



Component 2: FA Standard Mark – 70

	AO1	AO2	AO3	AO4	TOTAL
Mark	18	18	18	16	70
Level	6	6	6	6	
	Fully exceptional ability	Fully exceptional ability	Fully exceptional ability	Just exceptional ability	

Keyword descriptors from the taxonomy:

Accomplished

Intuitive

Powerful

Unexpected

Inspired

Insightful

Extraordinary

Outstanding



Examiner comments

This Fine Art Component 2 submission of work consists of one A3 sketch pad, an A5 written analysis of the candidate's ideas, a collection of 8 x A2 canvas fabric oil paintings and a large 2m x 1.25m timed exam piece, oil on board. Images of the work selected here reflect the characteristics of work within Performance Level 6, Exceptional ability, with a mark of 70/72.

The candidate begins their response to the externally set assignment theme 'Lock' by referencing a photograph by Photographer Ralph Eugene Meatyard. All images and ideas within the sketchpad are visual. A supporting booklet documents the candidate's extraordinary and insightful knowledge and understanding of relevant artists' ideas and context, that underpins their inspired and outstanding visual journey to portray the locking in of an emotion.

The work of painter Francis Bacon becomes pivotal to the candidate. The candidate's studies depict an insightful response and echo the unsettling imagery of Bacon's work. The candidate works from life in the art room, eclectically inspired by Bacon's palette and gestural mark-making. Reference to the ghostly self-portraits of photographer Francesca Woodman inspire a series of accomplished dark room responses, that are transcribed into a series of powerful charcoal drawings.

The work of the candidate includes many accomplished photographs that form part of the narrative. Working from life, the candidate makes a series of outstanding and unexpected observations of the sitter and the chair, with and without a mask, or caged in by lines. These compositional studies, in charcoal, chalk, oil pastel and paint, show an intuitive and embedded understanding of the formal elements.

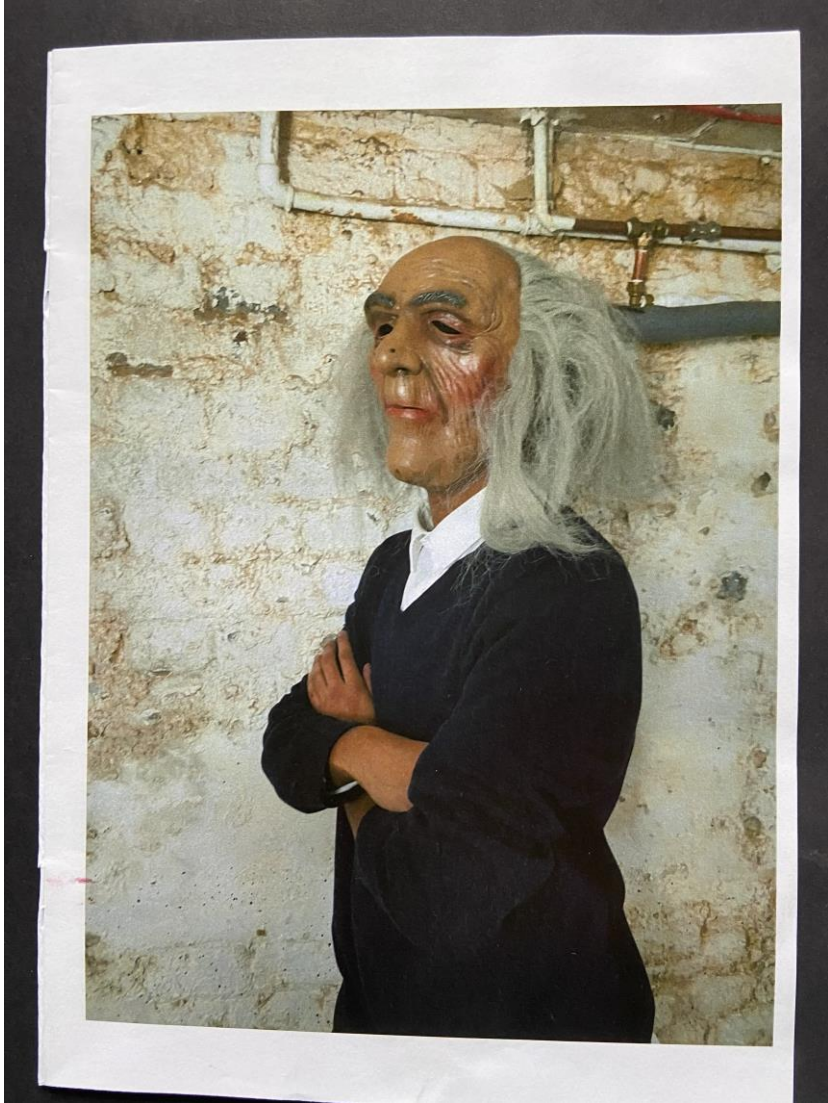
For the 10-hour sustained focus period response, the candidate revisits the original seated figure pose, showing a more traditional realism in the working of the study. The large-scale painting is made in oils on board. The timed response brings together many of the concepts developed throughout the preparation period. The blurring and movement of colour is kept within the form of the figure, and we can clearly see the mask of the sitter's face. It is an accomplished and powerful response.

