

Component 2 Fine Art

Standard Mark – 66

Performance Level 6: Exceptional

	AO1	AO2	AO3	AO4
Mark	16	17	16	17
Performance Level	6	6	6	6
	Just exceptional ability	Mostly exceptional ability	Just exceptional ability	Mostly exceptional ability

Keywords from the taxonomy:
Accomplished, Intuitive, Powerful

Moderator Commentary

This Fine Art component 2, consists of an A3 document box containing a chronological set of preparatory studies that document the candidate's sub-theme response of 'The Power of the Crowd'. An accompanying A5 booklet supports and evidences the candidate's exceptional development and recording of ideas through an outstanding level of critical language. Images of the work selected here reflect the characteristics of work within Performance Level 6, Exceptional, with a mark of 66/72.

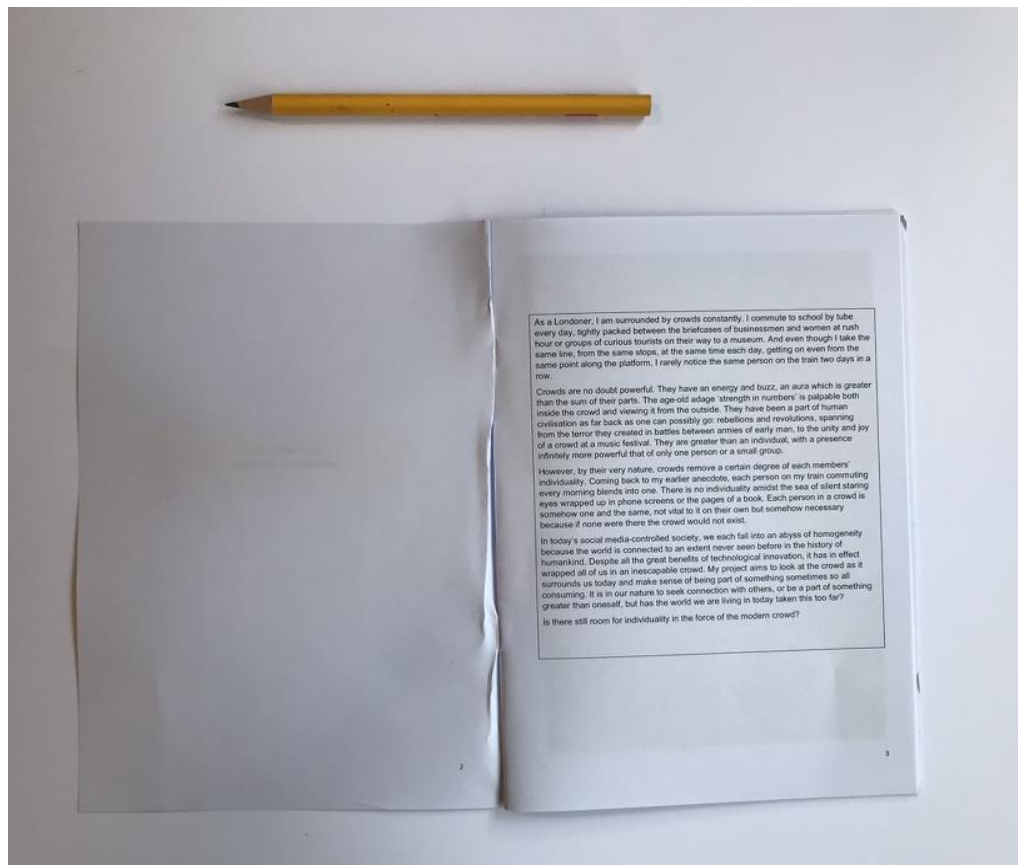
The candidate responds to the Externally Set Assignment theme of 'Power' through questioning if there is "still room for individuality in the force of the modern crowd". The landscape paintings of British Artist Michael Andrews, inspires the candidate to photographically record a flock of sheep, which become a visual motif across this powerful submission. They intuitively annotate: "The idea of being sheep in the human context is one of following others rather than carving a unique path - I played on this metaphor throughout my project".

The collection of loose A3 preparatory studies reflect an accomplished and often unexpected set of observations and experiments across a range of media, that are rooted in an insightful understanding of the work of relevant artists including American Artists Colin Campbell Cooper and George Bellows. These references fuel the candidate to create a series of accomplished painterly observations of "the energy of crowds" informed by a photo-shoot in London's China Town.

Creative experiments with photography, collage and mixed-media enable the candidate to establish, record and refine multiple exceptional practical explorations. For example, Artist Peter Doig's treatment of crowds informs a series of pastel photograms and the candidate annotates: "I began with a more rudimentary of applying highly tinted green hoping for the strong contrast with the surrounding darker red would create the pop of light I was looking for". German Artist Daniel Richter's figurative work and bold colour palette inspired the candidate to use spray paint and stencils to create a series of unexpected collages.

The 10-hour period of sustained focus response consolidates the candidate's powerful visual ideas and intentions. They work in collage and oil on an A1 landscape canvas and use the AI generative Fill tool within Adobe Photoshop to combine the candidate's photograph to create a dynamic composition which is used as a starting point for the 10-hour period of sustained focus. The candidate creates an accomplished outcome using their metaphor of 'sheep' as vehicle to realise their creative intentions.

In order for the submission to move higher within Performance Level 6, the candidate could show greater evidence of extraordinary and outstanding development of ideas. However, a mark of 66/72 reflects an exceptional level of achievement.





