

Component 2: Fine Art Standard Mark – 58

	AO1	AO2	AO3	AO4	TOTAL
Mark	15	13	15	15	58
Level	5	5	5	5	
	Fully confident and assured ability	Just confident and assured ability	Fully confident and assured ability	Fully confident and assured ability	

Keyword descriptors from the taxonomy:

Advanced

Comprehensive

Refined

Risk-taking

Convincing

Focused

Resolved

Examiner comments

This Fine Art Component 2 submission of work consists of an A3 sketch pad and 4 outside studies. The timed test is an A2 oil painting on canvas fabric. Images of the work selected here reflect the characteristics of work at the top of Performance Level 5, Confident and Assured performance, with a mark of 58/72.

The candidate's comprehensive mind-map results in the focus of 'identity unlocked', The work of contemporary photographer and activist Nan Goldin is analysed with a convincing critical language. Goldin's work inspires the candidate to take their first photo shoot where they try to record anger as a patriarchal norm.

A visit to Camden Town, London, is made, where a series of perceptive photographs are taken, focusing on the characters that the candidate met on their journey. A further confident photoshoot inspired by the Rocky Horror Show is made, as focused personal ideas are developed and refined.

The candidate uses images from their Rocky Horror Show shoot to create a series of refined photo collages that are inspired by artist Judith Eislser's work, focusing on letter-box slithers of imagery as preparation for their timed examination piece. Convincing tonal drawings are also made from their photographs.

The candidate writes a comprehensive 'statement of intent' for their timed piece, drawing together the links and connections made throughout the preparation piece as well as their own experiments and independent research. They perceptively comment that "by cropping my photos heavily and editing them further I create an almost unrecognisable piece which explores my concepts of what makes something 'queer'".

The final outcome is an accomplished A2 oil painting of painted horizontal slithers. The work has conceptual qualities and reflects the candidate's ability to take risks to create a highly personal and perceptive outcome.

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



SERIES TWO



October 2023, Camden Town. Winter blues take the shape of a grey sky over an almost deserted street. One part of the image, near the woman, is lit by a street lamp, providing a momentary glimpse of a person in a blue hat and coat. The rest of the image is a study in shades of grey and blue, with the woman's face and hat providing a focal point of color.



July 2023, Camden Town. The spontaneity of the street scene is captured in a moment of quiet observation. The person in the red and white checkered jacket stands in the foreground, their back to the camera, looking out over a street scene. The background is a blur of buildings and other people, creating a sense of a busy, lived-in environment.



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MID-PROJECT REVIEW

1. I have been reflecting on the various moments captured in the project. The images are a mix of candid and staged, capturing a range of emotions and experiences. The use of color and composition has been a key focus, aiming to create a cohesive visual language.




2. The process of editing has been a challenge, as I wanted to ensure that the final selection of images tells a story that is both honest and compelling. I have been fortunate to have a supportive network of friends and family who have provided valuable feedback and encouragement throughout the project.




3. Looking back on the project, I realize that it has been a journey of self-discovery and artistic growth. The challenges I have faced have only strengthened my resolve to complete the project and share my work with the world. I am proud of the progress I have made and excited for the future.



JUDITH EISLER

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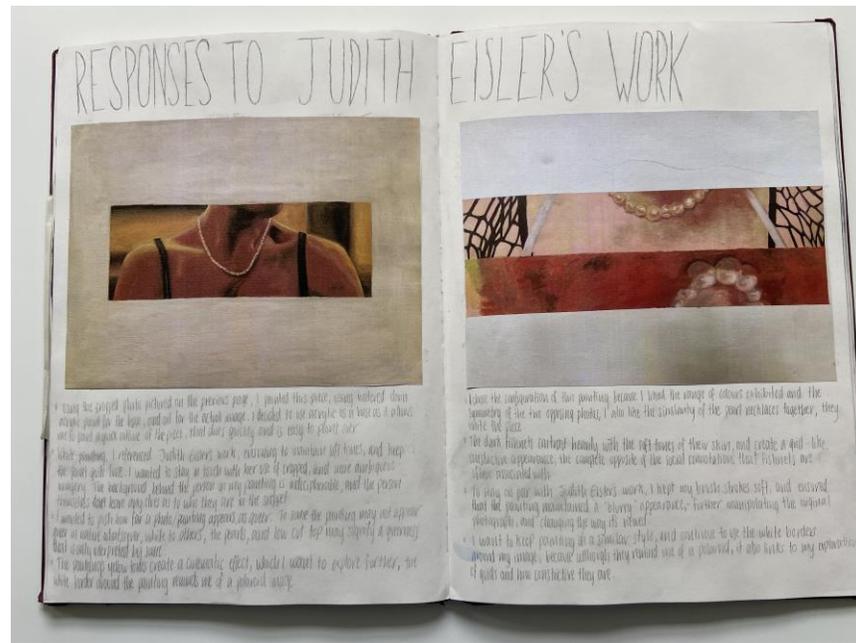


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STATEMENT OF INTENT

I intend to create a larger scale of painting, which incorporates many of the techniques I have used throughout the project, drawing from multiple artists I've used for inspiration, and using some of the photos I have taken in response to my research. I hope to sell these photos, as I have done with previous ones, and use the profits to create a painting.



