

Component 2: Art , Craft and Design

Standard Mark – 68

	AO1	AO2	AO3	AO4	TOTAL
Mark	17	17	17	17	68
Level	6	6	6	6	
	Mostly exceptional ability	Mostly exceptional ability	Mostly exceptional ability	Mostly exceptional ability	

Keyword descriptors from the taxonomy:

Accomplished

Intuitive

Powerful

Outstanding

Inspired

Insightful

Extraordinary

Examiner comments

This Art, Craft and Design Component 2 submission of work consists of one A4 sketch pad and an A1 oil on canvas. Images of the work selected here reflect the characteristics of work at the top of Performance Level 6, Exceptional performance and a mark of 68/72.

The candidate begins the exam preparation by studying the portrait work of photographer Jessica Tremp and artist Lynette Yiadom-Boakye. They are also inspired by John Everett Millais' pre-Raphaelite painting 'Ophelia' and an extraordinary transcription is made in their sketch pad, in oils. The study highlights an exceptional ability to capture the grief and despair in her portrait.

A series of small oil paintings are created, with reference to the externally set assignment theme of 'Lock', exploring their intention to "refine the idea of the experience of unintentionally locking oneself into a state of uncontrolled anxiety and frustration, often in the form of an emotional breakdown that can seem utterly inescapable".

Painter Jenny Saville becomes the candidate's next focus, looking at how large-scale portraits can be a powerful tool to portray human emotion. An accomplished transcription of Saville's 'Odysseus II' helps the candidate to develop a more expressive approach to mark-making with oil paint. Further outstanding studies from the candidate's own photographs, enable them to refine processes and techniques as well as to develop ideas relating to being locked into an emotional state. A close-up study of a hand gripping a face records the contrasts of the textures of the flesh, the fur of the hood, the moistness of the mouth, and the detail in the bitten-down fingernails to portray extreme emotion in this extraordinary preparation study.

A series of small accomplished studies in pencil, exploring composition and viewpoint are analysed as potential compositions for the 10-hour sustained focus period piece. The final outcome is a mirror image of one of the planning sketches, in oil paint on an A1 canvas. It is a powerful and outstanding painting, inspired by the expressive paintings of Jenny Saville and photographs of Jessica Tremp.



IADO 02
LOCK

Jessica Trempp

1981

Grow up
in a Swiss
Village near
Zurich

Born in
Perth, Australia

Age 18

Moved to
Melbourne

2011

Gold
Won at Paris
Prix de la Photographie
in the Portrait
/ Self-Portrait
section

2010

1 of the 5 finalists in the 2010
Projection in arts category for
best emerging photographers
in Australia

November 2011

Won Gold 1st Job
Show in Sydney at
Nick Galley

Jess Trempp collaborates
with her
• Passion for art
and photography
• Love for theatre,
romanticism and
nature

Her work often uses
common techniques and
features:

- She prefers an organic,
spontaneous, natural
lit approach to create
emotional authenticity
over literal accuracy
- She often uses herself
or her loved ones as
models to create a
more personal message.

"Intimate with
a slight tension
between stillness
and something
well
underneath."
Her style
of photography
feels particularly
intimate, subtle
and honest. She
frequently alludes
to nature in both her
landscapes and portraits.

To create a sense of
emotional authenticity,
she often includes subjects
and themes she is
familiar with,
often alluding
to motherhood.

"The truth
is that
motherhood
shows powerfully
change someone.
Different things matter
more or less than
before."



TATE

To help guide me on my artist studies, I visited Tate Britain with my peers to learn about its work there...

"I write about the things I can't paint and paint the things I can't write about."

This painting is by British painter and writer, Lynette Yiadom-Boiree, who is famous for her paintings of illusive, often abstract subjects...

Lynette sources each imaginary figure from a combination of old photography and images purely from her memory. Her distinct use of mark-making and texture creates a magic, dreamlike quality to her work, as though looking at a memory.

Each title she uses is poetic and metaphorical and is viewed as an addition to each work, rather than a description.