COLIN CAMPBELL COOPER

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COLIN CAMPBELL COOPER



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MICHAEL ANDREWS

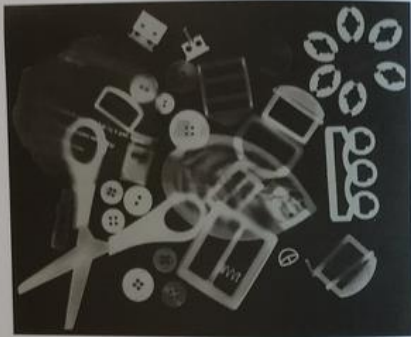
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MICHAEL ANDREWS

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- Michael Andrews (1928-1995) was the first artist I looked to because of his subject matter and style. The first stage of my project involved a photoshoot of a flock of sheep in the countryside.
- The way in which Andrews grouped animals together really informed my photoshoot; that is his emphasis on collective behaviour in his work on shoals of fish and groups of kangaroos. Andrews made this work as a contrast to the hot air balloon paintings, which were metaphors for the frailty of the human ego. My work therefore links to his in that both are discussing the interplay between individuality and groups. These pieces emphasise a sense of fish and kangaroo's collective motion and group behaviour, compositionally as the fish and kangaroos are the subject painted in clear groupings. In a similar way, my photoshoots aimed to convey the sense of grouped movement that is inherent in sheep. The idea of 'being a sheep', in the human context, is one of following others rather than carving a unique path. I played on this metaphor through my project as I found sheep a clearer way than any other animals to express my thoughts on room for individuality in a crowd, or whether we all just became sheep.
- I found that photography in its own right was a great means by which to record this as I was able to capture many images which underlined the way the sheep were constantly crowding together, no matter where they were in the field, in the face of a new presence (myself photographing them). Humans have the tendency to group together in the face of danger, whether physically or mentally, and so this was an added layer to my initial treatment of crowds that I found developed through my photography of sheep.
- I also really enjoyed the naturalistic colour range Andrews employed and at the start did not engage in much editing as I thought natural colours might speak more realistically to a viewer about the features of crowds.



A black and white photograph of a collection of jewelry. The central piece is a necklace with a large, light-colored, elongated pendant. The necklace is adorned with small, round beads and star-shaped charms. To the left, a bracelet with similar beads and a large, dark, rectangular pendant is visible. Below the bracelet, a ring with a large, round, light-colored stone is shown. The jewelry is displayed against a dark, textured background.

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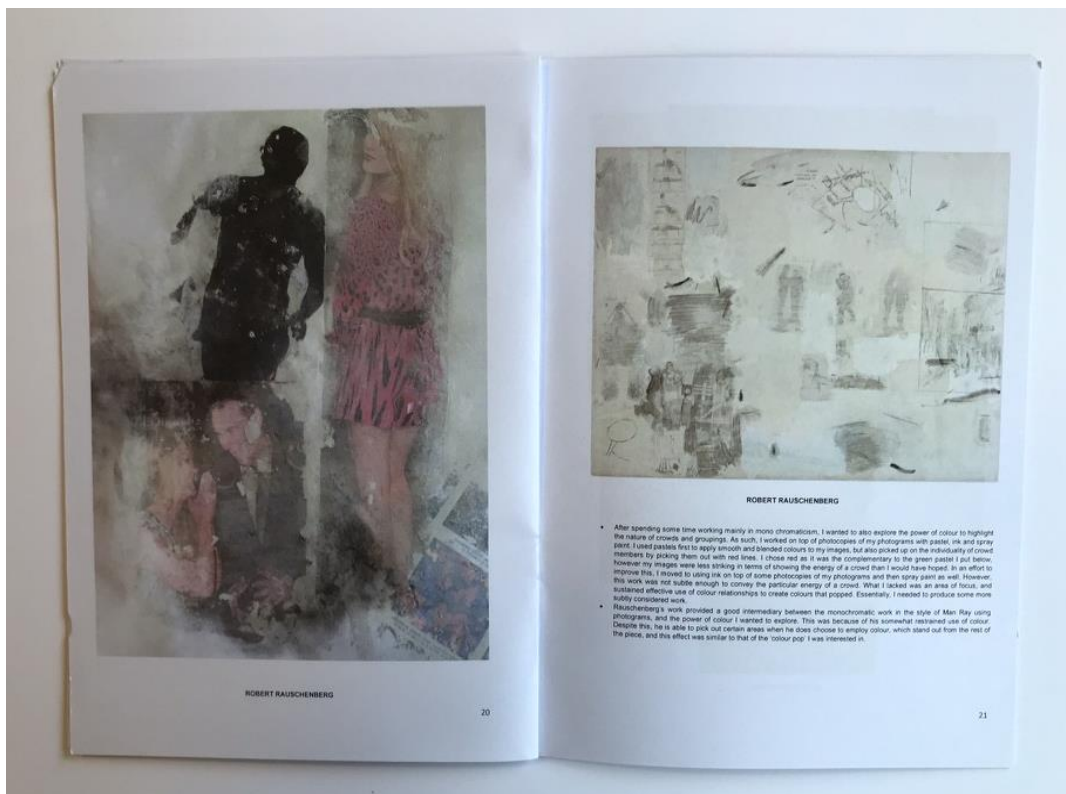