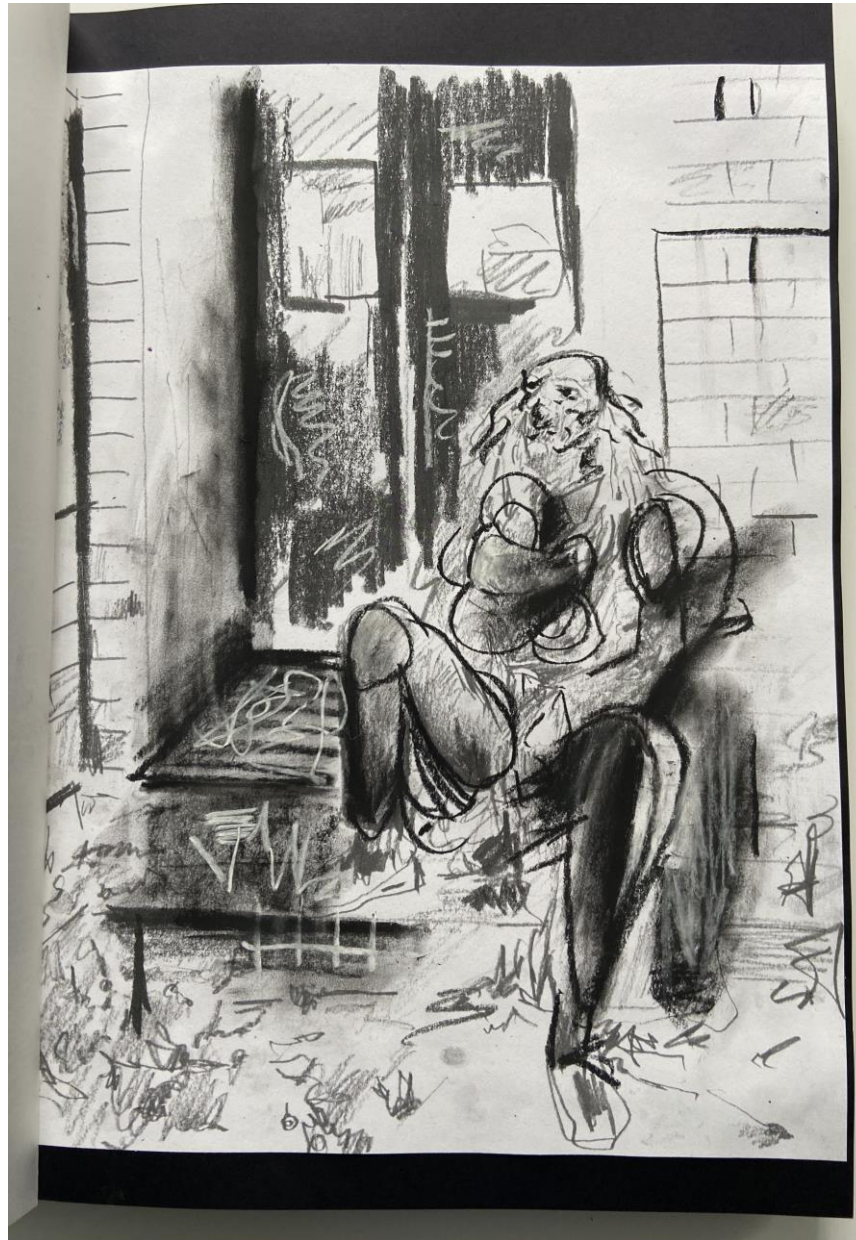




Ralph Eugene Meatyard









FRANCIS BACON



Bacon

Bacon (and his troubled past that I felt I could see in his paintings) were the main inspiration in this project. I took a painting that particular caught me and made a charcoal drawing of it. This helped me decipher the forms and marks he created. Later I used oil pastels and a wash, and this helped direct my project as I ended up using these methods throughout. The forms and figures that emerged were ominous and it encapsulated the emotion I hoped to convey in the project. It also gave me a deeper grasp of Bacon and his method and so I could understand what would be guiding my project and exploration.

