

Component 2: Fine Art Standard Mark – 30

	AO1	AO2	AO3	AO4	TOTAL
Mark	8	6	8	8	30
Level	3	2	3	3	
	Mostly emerging competent ability	Fully basic ability	Mostly emerging competent ability	Mostly emerging competent ability	

Keyword descriptors from the taxonomy:

Predictable
Growing Control

Endeavour
Safe

Examiner comments

This Fine Art Component 2 submission consists of an A3 sketch pad and a large outcome on a canvas covered board. Images of the work selected here reflect the characteristics of work just into Performance Level 3, Emerging Competent performance with a mark of 30/72.

The candidate makes a predictable visual mind map in response to the examination theme of 'Lock'. Various themes are considered for the subject matter of this Fine Art response, with initial primary source recording using pencil. The candidate presents some primary source photographs and responds to these with some initial pencil sketches.

The candidate references and analyses, the work of Gregory Crewdson leading to painted outcome with a drawing of a figure appearing disconnected with their surroundings. The candidate broadens their line of enquiry by referencing Edward Hopper and Lesley Oldaker and endeavours to create a pastiche of a painting by Hopper called 'Room in New York' and also a painting by Oldaker called 'Moving On'.

An overarching theme of 'disconnection' inspires the candidate to be reflective in their annotation and present a range of primary source photographs which lead to some predictable responses. The development of the candidate's line of enquiry is generally adequate and safe as the candidate selects a primary source photograph for their sustained preparatory piece.

The 10-hour period of sustained focus response is a painting that contains a biro drawing and pencil drawing that consolidates the thought process of the candidate. It is an outcome which displays endeavour and a growing technical control of the formal elements.

For the submission to move beyond Performance Level 3, the candidate could demonstrate greater evidence of presenting more accomplished critical investigations and demonstrate a greater understanding of how ideas are developed through the sources that have informed them.

Visual

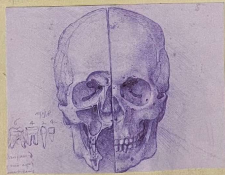


I chose these two photographs from Gregory Crewdson because I like the composition and structure. I feel that the composition is the most effective part of his work, this is because it creates a very lonely and isolated atmosphere. This leads to look because there is a lack of connection and they are locked into a state of concentration / isolation.

gregory crewdson

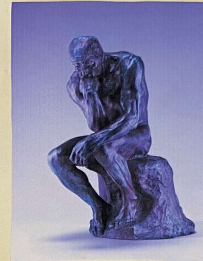


I found these drawings from Leonardo da Vinci because it really shows form and structure. He uses various lines and shapes, this creates a very bold and clear outcome.



Leonardo da Vinci

Auguste Rodin



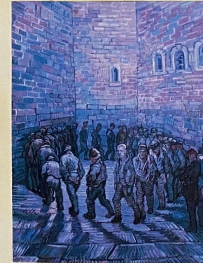
I like "The Thinker" by Auguste Rodin because I think it has a great concept and conveys the structure / sculpture is. The sculpture also has great detail and structure.



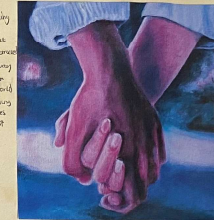
The three photos on the right clearly show connection and unity. I like this because of the way the hands are held together, as they are held into a state of awareness.



Van Gogh



In this painting by Van Gogh, it shows how people are held together in a busy world (because) showing how it makes for the sense of busy energy.



