

Component 2 Fine Art

Standard Mark – 67

Performance Level 6:Exceptional

	AO1	AO2	AO3	AO4
Mark	16	17	16	18
Performance Level	6	6	6	6
	Just exceptional ability	Mostly exceptional ability	Just exceptional ability	Fully exceptional ability

Keywords from the taxonomy:
Inspired, Insightful, Unexpected

Moderator commentary

This Fine Art Component 2 consists of an A4 square sketch pad, 3 acrylic paintings on MDF (approx. 80cm x 35cm) and a larger acrylic painted response from the 10-hour period of sustained focus to the theme of 'Power'. 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 67/72.

The candidate responds to the Externally Set Assignment theme of 'Power' through investigating the Brutalist structures within their local vicinity. They insightfully annotate: "I attempted to express this theme in my work which I believe can be considered potent. My ideas include isolation but also the combined awe and fear experienced when viewing an imposing structure". Photographs are taken and analysis made of the work of relevant artists including the surrealist imagery of Swedish photographer Erik Johansson, the reverse perspective paintings of British artist Patrick Hughes and the abstract work of American painter Mark Rothko.

The sketch pad records an accomplished and often unexpected set of observations and experiments across a range of media.

A series of powerful ink studies explore the qualities of wet-on-wet and wet-on-dry, alongside investigations into murmuration and the contrast of nature and man-made through a series of acrylic paintings on watercolour paper and MDF. Thumbnail sketches support the candidate's interest in the concepts of 'The Architects of the Sublime' focusing insightfully on the Cenotaph for Newton by French neoclassical architect Etienne-Louis Boullée.

The candidate's inspired understanding and application of colour theory underpins the preparation for the 10-hour period of sustained focus response, using orange and blue for their opposing and isolated positions within the colour wheel: "Using blue and orange allows me to vary temperature as well as chroma, with a blue dominant grey having a cool bias". 3 acrylic paintings on MDF (approx. 80cm x 35cm) are created that explore surrealism, perspective and composition.

The 10-hour period of sustained focus response consolidates the candidate's intuitive visual ideas and intentions. They work in acrylic on a large piece of MDF (approx. 1m x 60cm), with the enlarged scale providing an "opportunity to capture the inherent edificial nature of the structures to a greater effect". Noted are the tiny figures that echo murmuration and a point of scale.

In order for the submission to move more securely into Performance Level 6, the candidate could show greater evidence of extraordinary and accomplished recording of ideas within initial development of ideas. However, a mark of 67/72 strongly reflects an exceptional level of achievement.



The Theme 'Power':

The theme of 'Power' lends itself to a broad range of subject matter and media. My initial instinct was to focus on the power and beauty found in nature; in particular, a sweeping, backlit sky over windswept seas or a landscape. However, since this idea had dominated my personal project, I felt compelled to try something new in order to advance my capabilities at representing a range of subject matter with diverse media.

I therefore decided that the focus of this project would follow a primarily architectural theme as this presented new and exciting opportunities for me. The project developed to encompass a greater variety of themes, such as the power of isolation, which I chose to explore primarily through colour and a limited palette. This was done whilst keeping in mind the theme of 'Power'. I attempted to express this theme in my work through emotions which I believe can be considered potent. These include isolation, as mentioned, but also the combined awe and fear experienced when viewing an imposing structure.

I gradually incorporated a degree of surrealism into the works that I have produced to better reflect these qualities. This progression towards surrealism was inspired along the way by a host of painters (such as Magritte and Robert Gonsalves), photographers, architects of The Sublime and brutalist structures.

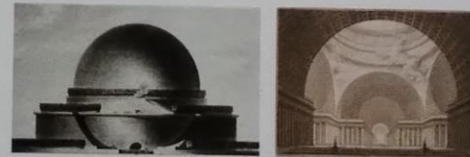
Architectural Process:

I began my experimentation by exploring basic principles of architecture. Attending school in central London gives me the chance to witness grandiose buildings, built to exude power and a sense of awe towards a viewer, on a daily basis. The relationship between architecture and power therefore seemed like a good starting point for the project. I practised three-point perspective and also began exploring relationships between space, structure and organic forms. An understanding of an architectural school of thought - 'form follows function' - allowed me to experiment with creating spaces on a two-dimensional

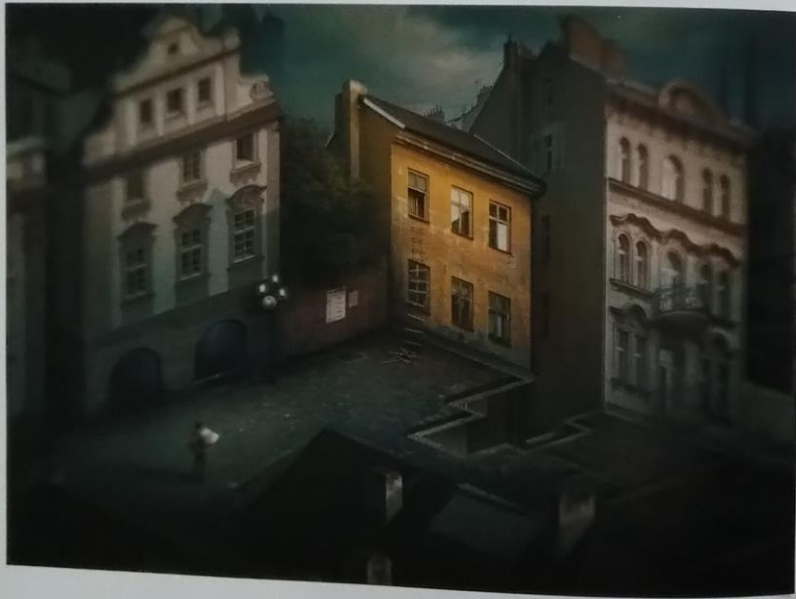
page using designs built from simple blocks into complex three-dimensional shapes using three-point perspective. These drawings were completed with pencil, followed by ink and washes of Indian ink applied with a flat brush.

I also began to combine these structures, derived purely from straight lines, with images and drawings of 'murmurations' (a flock of birds epitomising organic structures). A simple representation of a murmuration could be achieved using Indian ink and a 'wet on wet' technique. The murmuration could be overlaid onto the structure or could wrap around it, forming a pleasing contrast of rigidity and flow. In this section of my project, I was not yet attempting to gain knowledge of my subjects through the work of other artists; instead, I observed patterns of nature and architecture combined in parks and green spaces, and practised constructing believable structures from imagination that could fill any space required on the page.