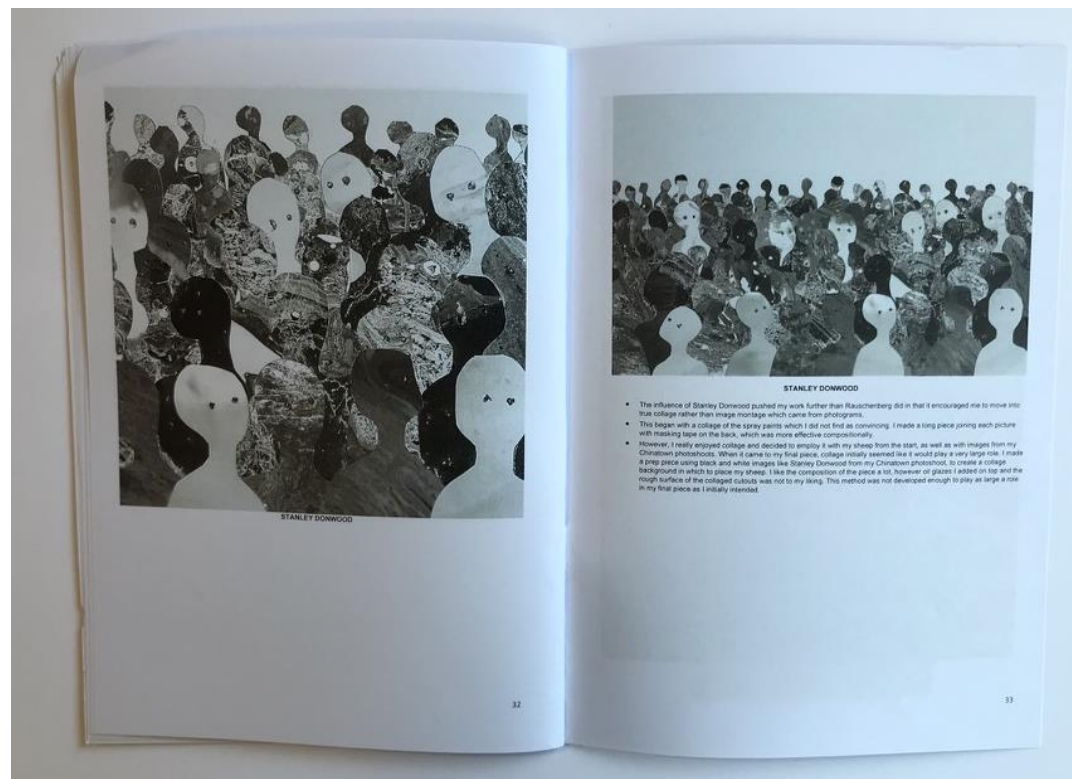


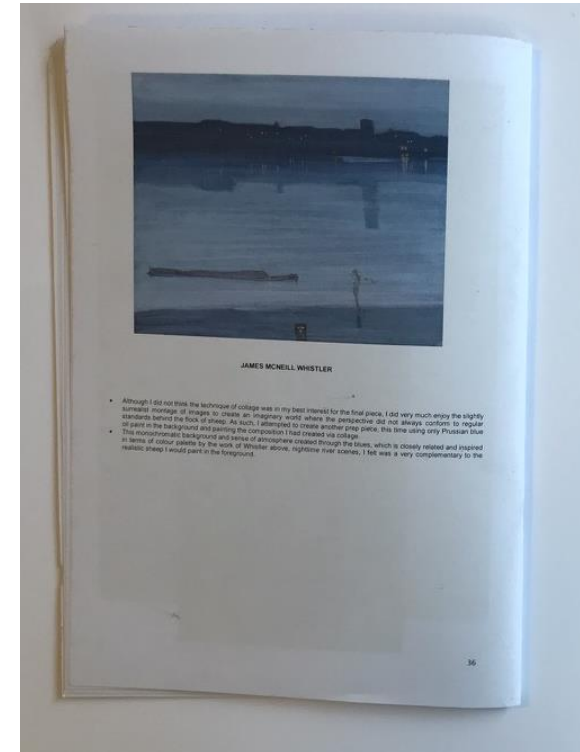
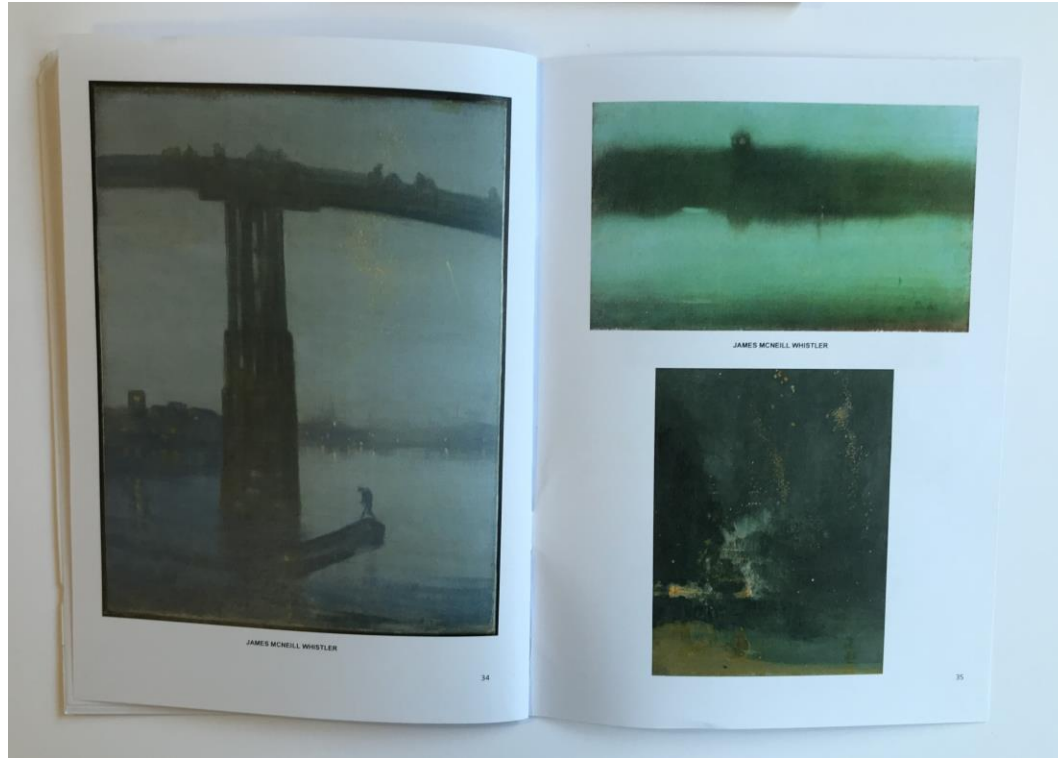
- Gerhard Richter (1932-) was a great influence in his technique of paint dragging across photography. He employs colours that similarly to my work attempt to stand out from what goes on behind.
- I used black and white photographs behind the paint drag while he used coloured photographs. There is also a more impactful application of paint in his work that blocks the area of photograph where the paint is dragged over. By using a paint drag over a photograph, I am creating a new image of the image either the image either the buildings, or the people, to achieve a powerful juxtaposition between colour and black and white.
- In this, in that part drag I did, I covered the entire picture in my same acrylic pink and blue glaze then added more of the acrylic paint in the same manner as Richter's style. My piece ended up having a lot of pink, blue and black, but not enough of a variety of colour. There was definitely a sense of energy created. However, my choice of colour was not the most effective. The biggest lesson I learned from this was that a more considered application was needed of the colour which stands out.



