



Component 2: Graphic Communication Standard Mark – 43

	AO1	AO2	AO3	AO4	TOTAL
Mark	12	11	10	10	43
Level	4	4	4	4	
	Fully competent and consistent ability	Mostly competent and consistent ability	Just competent and consistent ability	Just competent and consistent ability	

Keyword descriptors from the taxonomy:

Informed

Engaged

Purposeful

Skilful



Examiner comments

This Graphic Communication Component 2 submission of work consists of an A4 poly-folder sketch pad and a large A1 colour photograph print. Images of the work selected here reflect the characteristics of work within Performance Level 4, Competent and Consistent, with a mark of 43/72.

The candidate begins with a visual mind-map in response to the examination theme of 'Lock'. Various themes are considered for the subject matter of this photographic illustrative response, with reference to secondary source graphic imagery. A visit to the Tate Modern, London, enables the candidate to explore and analyse, in a purposeful way, aspects of surrealist painting, including work by artist Salvador Dali and contemporary painter Maxim Fomenko.

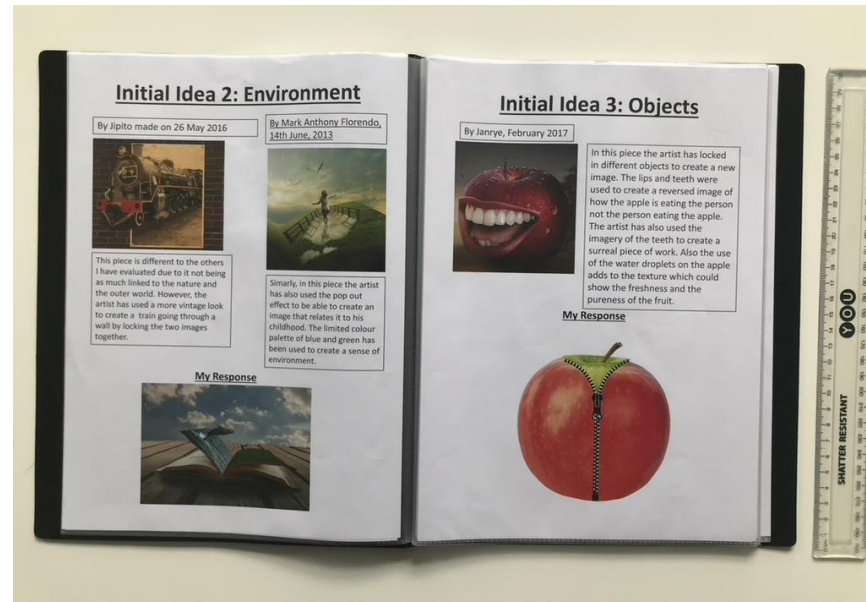
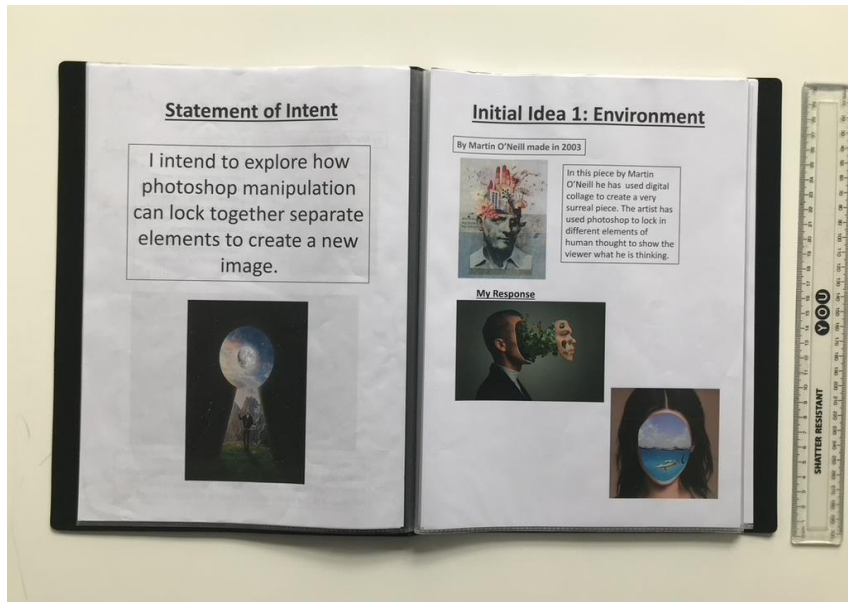
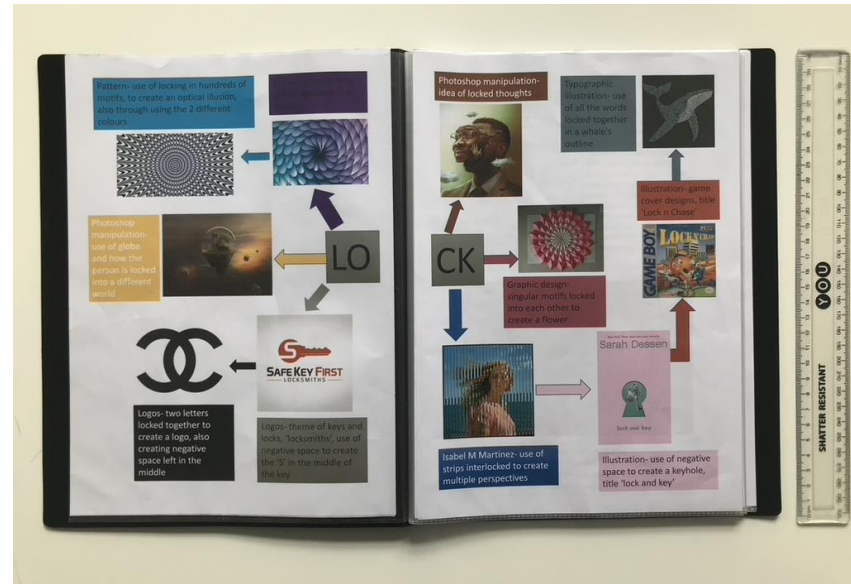
The candidate creates a series of 4 engaged and skilful digital animations of different objects using Adobe Illustrator, to refine and develop ideas. Within a sustained preparatory study they create a digital 3D triangular pyramid shape to reflect the scene around it, which is a complex and skilful task to achieve using Photoshop.