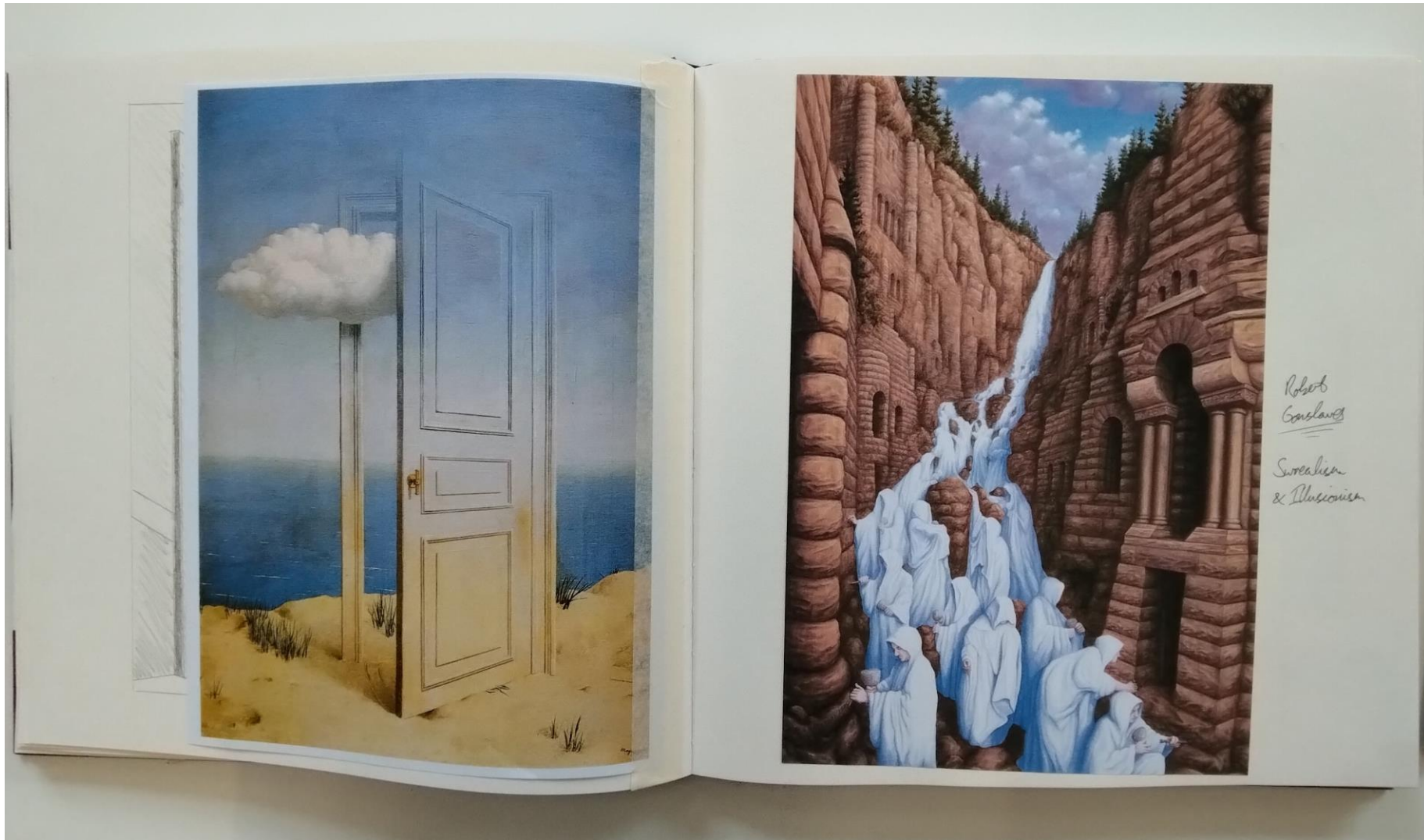
I soon discovered the works of 'architects of The Sublime', such as the concept for the 'Cenotaph for Newton' by Etienne-Louis Boullée. This structure, although curvaceous and more complex than my previous sketches, possessed an edificial and awe-inspiring quality, inherent in Brutalism, which became my next source of inspiration. I attempted to capture the stark nature of this structure using Indian ink on white paper, the high monochrome contrast adding to the raw atmosphere of the study.



