank expression which sigged the his blook. future as a negult of pollution	\

o the lowe cover on the bottem half suggests watte and as is when up the few thirds of the statue it could symbolis rising sea lowers. The bottals and cans around the to boy j'ostaling for norm symbolyses polition and the vanishing of clean space as it is swamped by rubbach. The boy is nearly report which symbolyses his wirkenshifty cand that he can not protect himself. The boy putting his names above his head symbolyses that he is trying to get atome his trying to get	ENTER NUMBER OF QUESTION SYMMOUSM	DO NOT WRITE IN THIS MARGIN
half syggests watte and es it takes of sk few thirds of the statue it could symbolis rising sea lowers. The softals and cans around the se boy j'ostaling for room symbolyses powifion and the vanishing of cleam space as it is swamped by rubbash. The body is nearly nebod which symbolyses his wirearbility and that he can not protect himself.	o the lowe cover on the bottem	
The statue it could symbolis rising sea lowers. The bottals and cons around the \$ boy josteling for room Symbolyses powing and the vanishing of clean space as it is swamped by rubbash. The bod is nearly napod which symbolyses his whososhirity and that he can not protect himself.	half suggests watte and es	
rising sea lowers. The bottals and cons around the Body j'ostering for room symbolyses polytion and the conschipt of clean space as it is swamped by rubbach. The body is nearly nabod which symbolyses his wirearbility and that he can not protect himself.	i's takes up the few thirds of	
The Boy josteling for room Symbolyses polition and the vanishing of clean space as it is swamped by rubbash. The bod is nearly nebod which symbolyses his whosolsivity and that he can not protect himself.		
The Boy j'estaling for room Symbolyses polition and the wanishing of clean space as it is swamped by rubbash. The bod is rearry napod which symbolyses his winterbilly and that he can not protect himself.	Tising sea Courts.	
The \$ boy j'esteling for room Symbolyses polition and the wanishing of clean space as it is swamped by rubbash. The bod is rearry napod which symbolyses his wirebashirty and that he can not protect himself.	The bottals and cons around	
is swamped by rubbash. The body is nearly nebod which symboly sees his wireability and that he can not protect himself.	the & boy j'osteling for room	
symbolyses his wireability end that he can not protect himself.	Symbolyses poweron and the	
symbolyses his wireability end that he can not protect himself.	bankling of clean space as it	
symbolyses his wireability end that he can not protect himself.	is swamped by rubbach.	
symbolyses his withoutouty einer that he can not protect himself.	The body is nearly need which	
himself.	Symboly see his wirearbility	
	and that he can not protect	
above his head symbolyses that he is trying to get attention and help.	n'uself.	
above his head symbolypes that he is trying to get attention and help.	The boy putting his nameds	
that he is trying to get axtention and help.	above his head symbolypes	
attention and help.	that he is trying to get	
	axtention and help.	

ENTER NUMBER OF QUESTION RECORD CURPOR CURPOR	DO NOT WRITE IN THIS MARGIN
The boy hass a smooth face with no pinkles but has bays under his eyes which suggests all though he is young he is	
and though he is young he is worried and cont sleep other bumps on the body & chest make it look like he is	
thin as you can see his. ribes This suggests a lack of food for the tourbay.	

4. calour
octore painting is sport mothere
Citrons
· sakes ene painted with a
light yellow the one at the
front is the lightest with the
ones towards the back shocked
Hrough with green suggesting they
one not rip and linking them
to the small green remains that
are not fully doveloped.
green and grown leves
Look the dry and one dring.
This supposts the comons have been
pluked some tème ego.
V

L DO NOT L
NUMBER OF QUESTION The wooden bowl is souchiped MARGIN MARGIN
making it appear old and worm.
This enalses a sense of nasterlya
Linking back intime where people
Usal wooden bowls more often.
o techniques.
The painting is split into three
verticas sections the wint brown
table in the forground and the
table in the forground and the terk well in the beechground
of taxasta This executes depth
and frames the bowl with Grang
Artist uses do by of brown throw-
grot ghout painting. This winks
The back ground table and Cirons eneading a harmony and
Cirons eneading a harmony and
a calon extrasphere.
"Artist uses light their feather
Whe broth strokes on the
Lecus and branches This makes
Them cook delicate and light.
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Candidate Evidence 1

4. Ro question 4.	
colour	
The light colour on the left:	
front top table and top of	
Unrip Citains and large front	
Circines surgeofs a light sorce	
Cirines sujgeons a light sorce from Mouve on left Side.	

NUMBER OF COLOURS are all muted makeing the cethasphere of the painting sad end gloomy.	DO NOT WRITE IN THIS MARGIN
teguniques. The use of tonal variation on the big citrines with deck grow brown going into a limber yeller gives the ilussion of 3-dimencions and a bumpy textene on the fruit.	

with orang also relatively small with orang along boul taking up MOST of the painting enectors	
can view all objects tojether	
making it apoer right in front of viewer.	
othin long venes on bown make 1't appear curved giving the illus.	
16 appear curved giving the illus. 100 of 3-dimentions and a soft tex wooden texture.	

ENTER NUMBER OF OF SUBJECT Matter	DO NOT WRITE IN THIS MARGIN
othere is a singal be which	
Surgests a calm atmosphere	
county sitting on Citron not	
Plying crowned.	
. 0 9	