



# Component 1: Fine Art Standard Mark – 56

	AO1	AO2	AO3	AO4	TOTAL
Mark	13	14	14	15	56
Level	5	5	5	5	
	Just confident and assured ability	Mostly confident and assured ability	Mostly confident and assured ability	Fully confident and assured ability	

Keyword descriptors from the taxonomy:

Convincing

Refined

Focused

Risk-taking



# Examiner comments

This Fine Art Component 1 submission consists of two A3 sketchpads and one smaller sketchpad, as well as various paper/card/canvas fabric A2 and A4 outcomes. Images of the work selected here reflect the characteristics of work mostly within Performance Level 5, Confident and Assured – with a holistic mark of 56/72. The overarching theme of 'Environment' across the course enables the candidate to develop ideas and concepts in depth, reflecting a refined and sustained line of enquiry as well as exploring a range of technical processes that include printmaking and sculpture. Photography is used extensively to record and refine ideas.

The candidate comprehensively investigates the work of a range of artists and their own work is informed by this critical understanding. For example, seeing a series of Andy Warhol's repeat screen prints in a gallery inspires the candidate to create an etching based on London's Barbican building. They perceptively respond to Warhol's idea that "the more you look at the same exact thing, the better and emptier you feel".

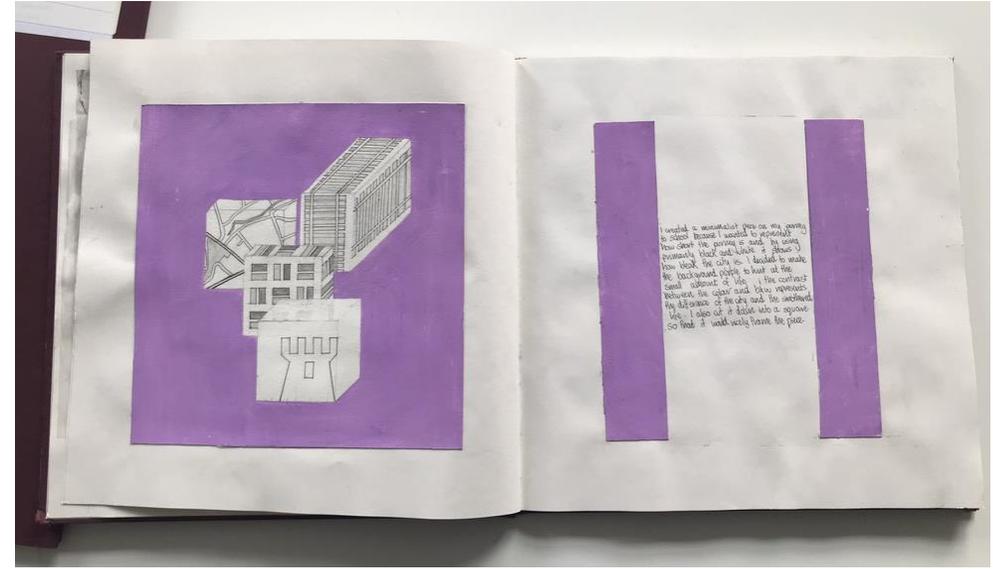
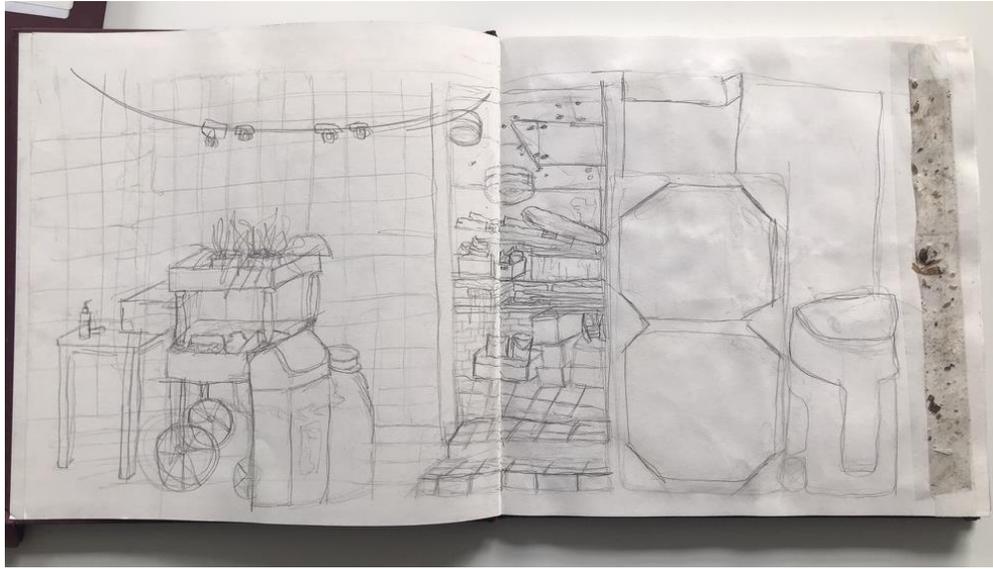
The candidate uses their advanced photography skills to document the urban landscape around them, refining ideas by creating refined oil painted imagery, and using the shape and surface of discarded cardboard pieces to create collages and montages that reflect their confident ability to take creative risks.