Designs by Etienne-Louis Boullée

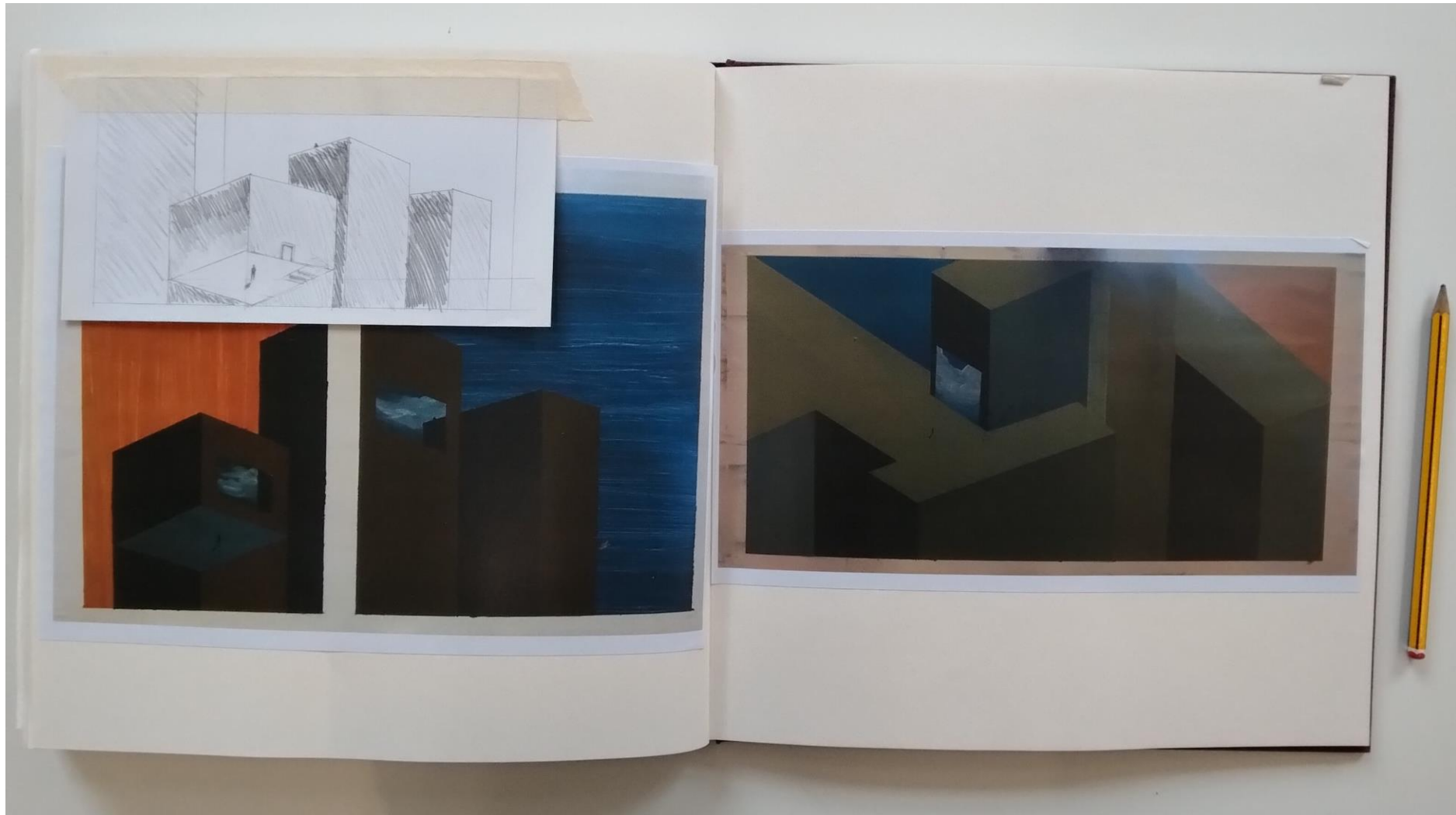


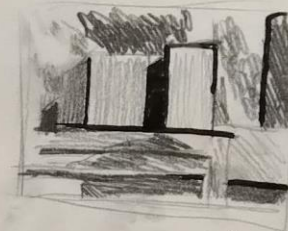
Erik Johansson









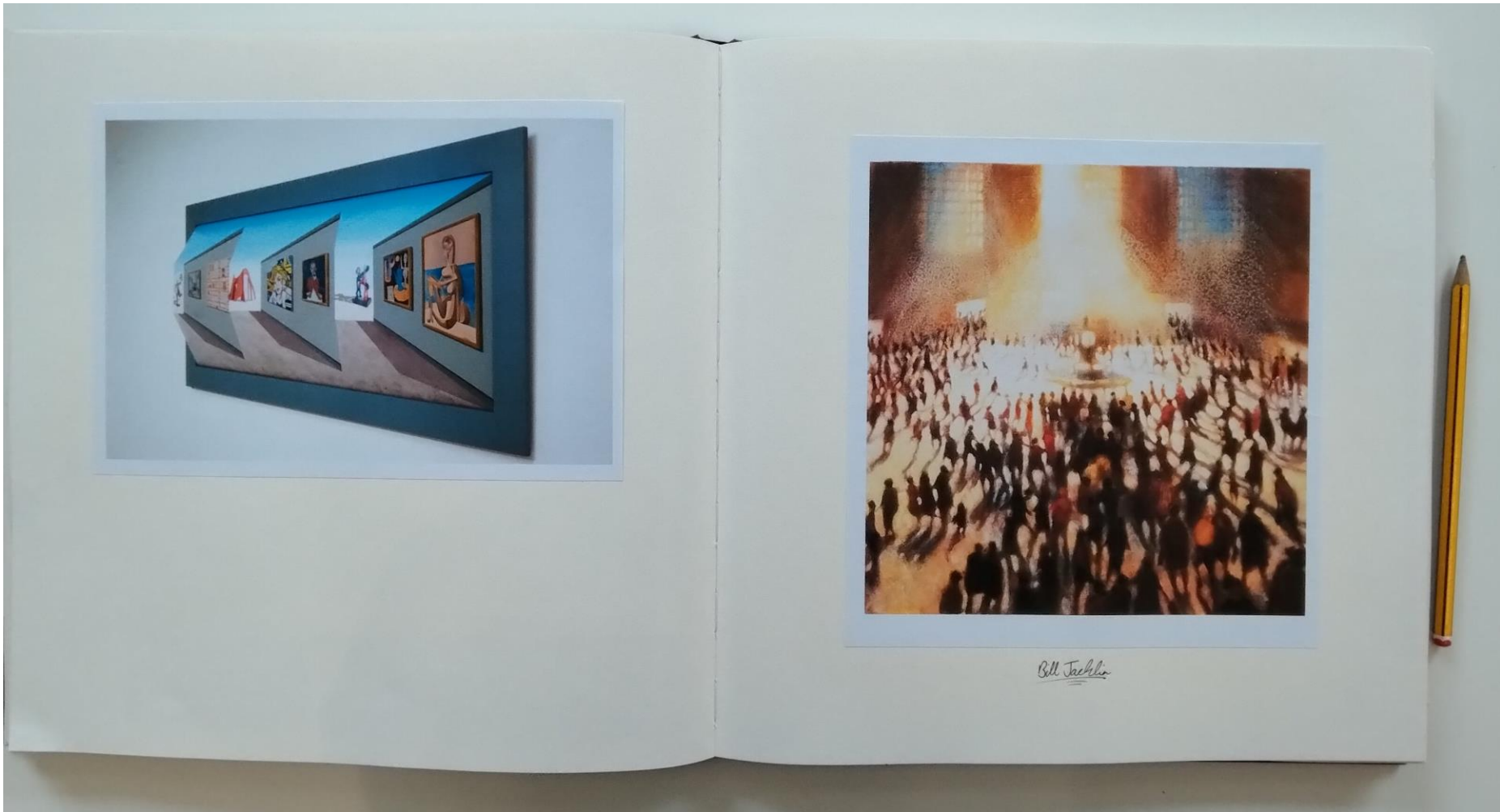


7) Harsh lines
8) Limited highlights
9) Harsh shadows

What makes it bleak
Lifeless isolation

- 5) Stretched life source
- 6) Cool tint
- 2) Decay
- 3) Monochrome
- 4) Lack of definition