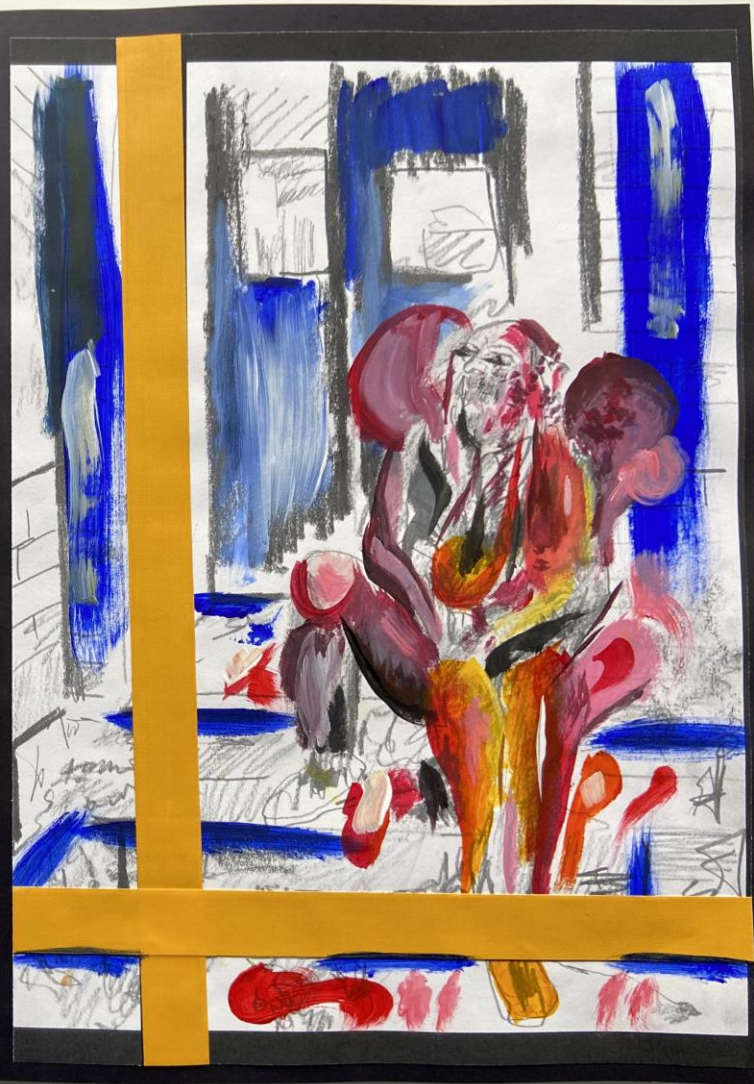
The Lock

The lock for me was the cage that held this unknown person that portrayed a common emotion that referred to casual and yet important usage of a Lock in concealing something important.