Elephant - Lynette Yiadom-Boiree

BRITAIN

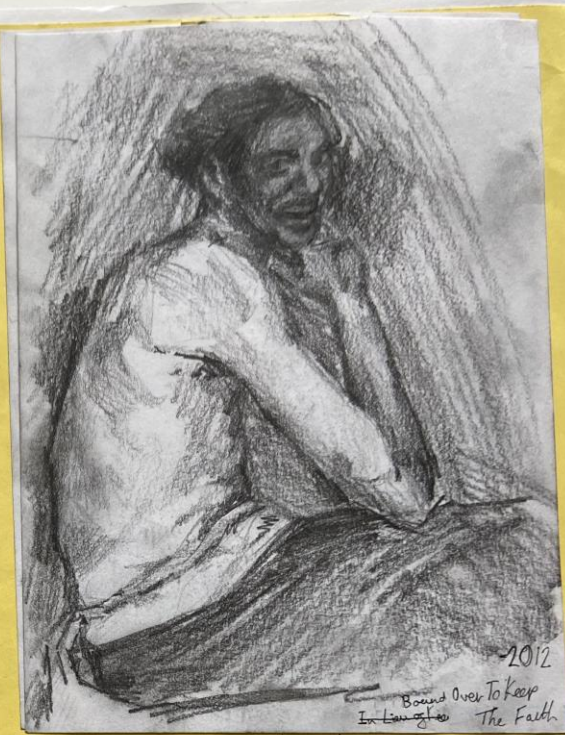


... famous painting, ... the two subjects almost mirroring each other, creating a sense of unique beauty and tranquility.

... he was inspired by ... Joseph Mazzanti's 'The Wealth', which asks the question: 'Have my Form pass this ...'



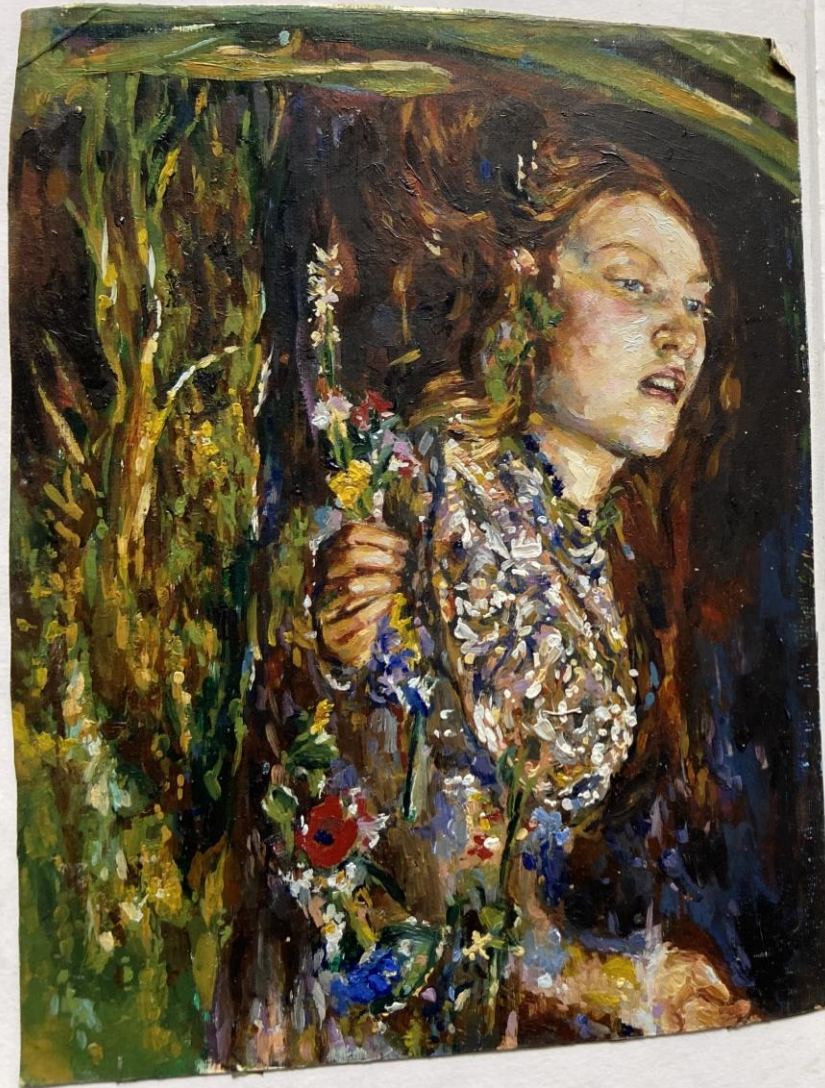
John Everett Millais' 'Ophelia' is one of the most famous paintings of a scene from Shakespeare's play, 'Hamlet'. The model, nineteen year-old Elizabeth Siddall is often associated with Ophelia's character as, in order to paint her, Millais posed her in a bath heated by oil lamps. At one point during painting, the oil lamps went out without Millais noticing or Elizabeth complaining. As a result, Elizabeth was temporarily sick with pneumonia. Fortunately, she eventually recovered. I've decided to centre my artist study on this painting due to its cultural significance and artistic skill.