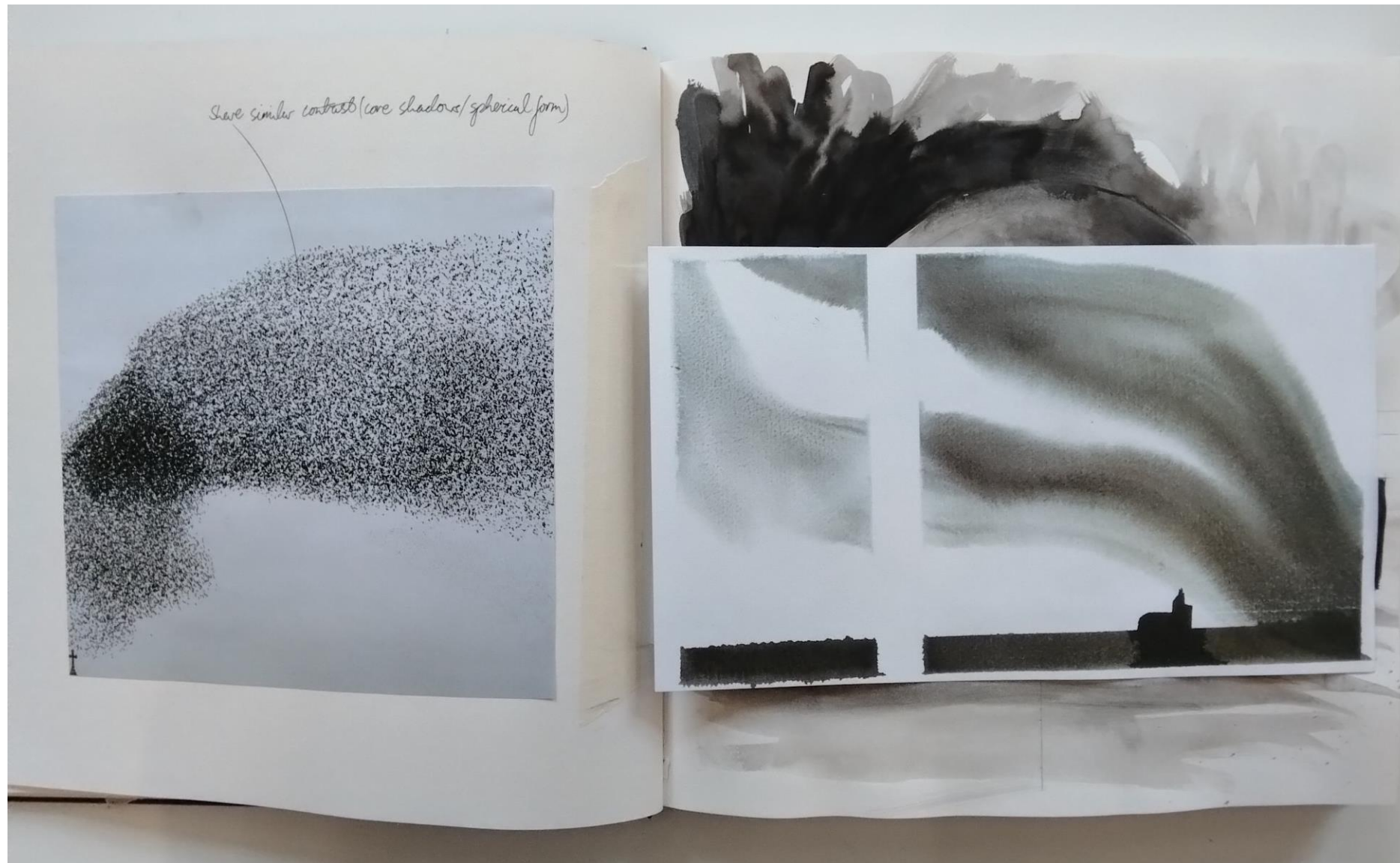
St James's
Park - Dept
of Justice

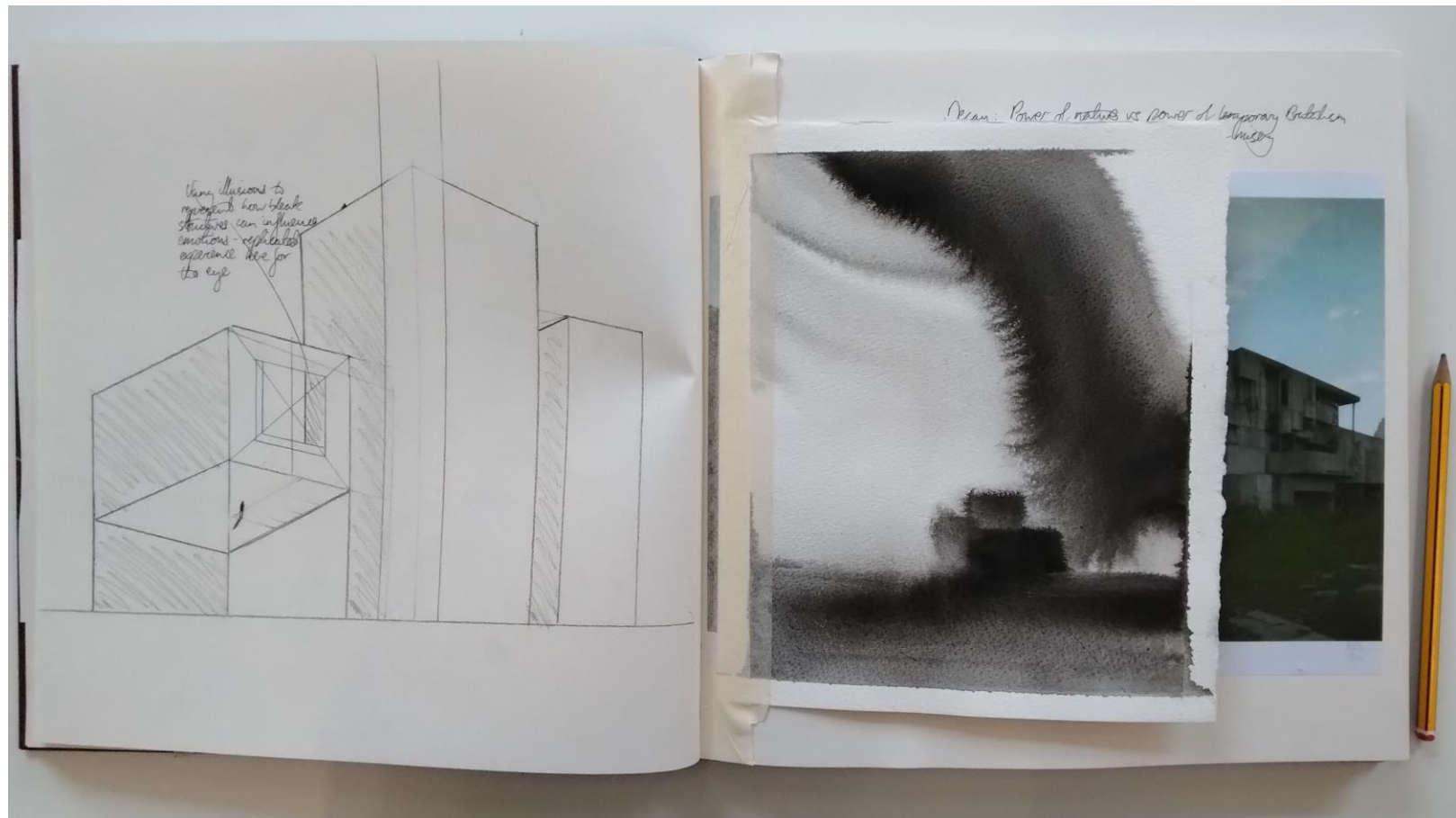
BRUTALISM

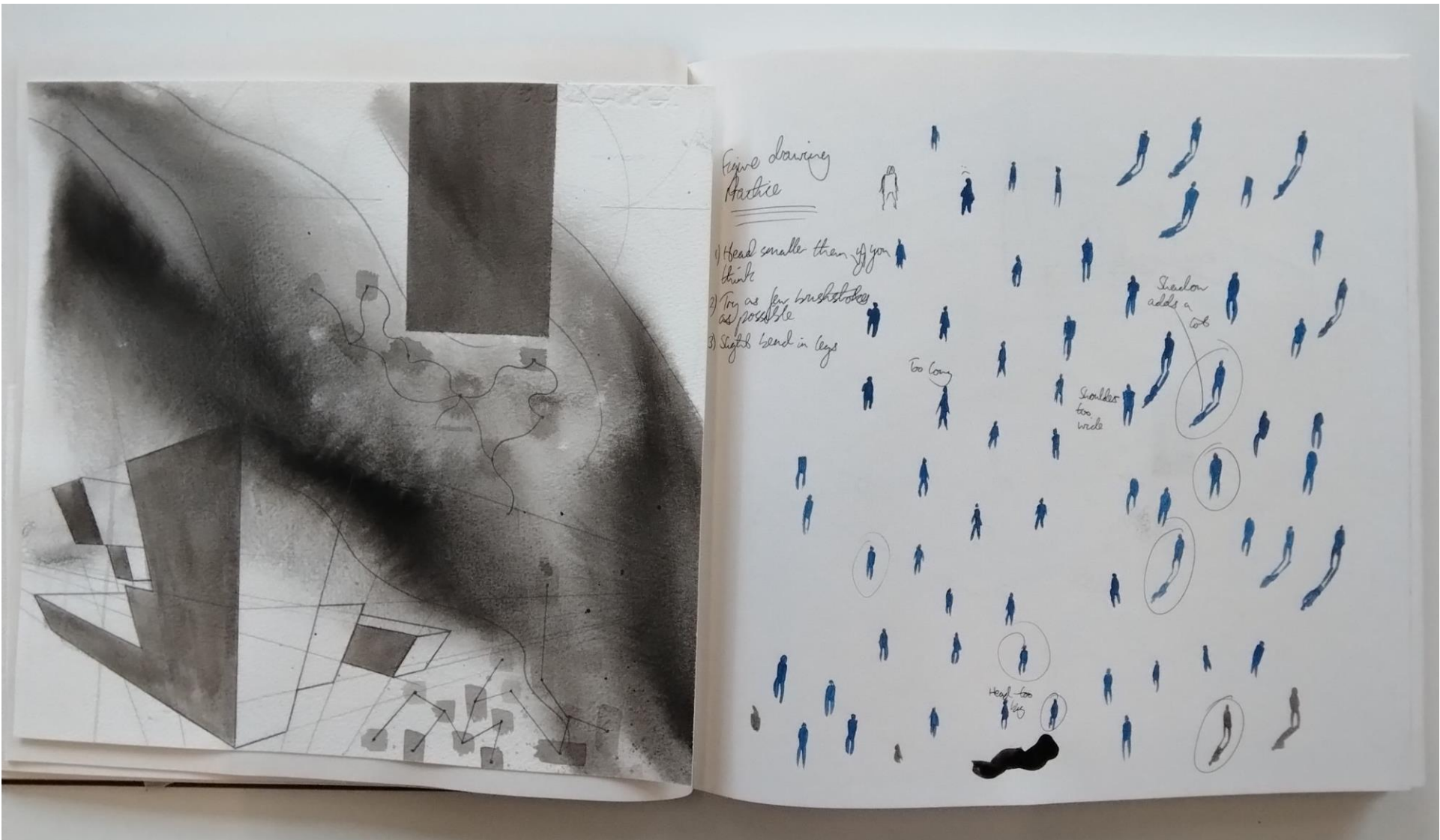
= POWER

- Represents
imposing
nature &
sheer weight
of the law



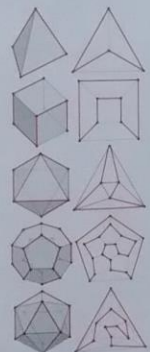
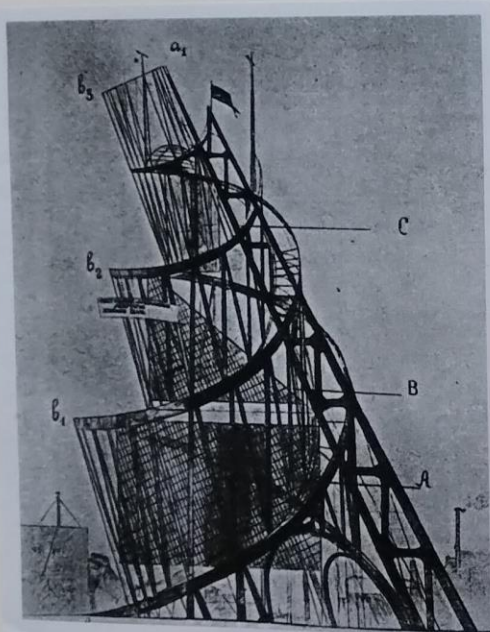








Constructivism



Platonic Forms

- Forms underline essence of reality
e.g. perfect circles don't exist but we all know what they are.
- Constructivist structures often assembled from similar shapes



Etienne-Louis Boullée

The Sublime & Surrealism
in architecture

Massive Scale = Power over:

- 1) Views
- 2) Nature
- 3) Surrounding
nature/landscapes
buildings

Symmetry/natural/sacred
geometry = power of
maths in construction

Never built,
feels like it was too great
to ever be conceived in the
physical world