Mindmap

PRIMARY SOURCES

WHAT INTERESTS ME?
 → STRUCTURE/FORM
 WHY DID I DO THIS?
 → HOW I SUBJECT MATTER
 WHAT COULD I LEARN FROM
 → USE DIFFERENT MEDIA

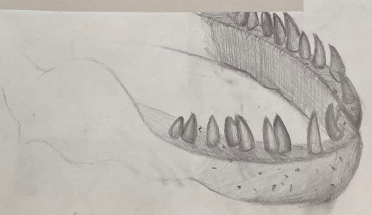


I DREW THE SKULL BECAUSE I LIKE THE STRUCTURE AND FORM BECAUSE IT MAKES A MORE REALISTIC. IT ALSO LINKS TO THE IDEA OF LOOK AS MY MAIN INTEREST IS CANNOT-DAD (EG. FAMILY+ISOLATION) SO A SKULL COULD REPRESENT A LOT FAMILY RE OR RELATIVE THAT HAD CONNECTIONS TO PEOPLE. I ALSO WANTED TO TRY RELATE MY THEME TO PEOPLE BECAUSE I APPROVED STUDYING LUCIFER FRANK IN WEAR AND EXCITING SUN TOWER AND SHEDDING/FORM.

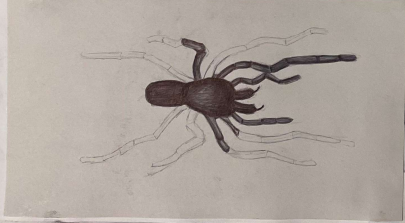


THIS DRAWING IS IN A YEAR AGO DATE. I TRIED DRAWING WITH ONE AND A TOOTH PICK FOR THE FIRST TIME I FOUND IT WAS DIFFICULT. HOWEVER THE TOOTH IS VERY SHARP WHEN I USE IT. I WANT TO TRY MORE OR DISCONNECTED AT IT IS DEAD.

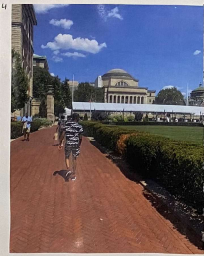
OTHER HALF OF THE SKULL. TO BE ONE PRICE BUT NOT THINK THIS MAKES IT BETTER. OVERALL MORE EDGES.



MAIN THEME CONNECTIONS + LUCIFER FRANK (DAD) - HEARING FORM OF BIRTH OR LUCIFER FRANK AND ENJOY FROM ME TIME



Photos



I got photos 2, 3, and 4 from when I was in New York. I used them because it really shows disconnection to the environment. They all show a lack of connection to the people / environment around them. I like 2 the best because even though there are buildings it shows I was happy on the red brick path which I cannot see my face (because of shadows in crowd).

graphs



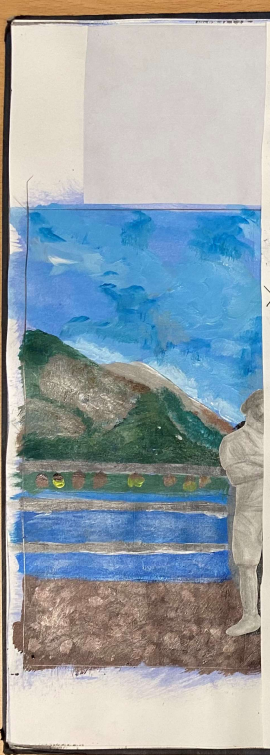
I got these photographs of people in my bedroom to try to see a more of understanding and connection from the environment. I never has being able to see any emotions more the figure more often like when I feel interesting.



• In this response on the left page I used the idea of the figure looking at a scene from a distance, which is how Hopper often painted his figures. I used a blue because it creates a very somber but somewhat hopeful mood.



HOPPER



> CONTENT
> FORM
> MOOD

EDWARD HOPPER



PRACTICE

OUTCOME



LAYOUT



Why did I choose this subject matter?

I chose this subject matter because I feel the level of the eye camera and body language interesting. I feel like it really represents my theme of dissociation of the surroundings.

What inspired me?

- Observation from environment
- Basic figure (man - dark)
- Basic background to make the figure stand out.

My final outcome consists of a drawing of people, however some of the figures were to have no faces or "mask" - this is to show that some people in the world are "empty".