I was fascinated by Lynette Yiadom-Boakye's use of textured and expressive brushstrokes to imbue her paintings with a dreamlike quality. Each of her imaginary figures are painted with bold shape language in relaxed poses, often evoking images of household scenes. To add to their distinct readability each painting is on an obscure, blurred and non-descript background and lacks any properties to relate it to a specific decade or time, so that they appear to exist outside of any exact place or time, allowing them to each have a uniquely poignant and individual emotional effect on each viewer. Yiadom-Boakye's use of tonal contrast to bring attention or focus to each figure increases their eye-catching, thought-provoking nature.

2012
 Bound Over To Keep
 In Laughter The Faith





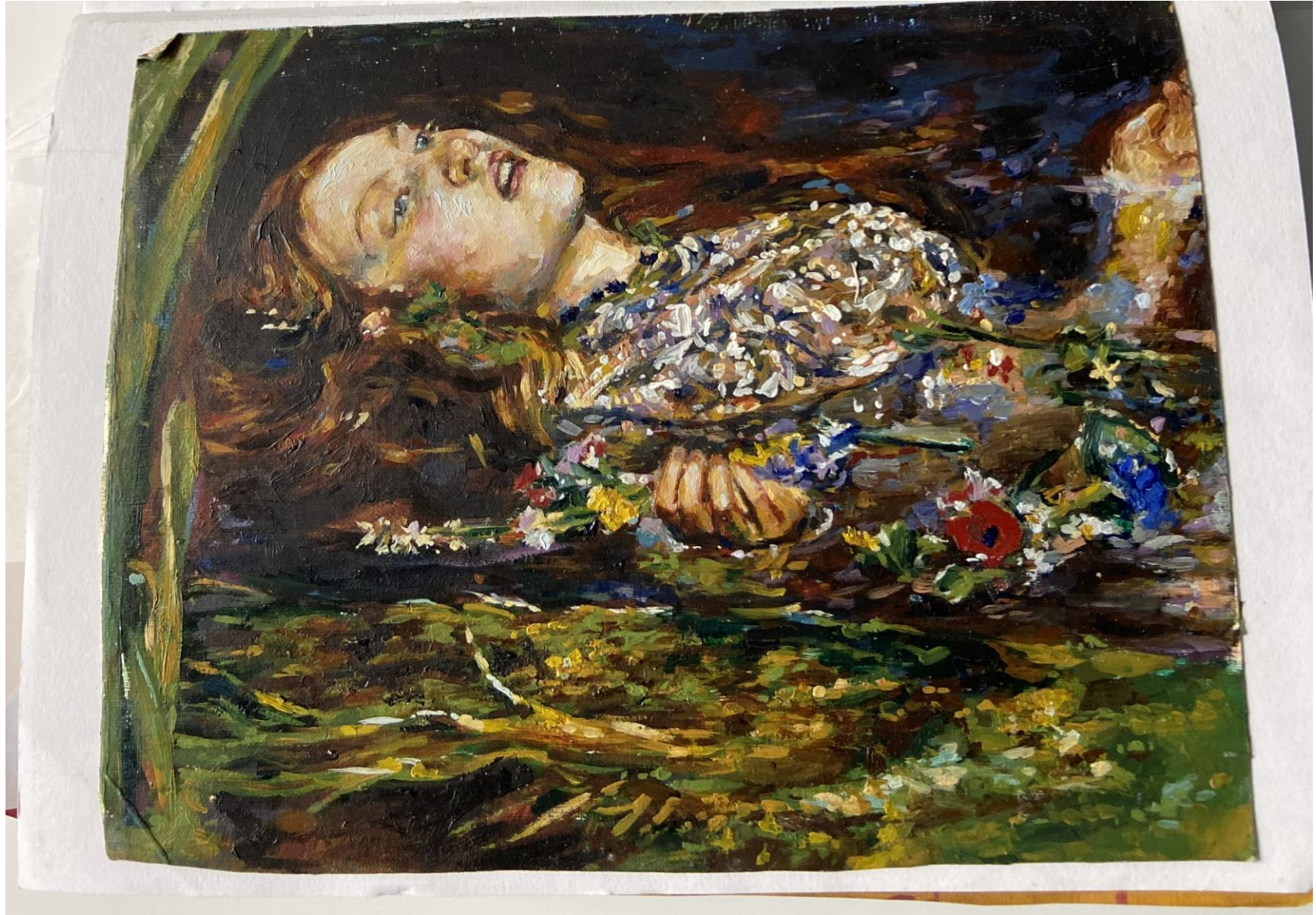
Millais' prevalent use of symbolism is prevalent within the plants depicted in this piece. The willow tree above was often a symbol of forgotten love, the reeds on the bank a symbol of pain and the sea was a symbol of mourning.