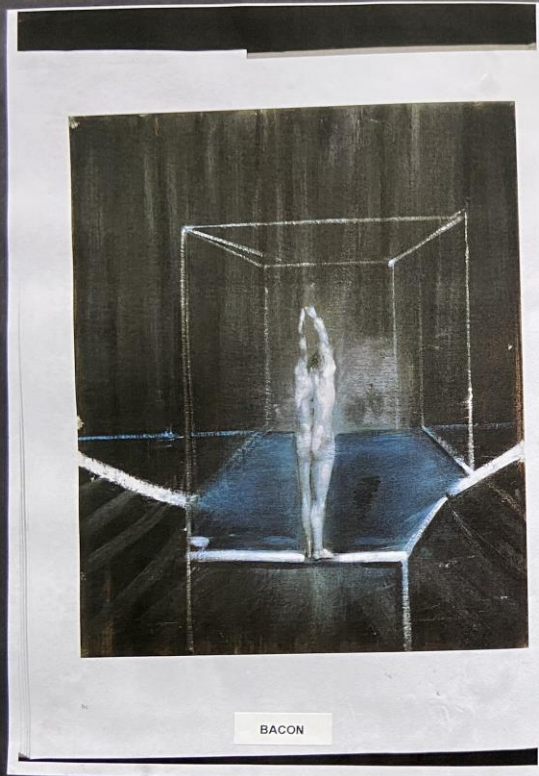
BACON





BACON





BACON



1

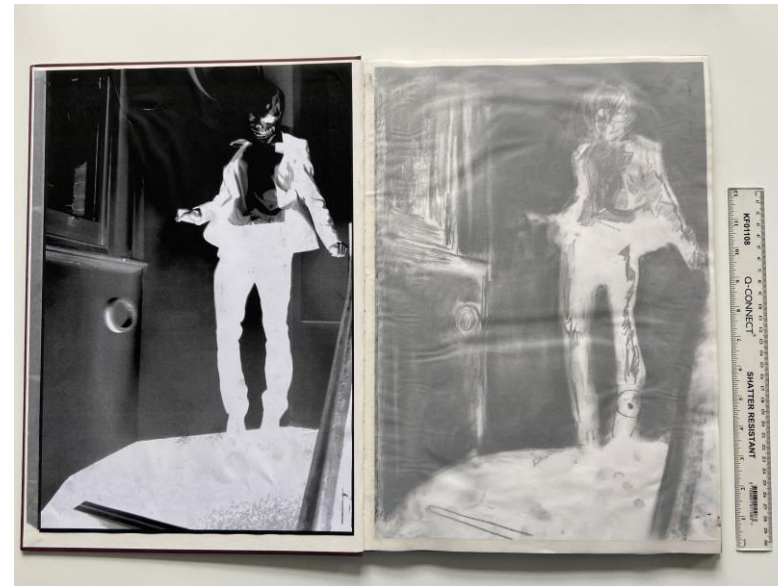
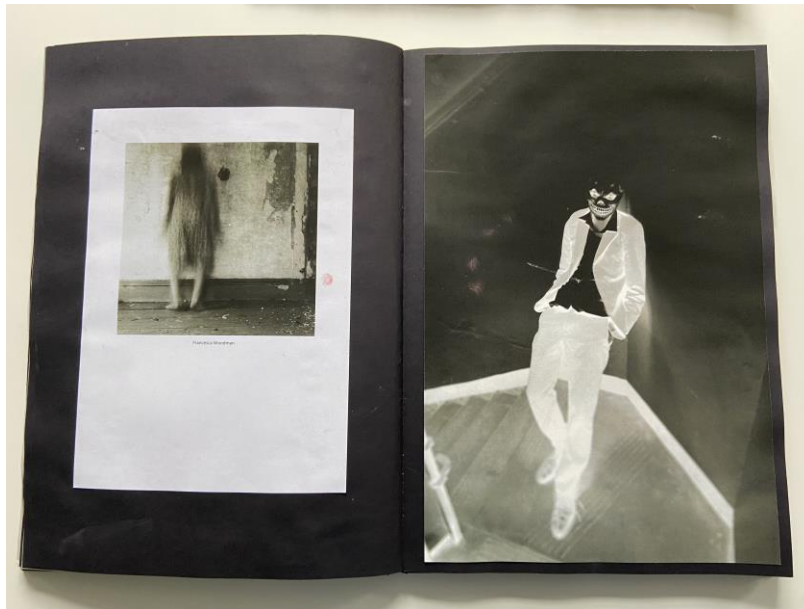
The Cage