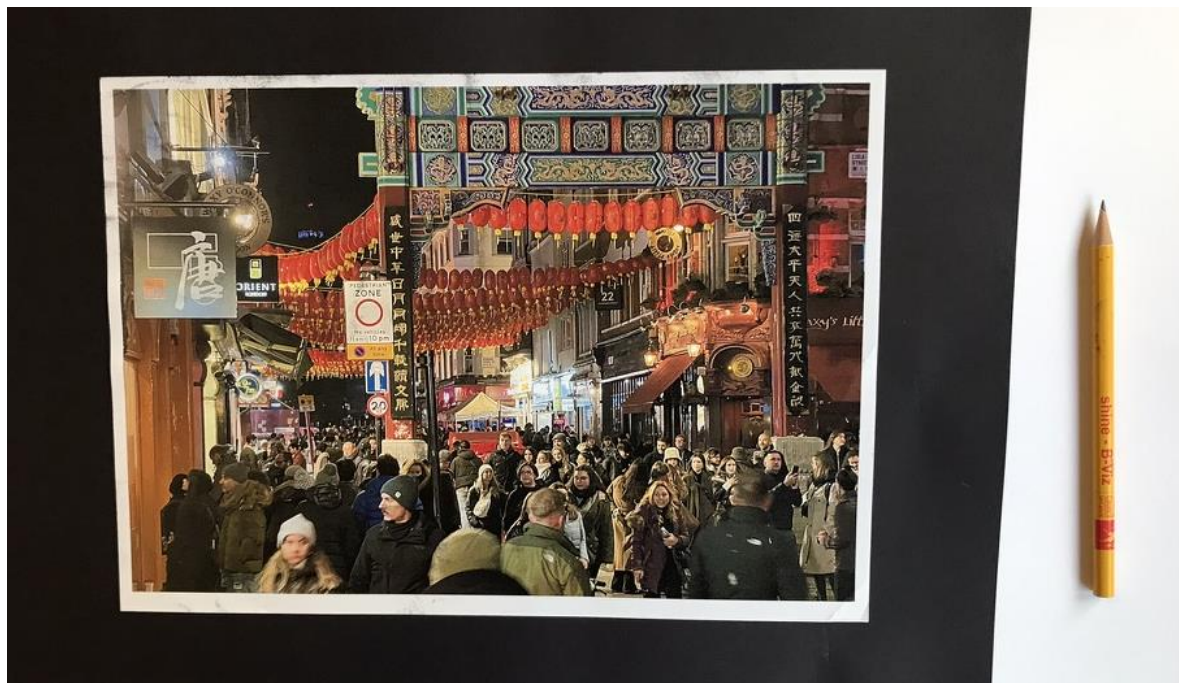
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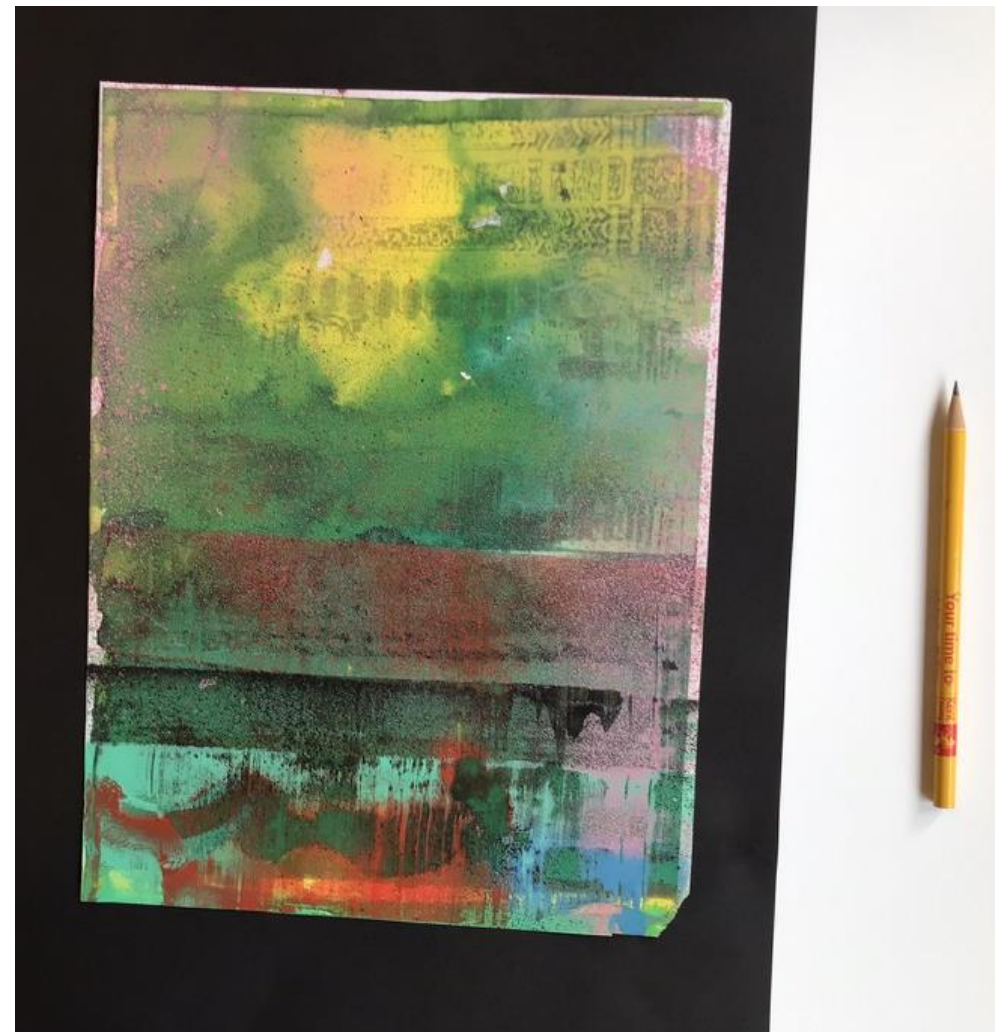