Cenotaph/memorial

- imposing -

- emphasises the gesture of Newton/the person/thing/God commemorated

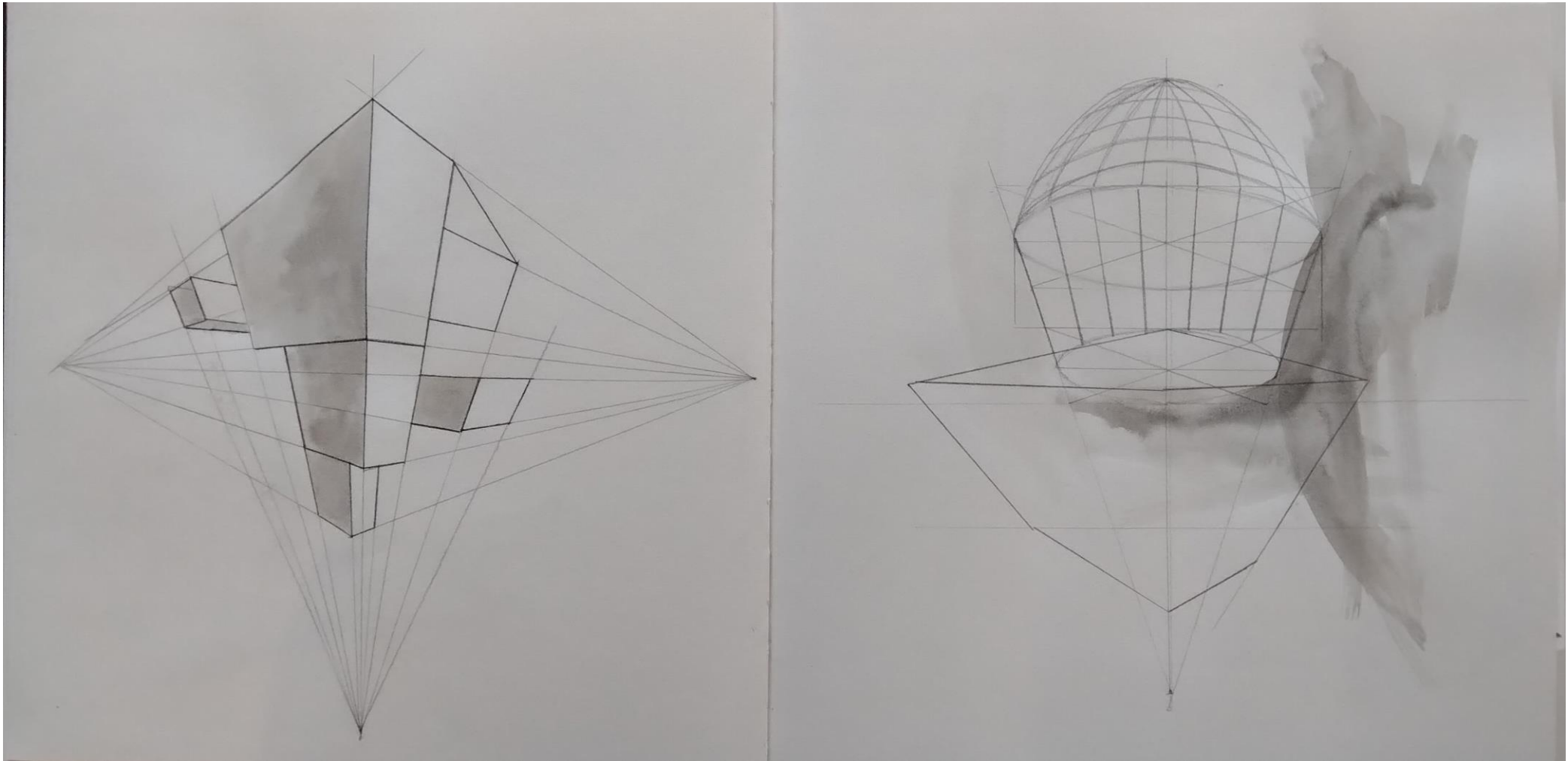


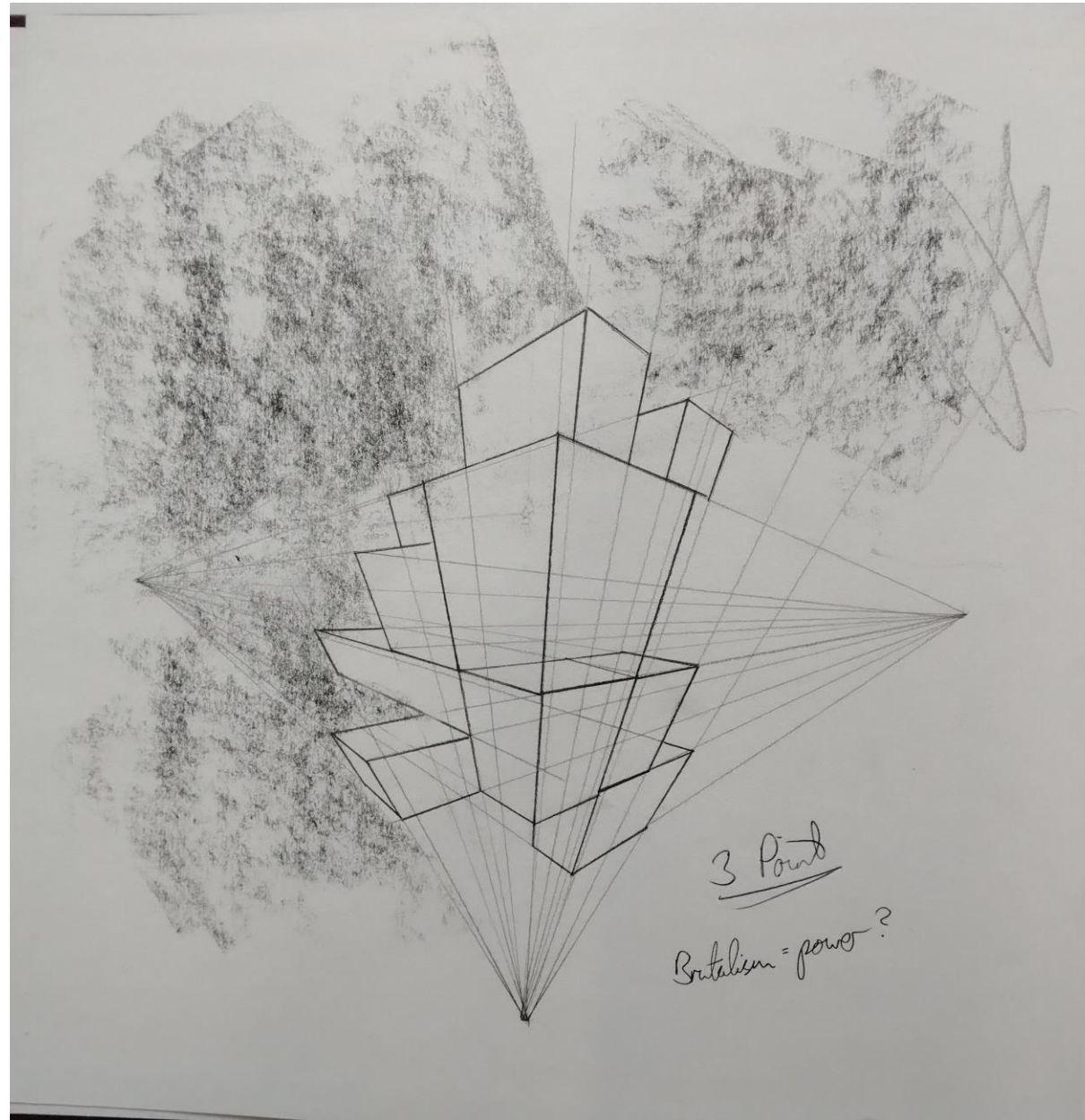
National Theatre
- Classic London British Architecture



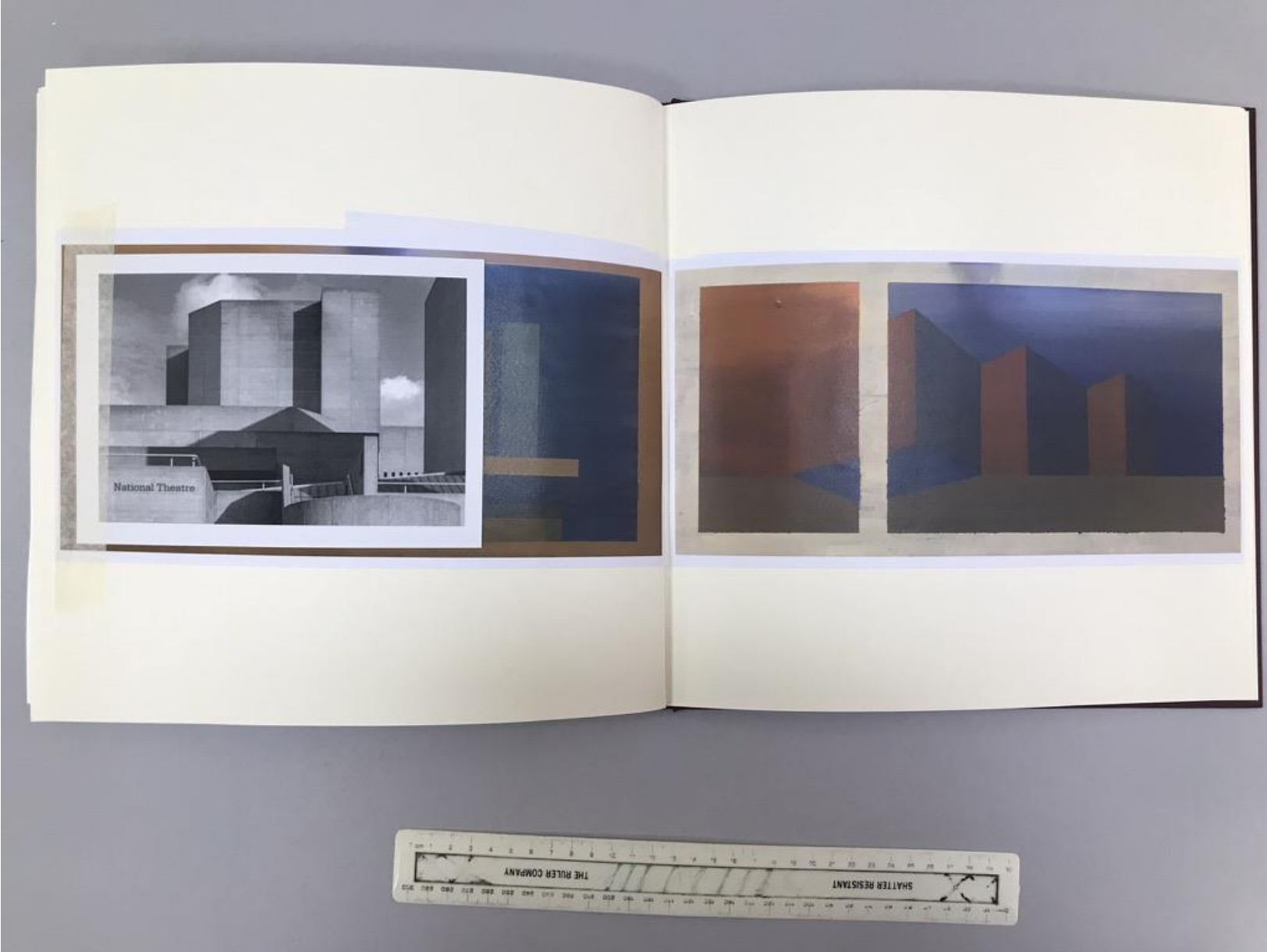
Contrast between flowing, solid & solid
structure/shadow lines/shapes
• Similar to previous work
• Good opportunity to develop artistic
styling techniques