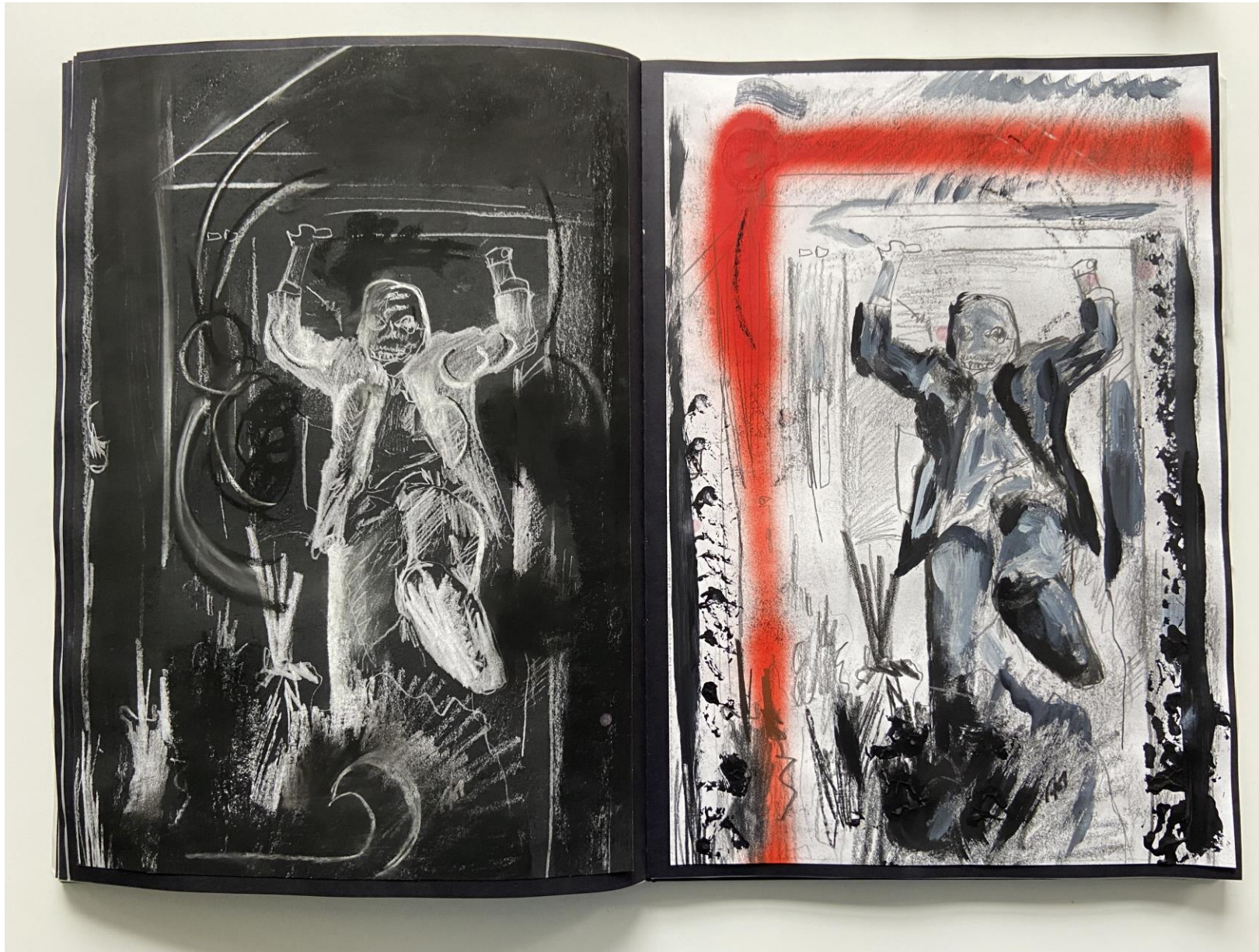
Inspired by Bacon and Ralph Eugene Meatyard I took several self-portraits in the depths of the school basement to capture the derelict atmosphere in Meatyard's photos that I would hope to translate into the mental cage that allured me to Bacon. I used a mask to imitate the otherworldly movement captured in Bacon's works, and blurs to incite layers into these geometric structures I placed myself in. I incorporated sharp walls and corners, tiles and railing to address this need for a geometric place to house the fluid figure. I then made a drawing to simplify the figure and shadows and to begin to place it behind the foreboding doors that were most prominent to me when I reviewed the images. The drawing was the soil from which invention grew. The drawing had sporadic movements but also a geometric space. I began adding and inventing in this space and developing the figure behind it. I used white and black chalk to pronounce the shapes in the figure adding abstract marks and looseness to the figure. This developed further into washes and oil pastel but remained faithful to the underlying shapes I had identified.

This image conjured ideas of heaven or exclusion with the heavy and dramatic door in the background and so it became a spearhead in my development. I took the drawing and inverted it into black and white further darkening the stare of the character. I took reds and bloodied the background. For the figure I embellished it with lighter colours to contrast it in the dark environment. Ambiguous shapes consumed the figure, but