Additionally, Millais' depictions of pansies and chains of violets often represent love in vain and gentleness, chastity and death of the young.

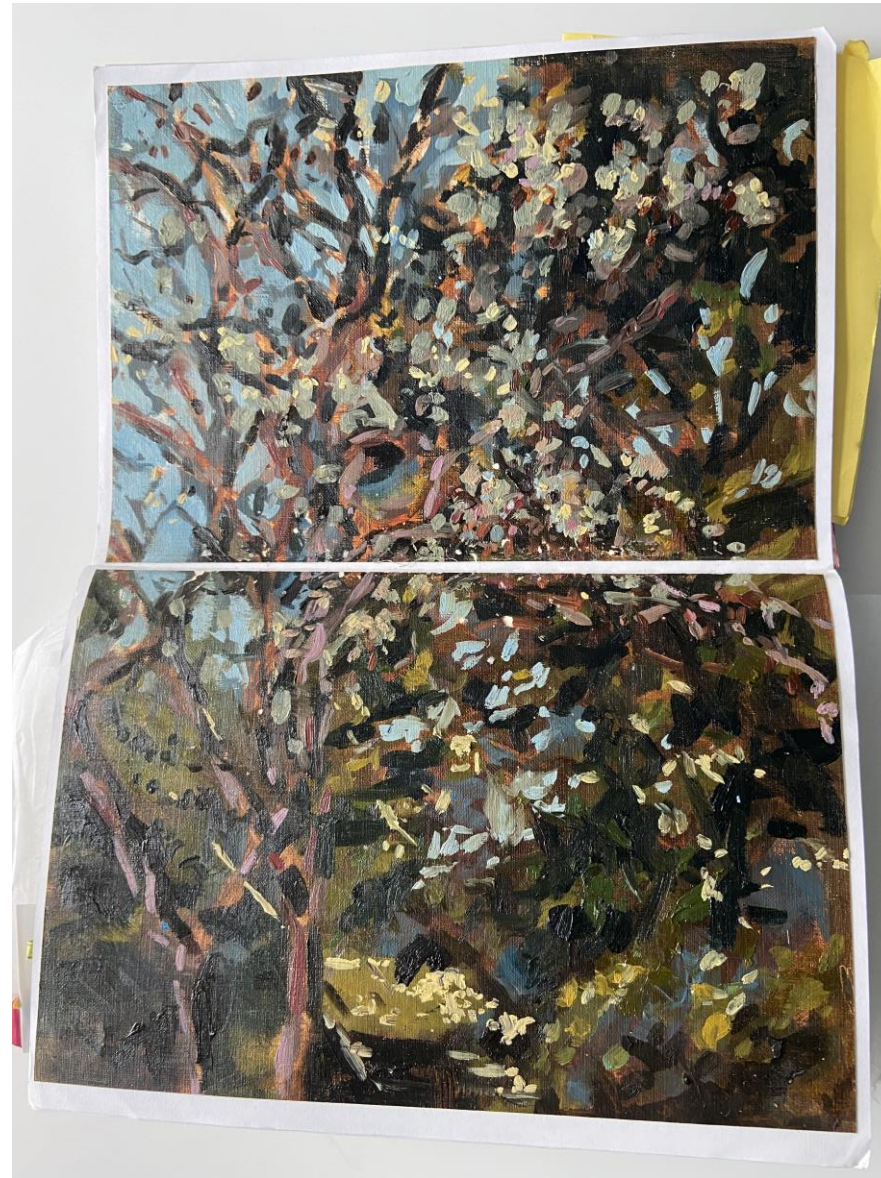
The poppies, despite having no meaning during Shakespeare's lifetime, were at the time of Millais' 'Ophelia', were associated with opium and, thus, therefore, death.