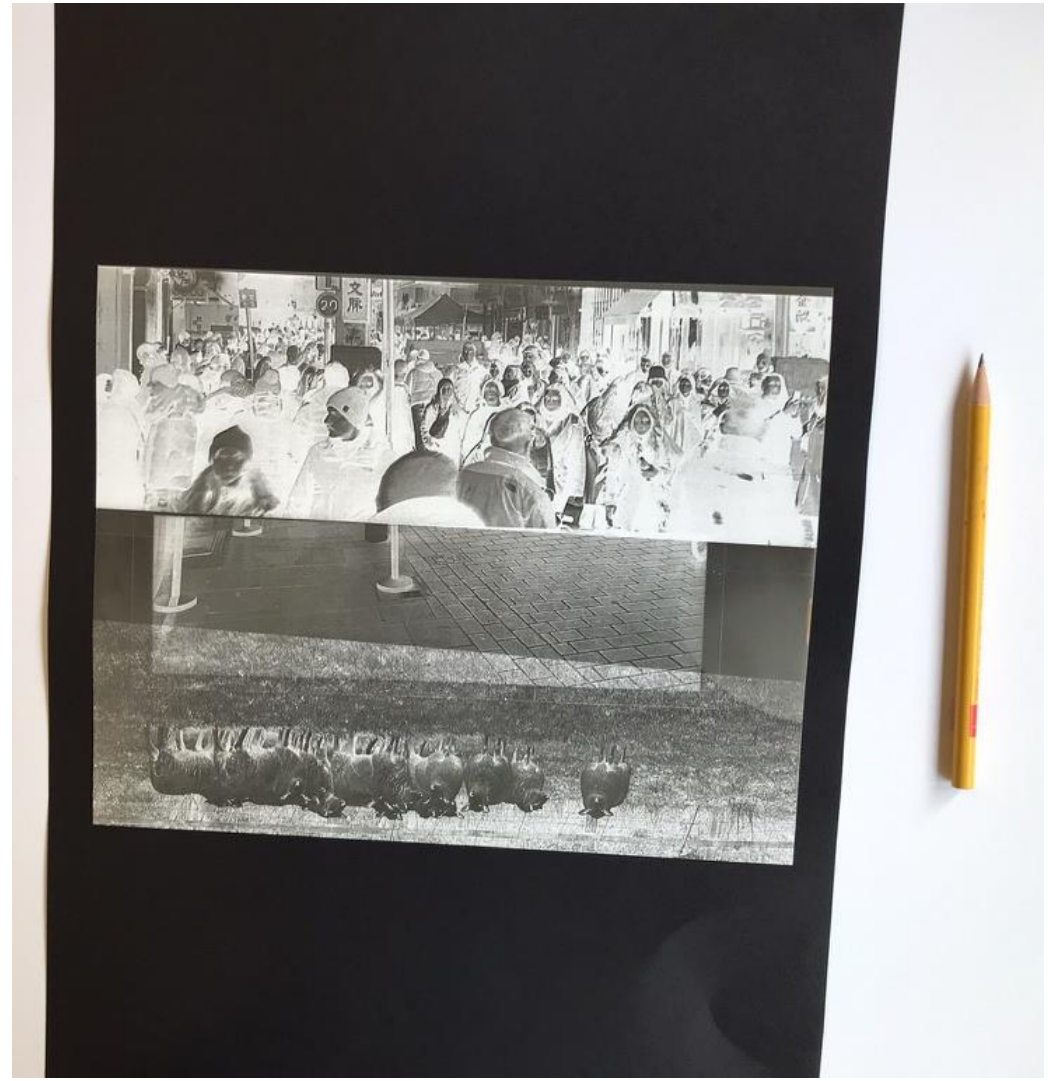
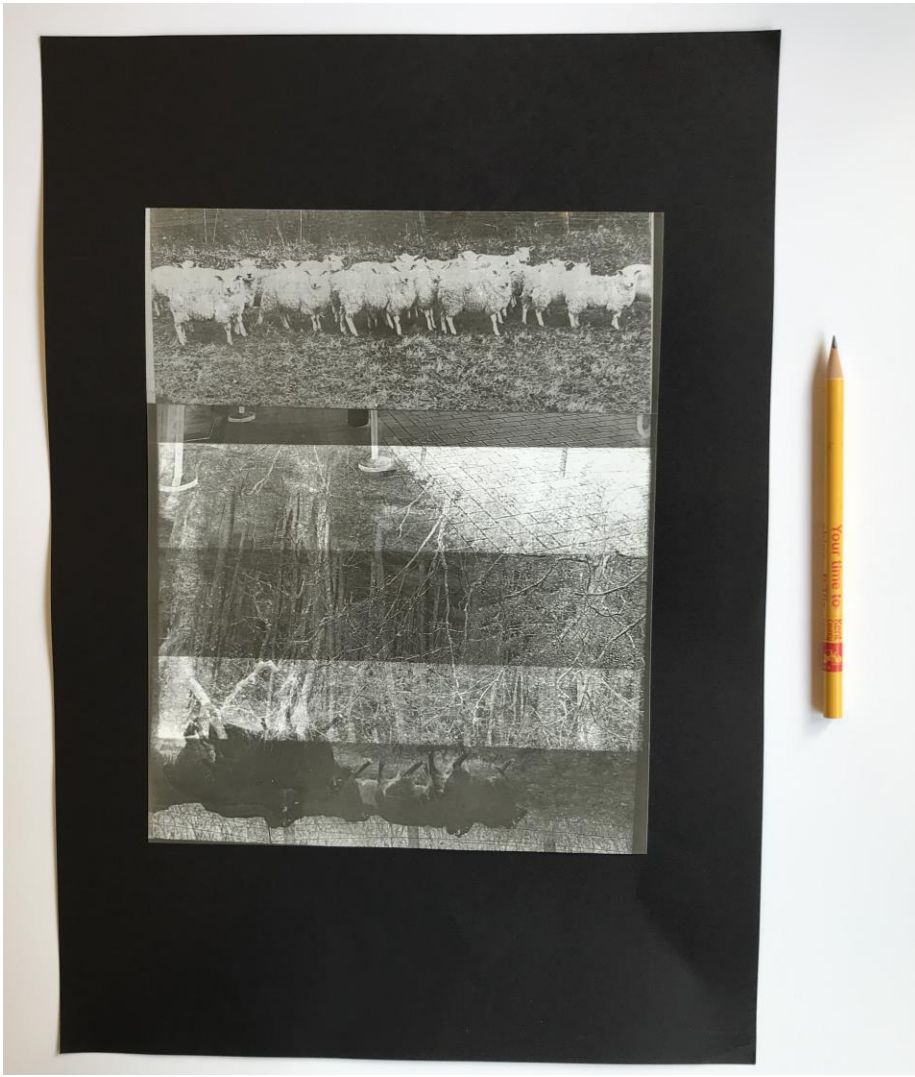