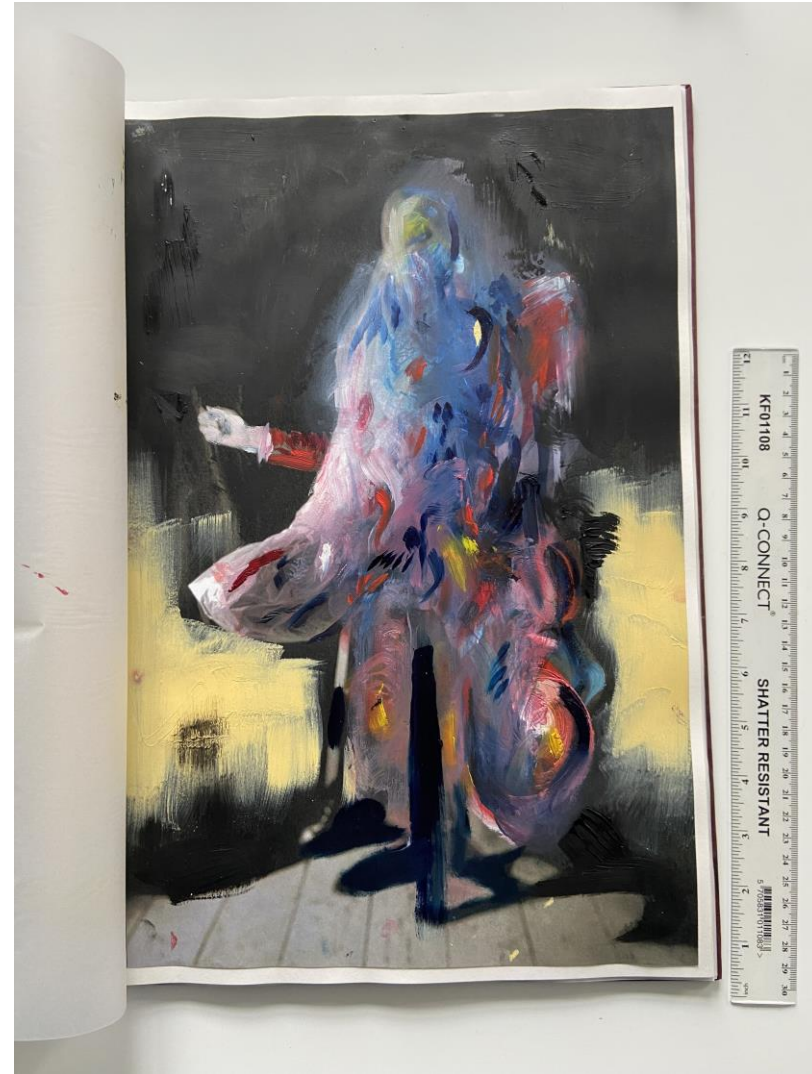
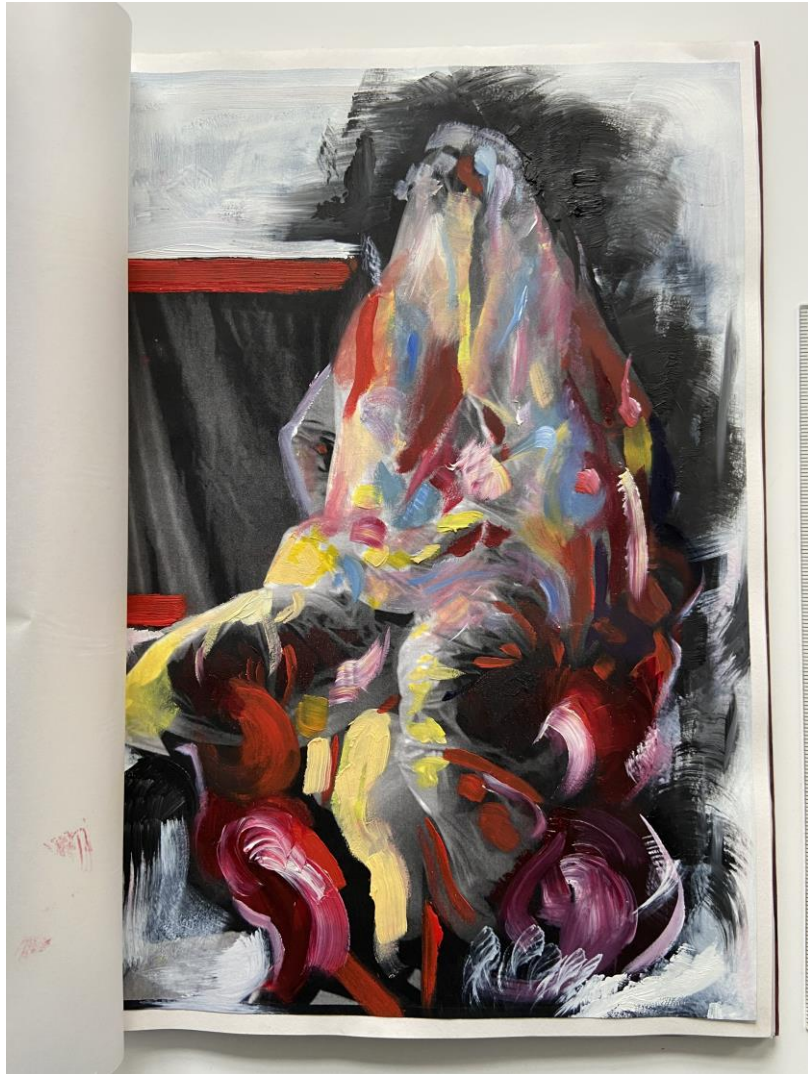