Annotation moves beyond description to analyse meaning and process. Further focused and comprehensive observations reflect an advanced understanding of the formal elements of art and design.

The final, convincing large-scale collage of oil painted sections, reflects the candidate's personal intentions. They perceptively comment that "The dark feelings and lack of human life creates a sinister, isolated atmosphere, reminding me of Covid and the overwhelming constant feelings of loneliness."

In order for the submission to move beyond Performance Level 5, the candidate could demonstrate greater evidence of more accomplished experiments and observations within their developing ideas.





# ETCHINGS

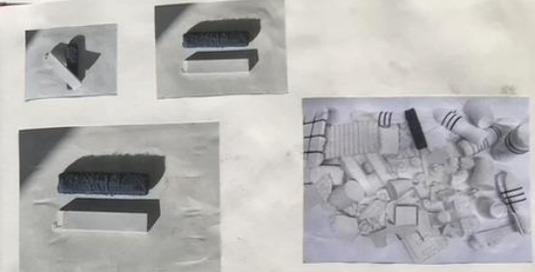


To create the etching I had to choose one image from several discarded photos. I chose this one because I wanted to represent a room full of boxes. I had used an etching tool to make marks on the piece of plastic then to use. Once the wax was removed, I spread the blue ink on the plate and used a brush to apply the ink only to the areas I wanted. Then I put the etching plate through a printing press - with a piece of paper which had been soaked in water. I then removed the paper and dried the ink.

For the next etching I wanted to experiment with different ink colours and concentrations. I used the two colours red and blue as they contrast well with each other. I also used a brush to apply the ink to the plate. The first is a wash of blue ink. I didn't use more than the red completely white. I used the two colours and also as they contrast well with each other. I also used a brush to apply the ink to the plate. The first is a wash of blue ink. I didn't use more than the red completely white. I used the two colours and also as they contrast well with each other. I also used a brush to apply the ink to the plate.

I decided to use black because I thought the full and complete contrast of the boxes. I used the full amount of pressure. I wanted to see if any other colour would work. I used a brush to apply the ink to the plate. The first is a wash of blue ink. I didn't use more than the red completely white. I used the two colours and also as they contrast well with each other. I also used a brush to apply the ink to the plate.

For my last print I really wanted to experiment. I decided to keep it as simple as possible. I used a brush to apply the ink to the plate. The first is a wash of blue ink. I didn't use more than the red completely white. I used the two colours and also as they contrast well with each other. I also used a brush to apply the ink to the plate.



For my last print I wanted to keep it simple and use two colours. I used a brush to apply the ink to the plate. The first is a wash of blue ink. I didn't use more than the red completely white. I used the two colours and also as they contrast well with each other. I also used a brush to apply the ink to the plate.

For my one experimental piece, I originally wanted to incorporate two ink colours, but after I thought a lot on the first two prints I decided to keep the last one more simple and stick with one colour. To create the bleeding effect on the print, I added a bit of red ink to the drawing plate in the shadow areas and dabbed with it away before pulling it through the water. Also, I was a lot more careful when wiping around the ink around the edges of the drawing plate as it creates a 'bleeding' effect once printed.

The bleeding shadow represents how smooth lines to represent people to fit closer together, box and that they aren't too fit and their actual perspective will stay to 'bleed' through. I chose to make it look like the objects were bleeding from a wound because not fitting into a shape is often viewed as a 'wound'.



Pearson