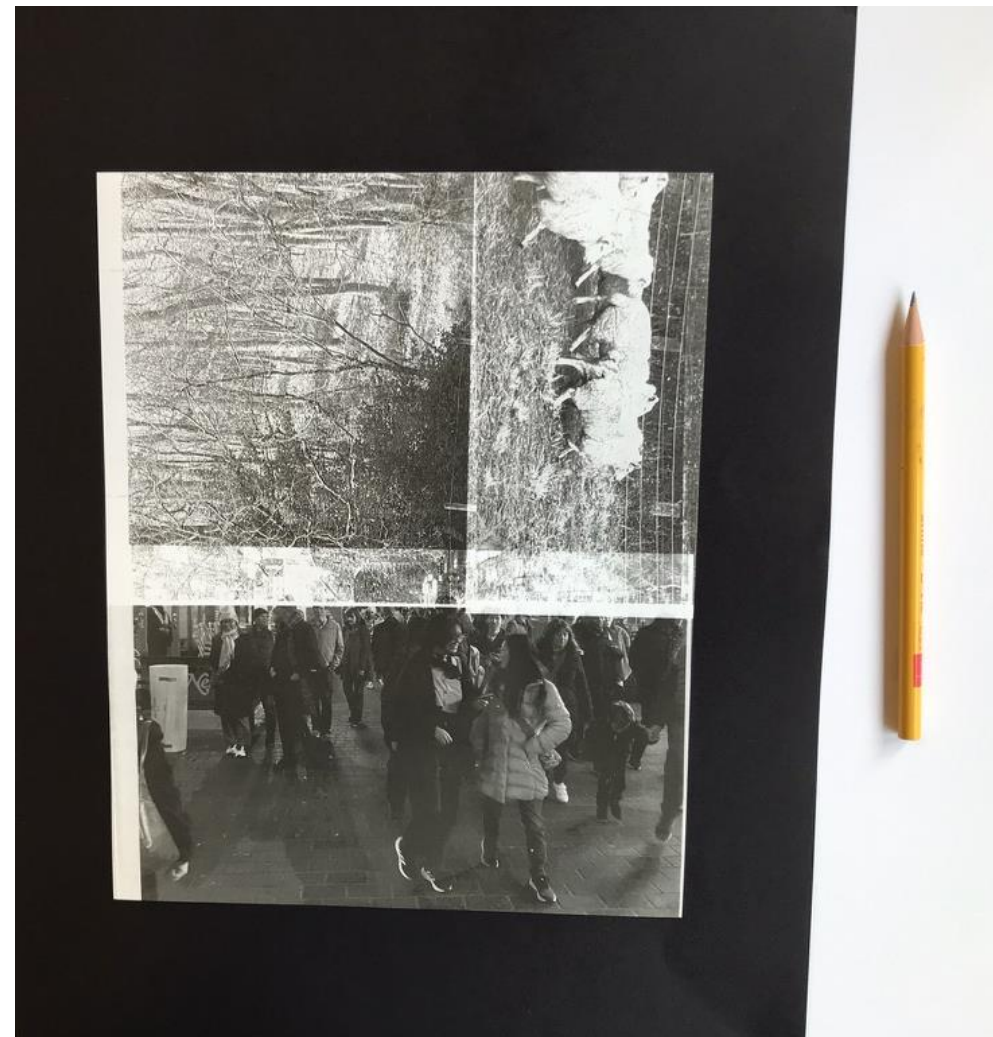
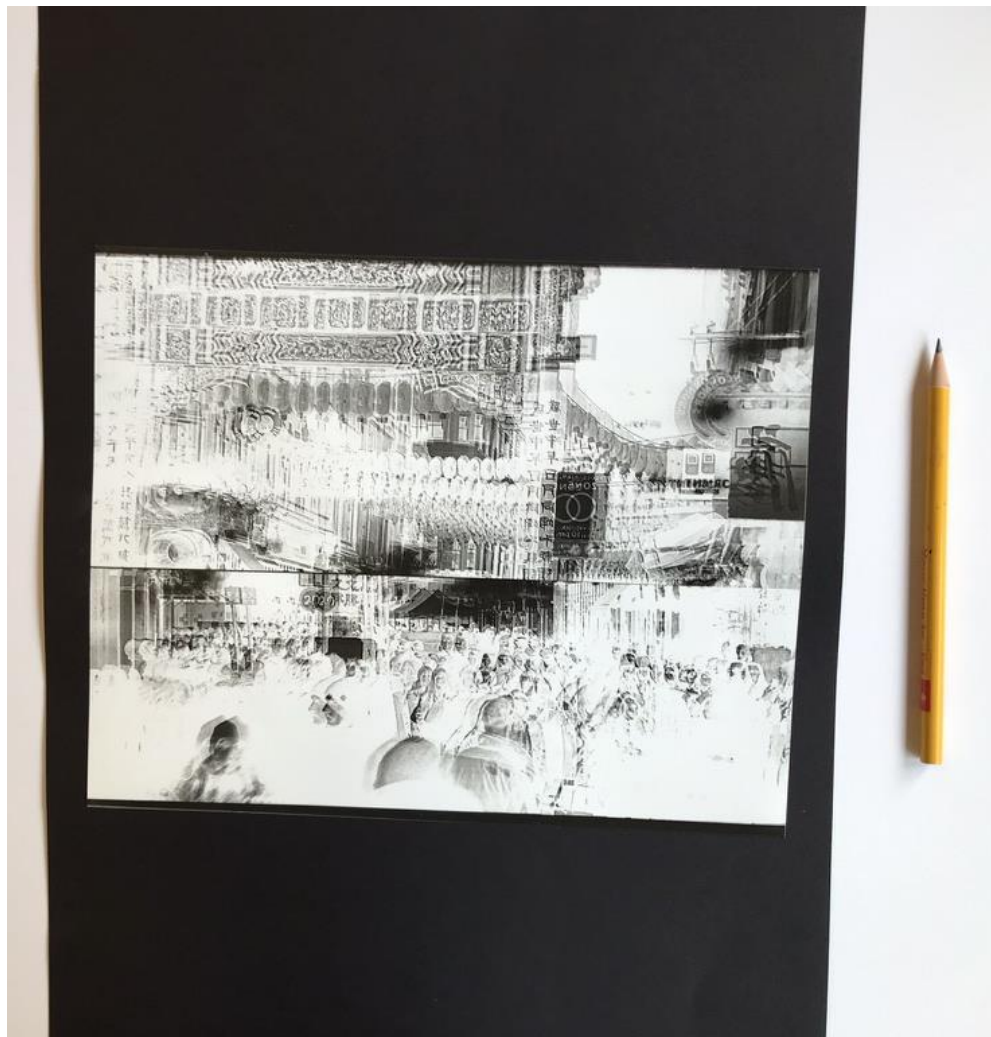