Pearson



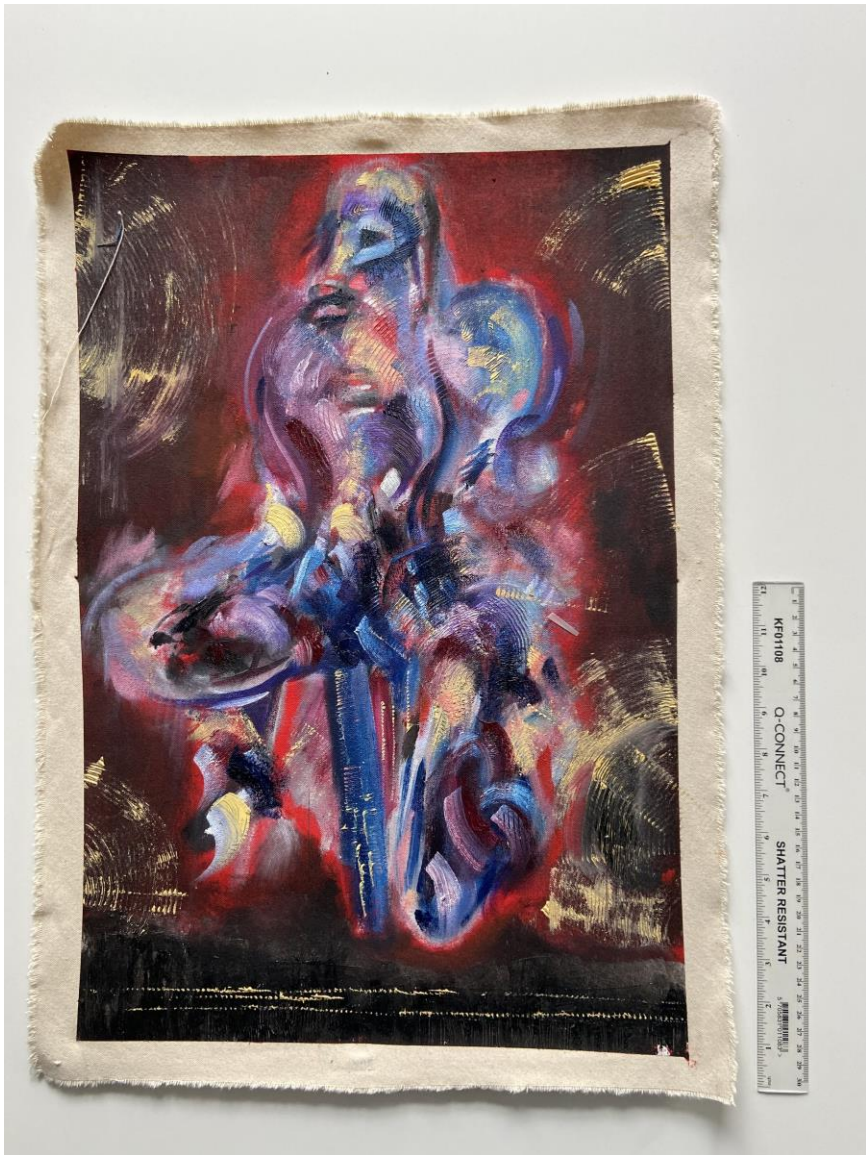


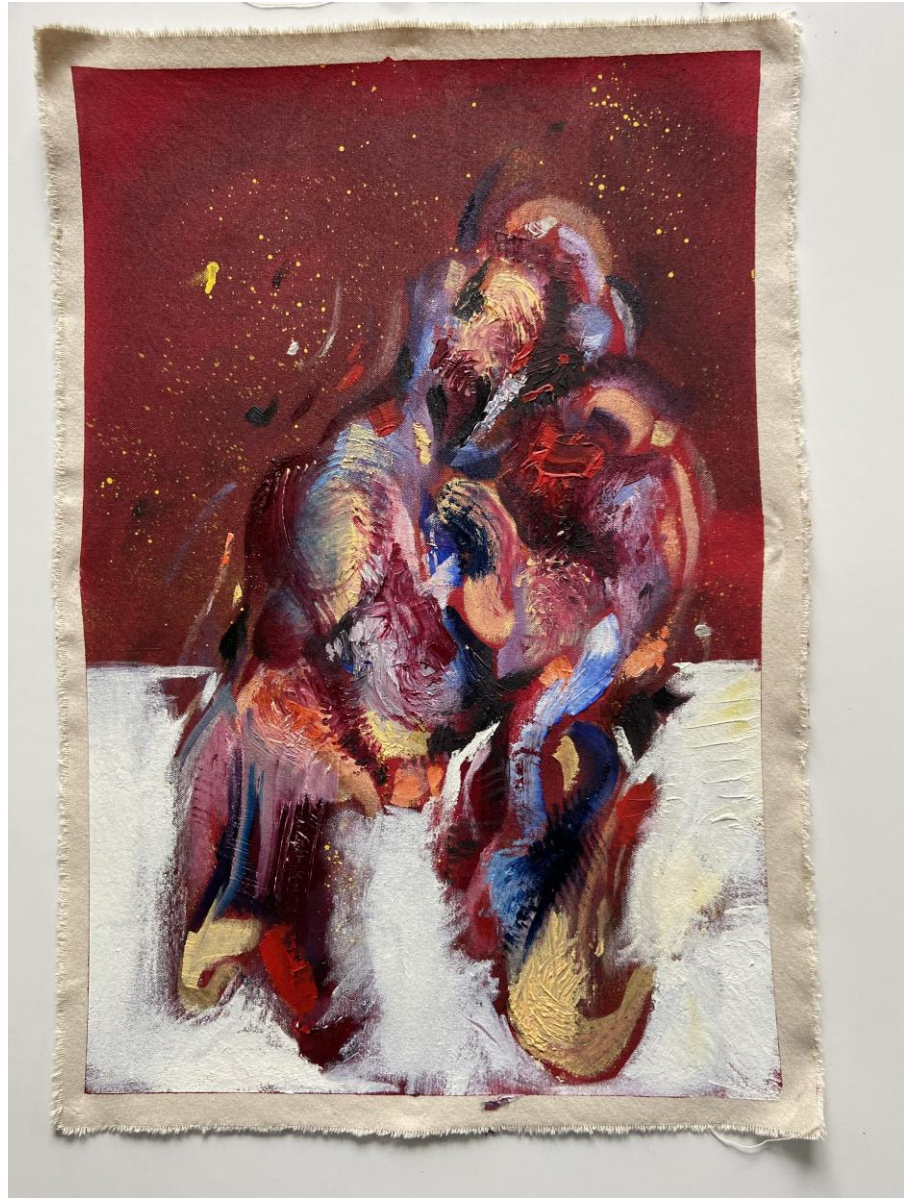