I particularly pleased with the result of my study. However, due to lack of time, I was unable to capture the detail or detail that Millais put into his painting. I was inspired by Millais' use of preparatory studies created in the open air and hereby symbolism which I will try to carry forward into this project.









Danny Saville is a phenomenally successful British artist, born in Oxford, England, whose work is mostly characterized by her realistic, emotional and unidealized depiction of the female form, especially her large scale depictions of the human race.



Human race is so acute and the smallest in recognition

Her depiction of abstract large placements to a tangible portrait

Many of her work is a kind of shock to attention, with nudity and graphic combined with a strong color - chromatic contrast

As the viewer's gutters, however, there is a poignant and complexity in Saville's subject matter

Saville's often covers intense relevant socio-political topics including gender binary, classism, feminism and body image

1988-1992
Received six month travel scholarship to study at the University of Cincinnati in the US
12-3 years later women and boys with bodies in shorts and...

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JENNY

Saville



Saville's style comprises a distinct striking combination of Abstract Expressionism, movement, surrealism, and photographic reproduction



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2015
Commissioned by the Ashmolean Museum at the University of Oxford to create a series of portraits for the exhibition 'The Body' in the room for the exhibition 'The Body' at the Ashmolean Museum

2020 November
Elpis at the exhibition of the Glasgow's Gallery
Inspired by a group of people she saw during her trip to Russia Saville presents an exploration of the experience of being alive at this time





It is hard to see the Greek story of Pandora's box and its relation to the melancholic and mad moments associated with the world.

Only Elpis stays with her under the door.

she remained under the lid of the box and did not

fly away. If just the world, Pandora replaced the

lid of the Pandora with the will of self-justification

like the Clouds gather

Alcibiades

Contrasting wonderfully with some of her earlier work which often drew from art history and ancient inspiration. In the exhibition Saville attempts to communicate the complex dichotomous experience of living in the modern time. Her use of complex, layered portraits begin to articulate to universal, deep emotions world at a time where computers and technology dominate our world.