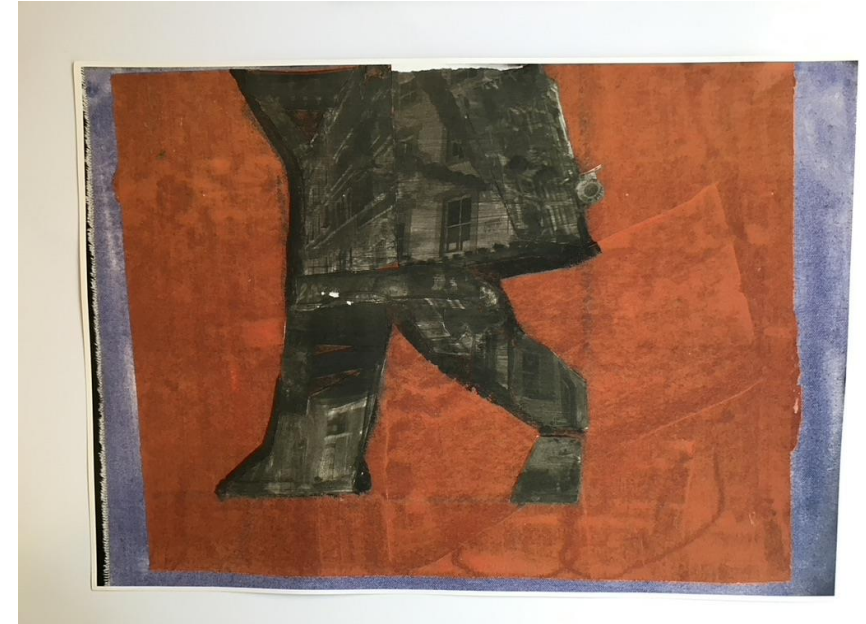
66 marks - 1FA0 C2

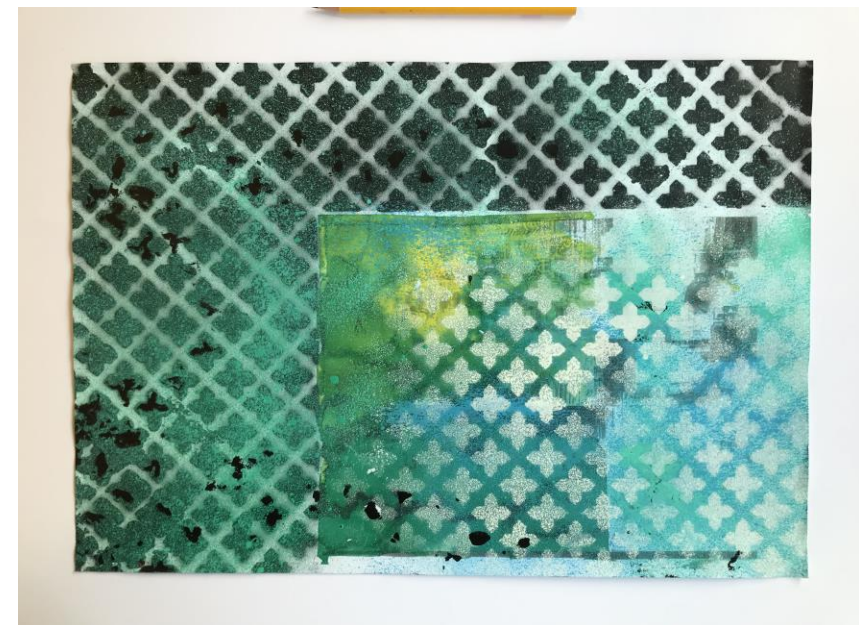
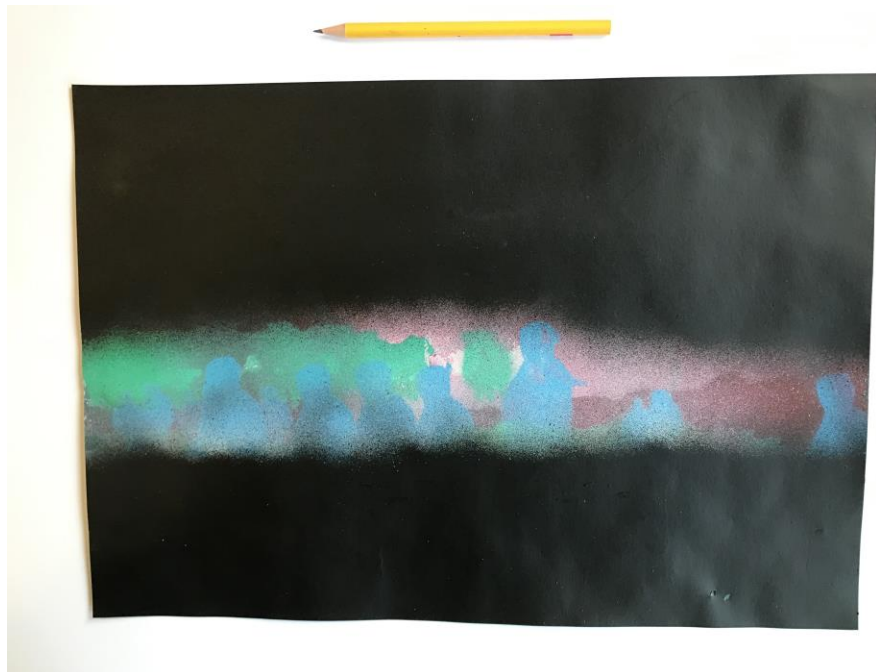