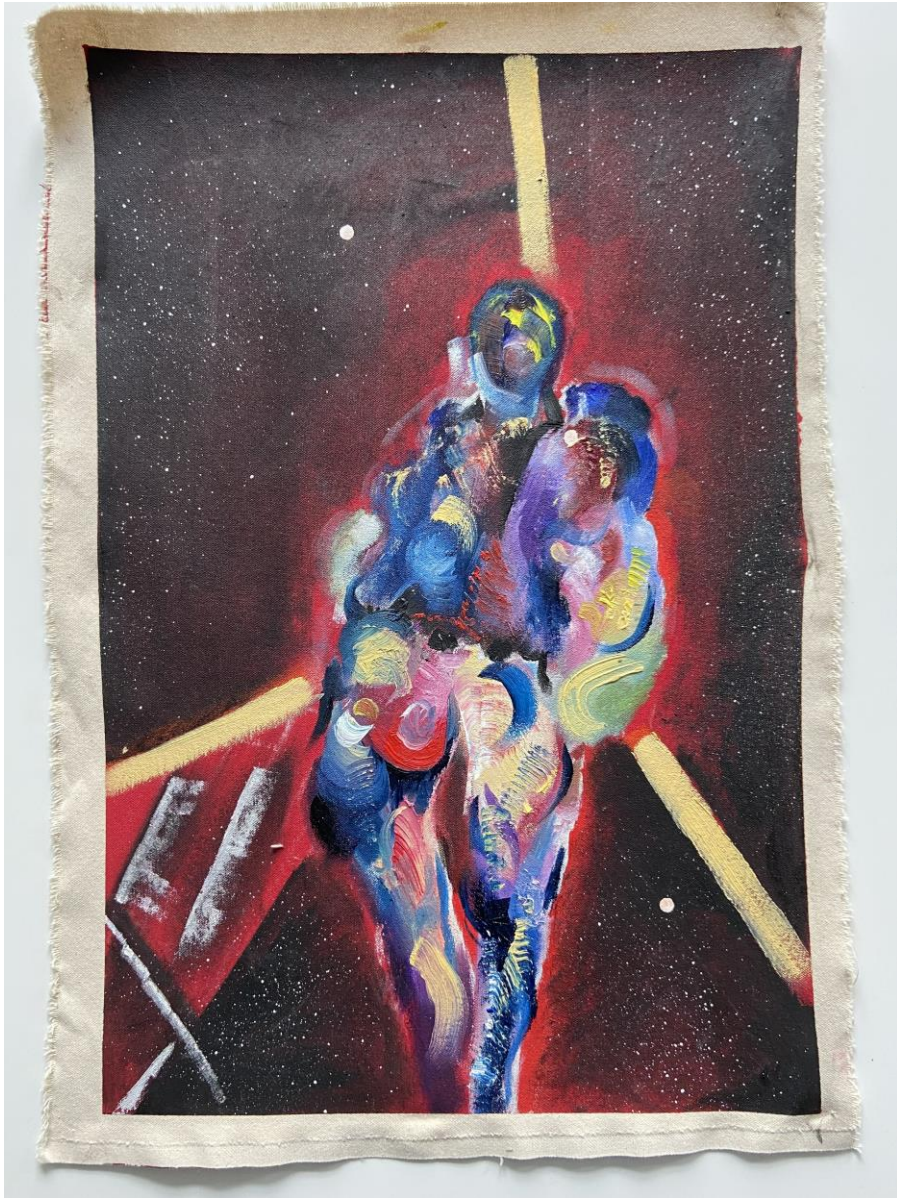




Pearson







Approx. 2m