By cropping my photos heavily, and editing them further, I create an almost unrecognisable piece which explores my concepts of what makes something "queer". The ambiguity of the piece's full gain allows a viewer to create their own conception of what they think the piece depicts, and allows them to draw their own impression. As historian David J. Galety states in conversation with William J. Simmons, "Appearing Differently: Abstraction's Transgender and Queer Capabilities," abstraction makes sense as a vehicle for queer identity and politics because it's focused on its visualisations and open in the ways in which it posits relations. Abstraction becomes a tool for queerness, the openness in how one can view the meaning of a piece due to the business and freedom of expression. Queerness doesn't fit into a category, and neither does abstraction, both are free to be interpreted however one chooses. Queer theorist Hal Foster defines queerness as an "open mesh of possibilities," the fluidity of queerness and abstraction creates the opportunity to create your own interpretation of a piece of art, which I hope to exhibit in my sustained outcome.



My final outcome relates to my initial research into the concepts of homophobia and how it affects the queer community in negative ways, and how this can be expressed through photos taken through queerness. It focuses on my exploration of how saturated colours influence a photo or a piece and ties to the topic of grids, and how they symbolise restrictive physical and social settings, shown in my piece by the grids in colour, and the connective border that is around the photo. Only within the grid can you find freedom, exhibited in my work by the large extent of saturated colours, and different objects shown. My sustained outcome consists of photos taken from audience members attending a showing of The Rocky Horror Picture Show, and a queer person I met at a club following of members from the queer community due to the freedom of expression and gender shown in the movie, with disregard to any social constraints that may appear in our society. The movie is a celebration of those who don't conform to the heteronormative societal ideals. In my project, it was important for me to show people openly expressing themselves in a safe queer space. Many of the photographs and paintings I have created of such people would be viewed as queer due to their distinctive appearance or as a consequence of the abstraction of the images. The abstraction of my work challenges a viewer's opinions and asks them to question their own theory of what an image depicts.



Multiple paintings in which I have explored different techniques, either by editing colours or cropping, have allowed me to question what makes a painting inherently recognisable or even queer. The experience of painting and my knowledge of the human form, I can now create pieces with much more confidence and on a larger scale than before, which I hope to demonstrate in my sustained outcome.



Through the creation of my sustained outcome, I want to create a piece which represents the topics I've been focusing on and bring together an amalgamation of the techniques I've used to manipulate a piece to influence it to appear queer or take on a slippery, unrecognisable state. I hope to communicate that abstraction of a piece to a certain point allows a viewer to draw whichever conclusions they wish from it and may remove or add to any queer connotations that a piece may have once had.



The main artists who I have drawn most inspiration from in the project have been Wolfgang Tillmans, Richard Hamilton, and Jack Jacobs. Tillmans work helped me to start the project through photography and influenced many of the photos I have taken throughout. His work showed how a photo can appear differently to some depending on the viewer's own experience and sensibility, allowing some to notice queer coded items that appear in the photos I have taken. Richard Hamilton influenced me to start playing with the colours of a photo or a painting, and how the editing of such can change the way a photo's mood appears or can exaggerate the queer appearance of a piece due to the saturated colours. The manipulation of my work allowed me to link the edited pieces to concepts of ambiguity, which led me into Jacques's work. The use of cropping led me to edit photos to the point where they are unrecognisable, and when the colours are edited, reduce any sense of what the original piece is. This distortion queers the image, linking to my previous analysis of my photographs in which I considered that any distortion throughout society and specifically art, could be linked to the concept of queerness, through "rupturing an image, inverting it, manipulating it, queering it."

TEST PIECE



When painting my test piece, I painted each section separately which meant that when applying a similar colour on another part of the painting, the shades were slightly different and to the painting did not flow and was divided between the sections, and had a stiff appearance. In my brain, I am going to paint the piece colour by colour to float all the tones are consistent throughout the piece and ensure that there is a strong theme of unity.

When taking a cropped section from my final piece (above), I used a piece of canvas paper with oil to practice the hardest parts, as I wouldn't be able to ask for help during the exam. I decided to leave the vein of the pearls blank as I have had a lot of practice over the past couple of weeks painting them, and only wanted to try painting the pearls which I edited, as it is harder to paint them accurately, especially the parts of the bottom of the picture with overlaid lines and colour. From doing this test piece, I experimented with the consistency of paint and how much rest I applied. At well as this, I experimented with the colours of paint I used, and learnt the importance of using lots of complementary colours to create a range of depth and brightness. The base for my test piece was one solid acrylic colour, I found that using the same shade made it harder to apply warm tones to the base as it was a cool shade, so I have decided to use different colours of acrylic paint on the back of my final outcome to create a smoother and more consistent painting.



Pearson