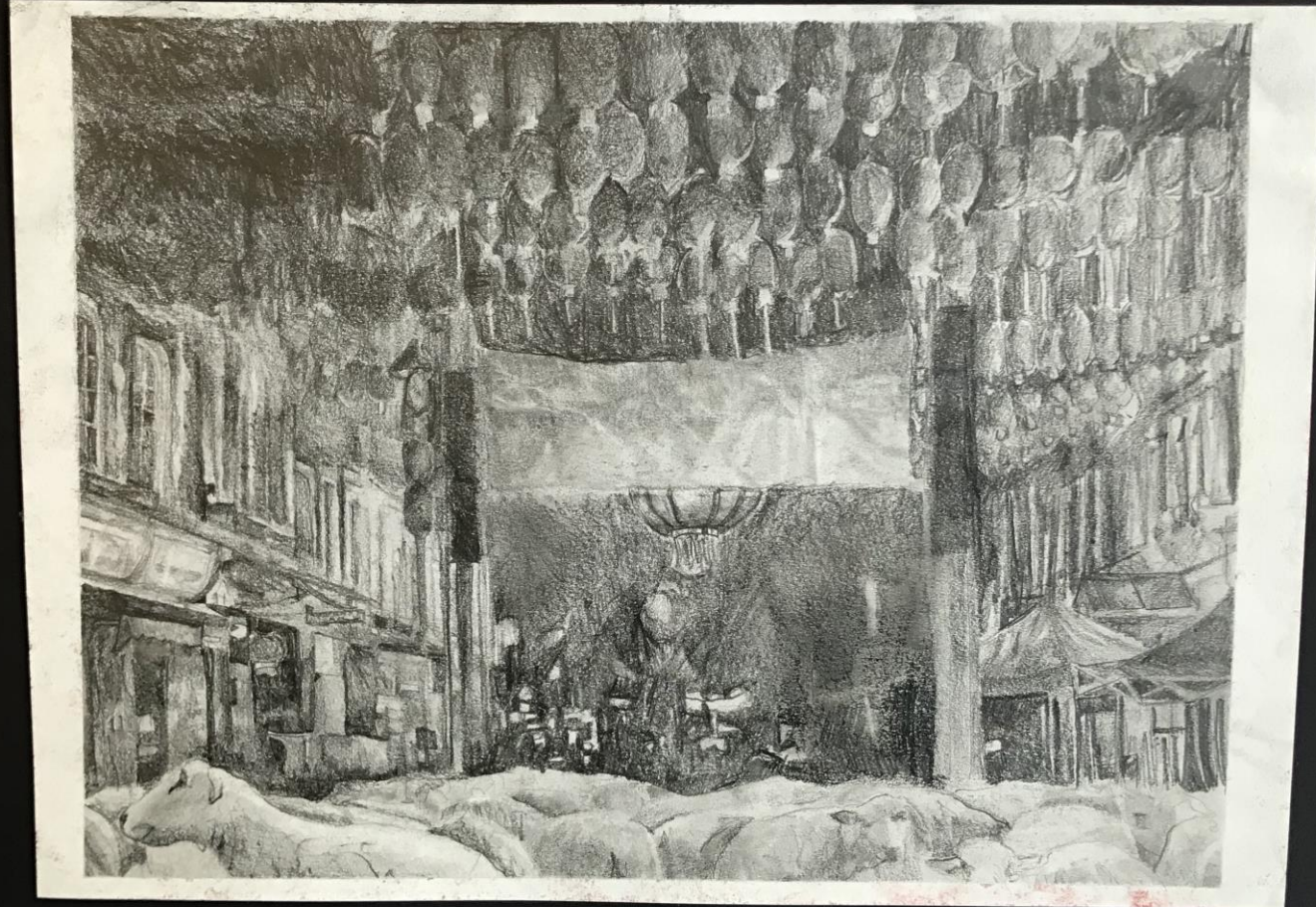
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66 marks - 1FA0 C2