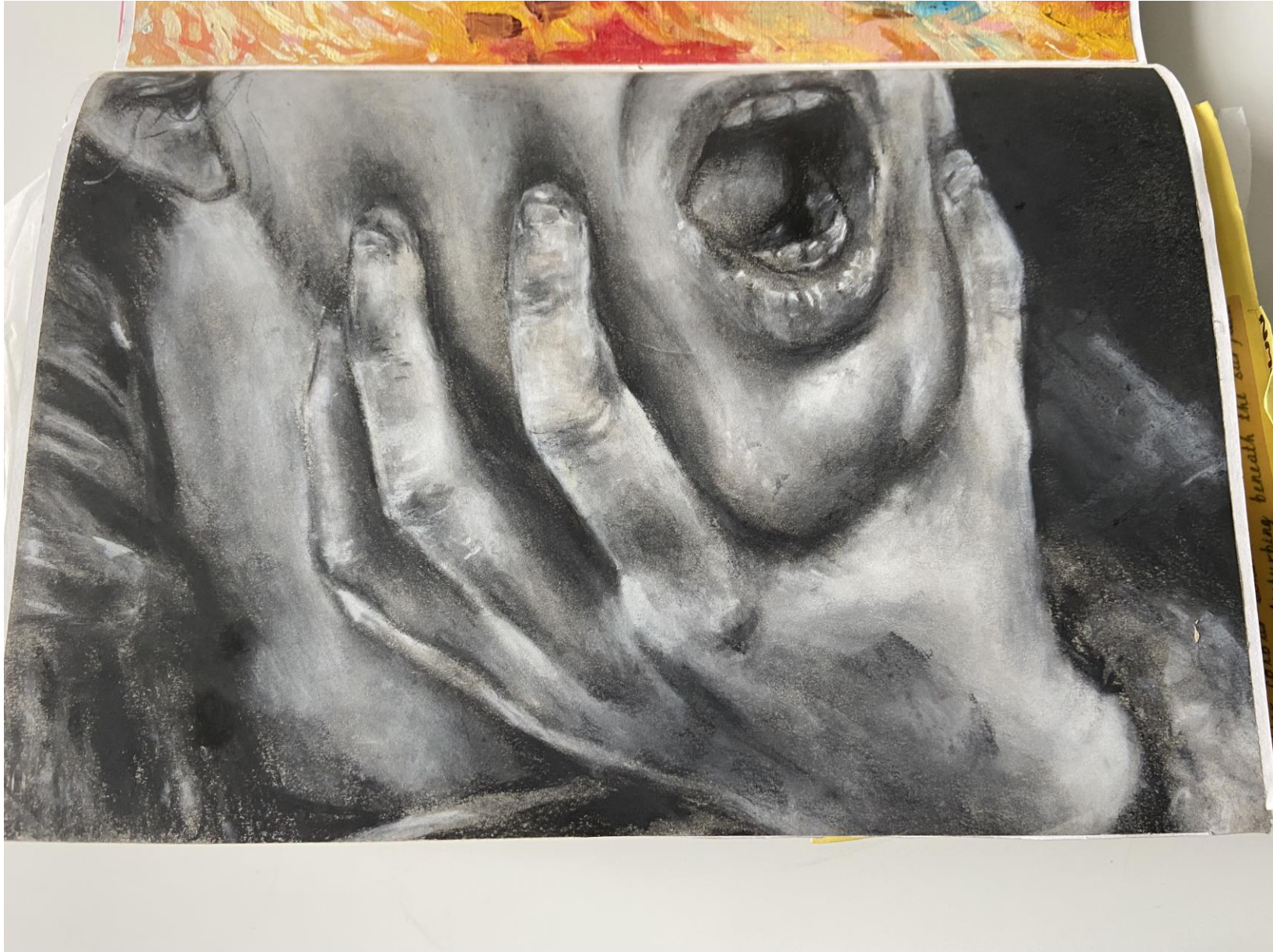
Unlike her earlier work Saville's series 'Elpis' makes use of incredibly saturated, bright colours. For example when comparing the image to right of one of her older works 'Rosetta II', to my study on the left it becomes apparent that in contrast to her use of cooler, duller, low energy colours in 'Rosetta II', 'Odyseus II' uses a much warmer range of saturated hues and some pastel colours. While Saville's 'Odyseus II' has a notably less haunting affect - the characteristic uneasy, uncomfortable feeling evoked by her work remains with the almost overwhelming brightness of

some of the other Elpis...
our scheme can be seen in place
beneath its surface

Odyseus II



*In some of the
duller colour scheme can be seen in
nothing disturbing beneath the surface*



- Slightly difficult to decode expression
→ creates sense of unease, disconcerting ✓
→ less powerful in conveying expression X

- Looking down implies a position of power over threat
→ conveys meaning X
- Composition is less pleasing X



- Looking upwards
→ sense of disempowerment, fear ✓
→ combined with expression being too subtle, looks too admiring, hopeful X
- Lack of connection bet hands and where I'm looking
- Distortion of mouth
→ disconcerting, disturbing ✓
→ distort expression X
- Aligns well with golden ratio



- Hand position
→ could come from me, X conveys
→ gripping → clear sense of being attacked ✓
- Powerful expression
→ impactful, overstated ✓
→ Too angry, less fearful X
- Head is too off-centre X
- Less contrast, light is too glattering X

- Expressing is more fearful ✓
- Hands gripping head to too loose
→ creates clear connection, impactful ✓
- more contrast to add impact ✓
- Head is centred ✓
- Aligns well with golden ratio