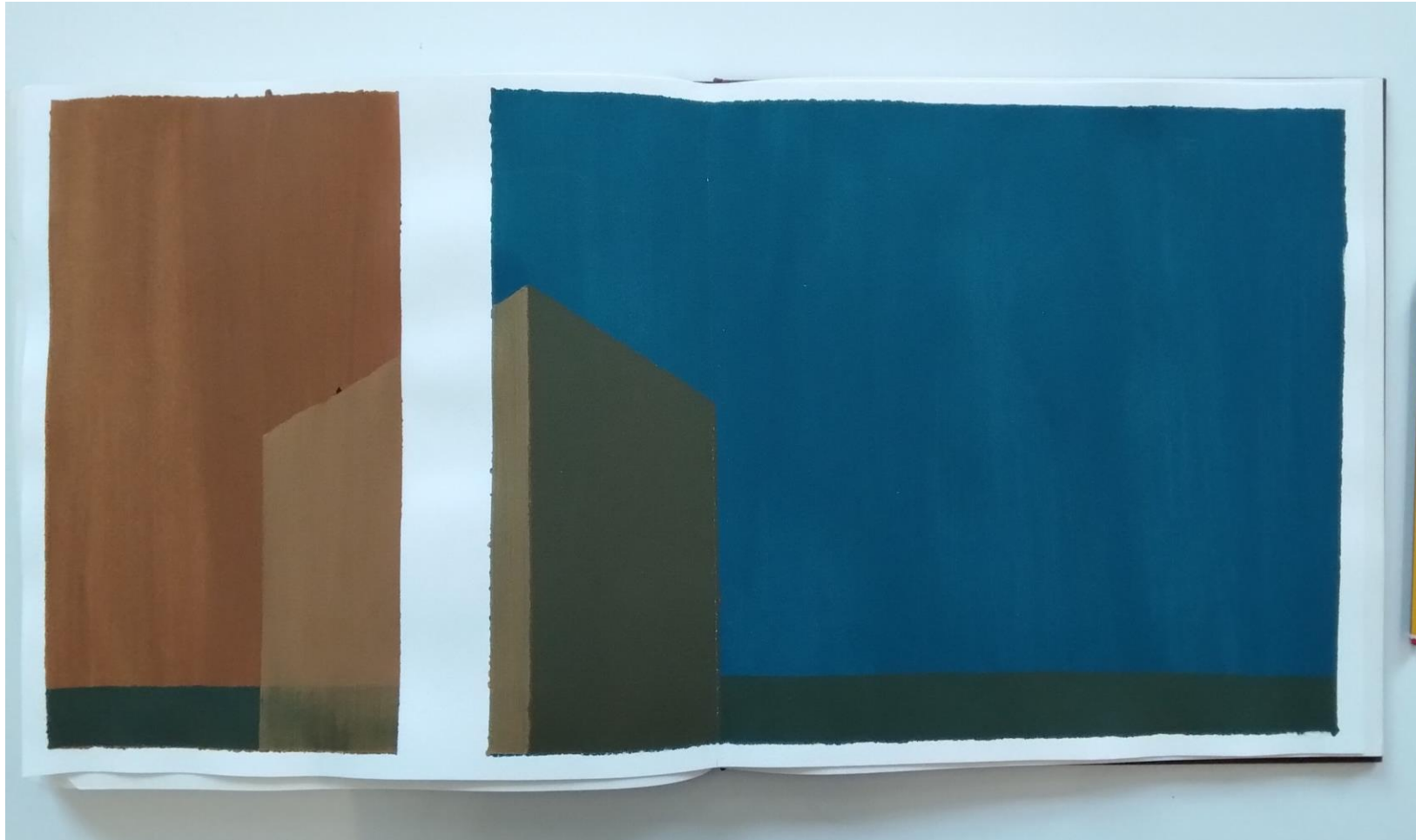


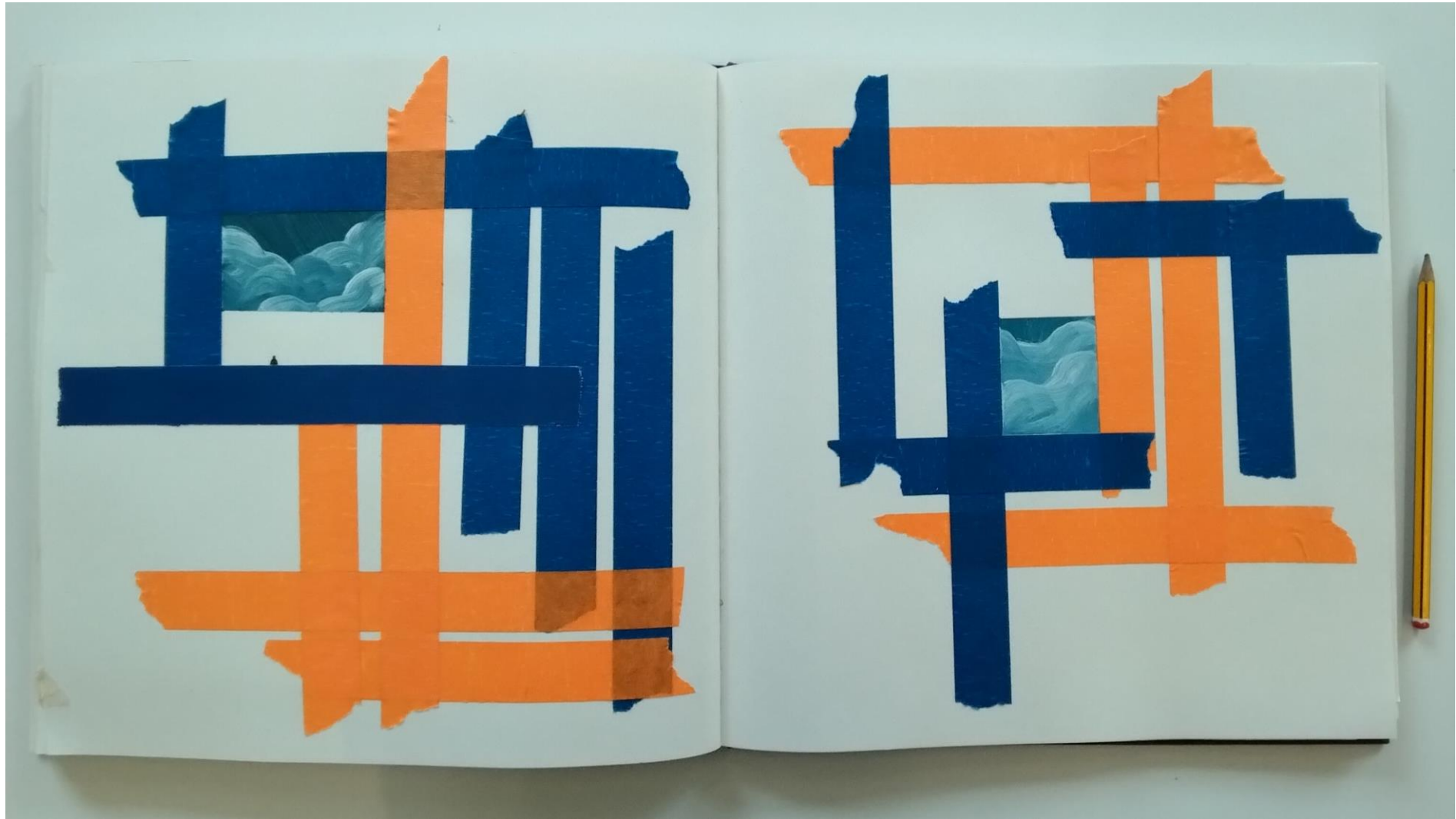




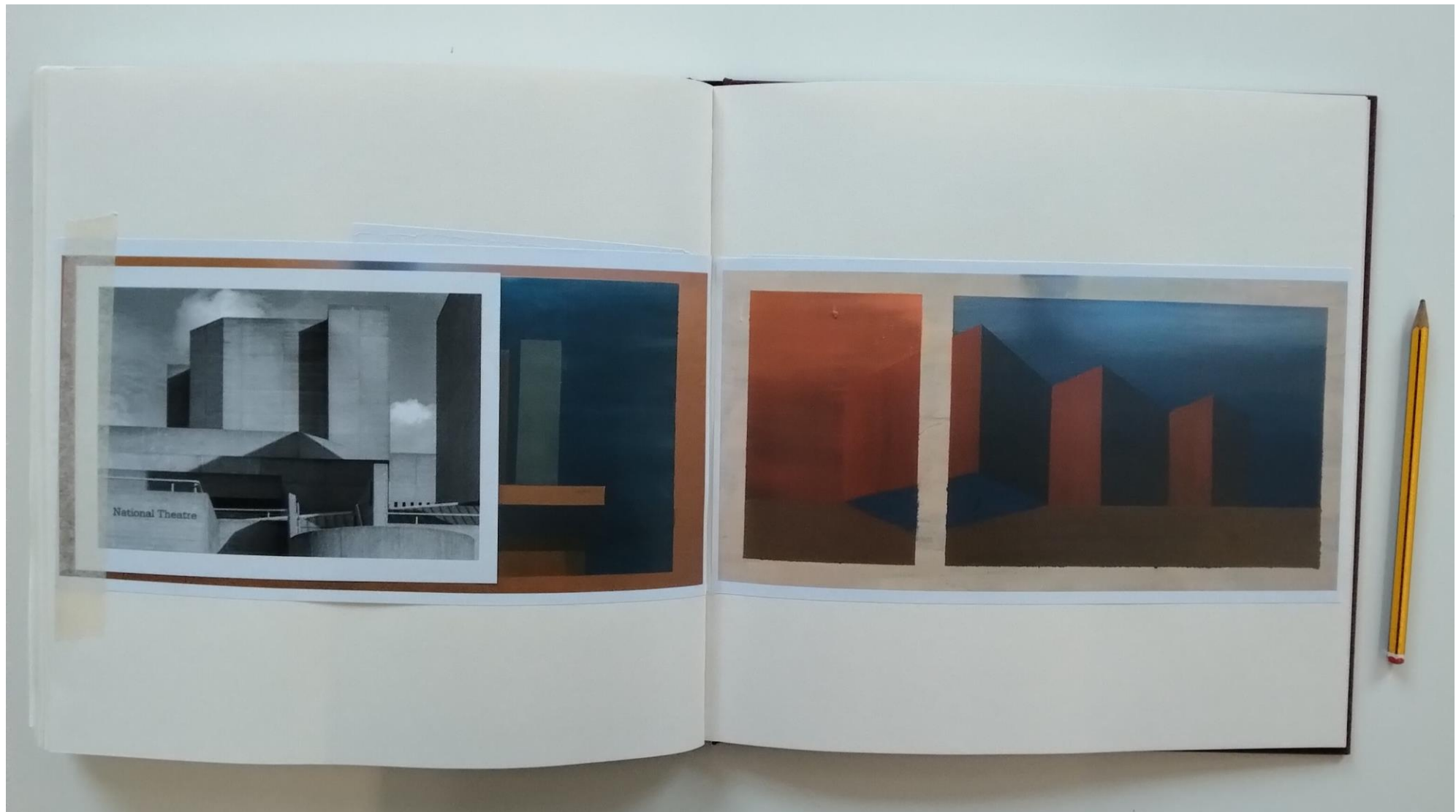


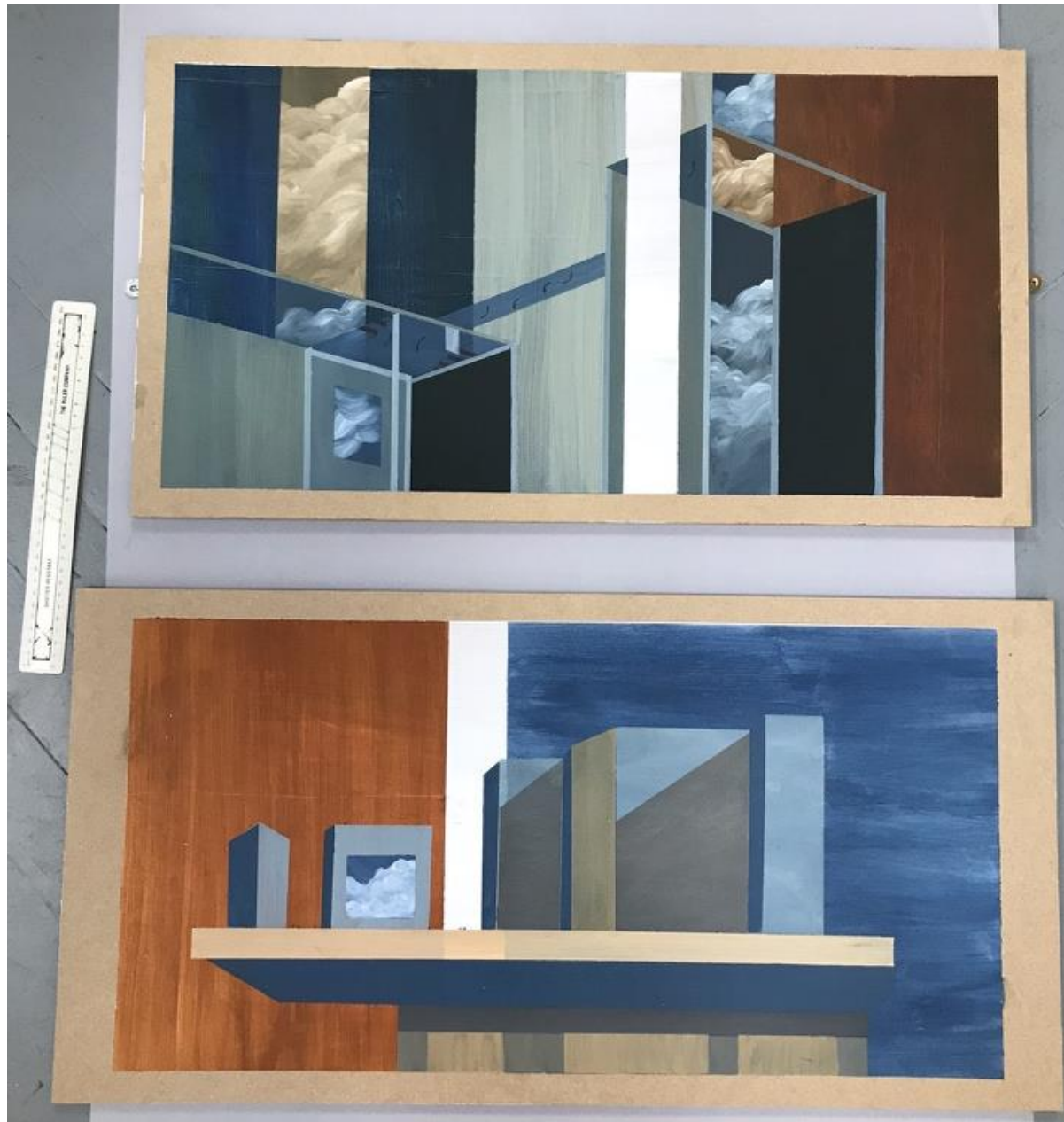












67 marks - 1FA0 C2