A surreal image of a landscape is created by the candidate using Photoshop, where editing and refining the image is made in an informed and skilful way. The candidate thoughtfully comments: "In this piece I tried to create a surreal landscape while incorporating a panoramic view. I used Adobe Photoshop and used an orange overlay over the sun to enhance the shine and reflection... Moving forward I will try to use some more contrasting imagery and a gradient to show the differences between day and night"

The digital image produced during the 10-hour period of sustained focus is presented as a large A1 glossy print, mounted on black card. The scale of the image enables the viewer to appreciate the informed and skilful detail of editing and rendering that has been used to create the thoughtful response.

In order for the submission to move more securely within Performance Level 4 the candidate could demonstrate greater evidence of a critical understanding of sources, and how this has informed their own visual journey.





Initial Idea 4: Objects

By Jair Silva Morales, December 17th, 2020



In this piece the artist has used photoshop to lock in multiple nautical images into a bigger image to create the outline of the whale. The use of the limited colour palette of blue, green and white reflects on the artists' theme based on the sea and nature. The use of the shape in this piece is very prominent as the outline of the whale has made the entire composition.

My Response



Initial Idea 5: People

By Tommy Inberg, 29 May 2018



In this digital image (Combustion) the artist has used -nature and the human form to show how someone who's is working might feel. By locking in the fire and the man's body, with the water in the background this piece contrasts itself because in the real-world water takes out fire. The use of the varied colour palette creates a real sense of thought behind the artwork. The colours orange and blue are complimentary colours which therefore show the links in the artists works.

My Response



By Paul Nash, made in 1932-6



In this oil painting on canvas by Paul Nash, he has used the reflection of a ship in a large mirror which hung in front of his bed to create a surreal painting. The use of the reflector in the mirror creates a sense of perspective manipulation which adds to the surrealism of the painting. The use of the formal element of line, creates different focal points making a detached visual continuity.

By Juan Batlle Planas, made in 1941



In this piece made with tempera on paper the artist has used multiple figures to show how there could be a message being passed through the figures. Within the painting the artist has embraced his enthusiasm to create his surrealistic work. The use of the dull greys and dark blues create a limited colour palette, however a very calming tone.

Second hand research and analysis

By Toshiko Okanou, made in 1953



In this piece the artist has used collage to create very surrealistic artwork. The use of the limited tones of grey creates a sense of age to the art. It also creates a limited colour palette which adds a sense of the art being vintage. The idea of slicing different images and locking them together creates a different perspective in each picture. The use of different images locked together, adds to a size proportion which distorts the art work.

By Helen Lundeborg, made in 1933-4



In this piece the artist has created a surrealistic painting which conveys an arrangement of emotions and ideas. The pictorial elements function only to create this subjective form; either emotional or mood-entire, or intellectual or idea-entire. The varied colour palette creates the theme of environment and the outer world.

Initial Idea 6: People

By Hasib Imtilaq, July 9th, 2018



In this piece the artist has created a piece of artwork using the 'Sliced Head' idea. By slicing up the head, each part has interlocked to create a new image. Due to the head being sliced up it creates an uneven form which creates the surrealistic theme of the artwork.

My Response



First hand research and analysis of Surrealism at the Tate Modern

By Pierre Roy, made in 1949



In this oil painting on canvas by Pierre Roy, he has used the manipulation of perspective to create a character looking around a room. The use of perspective manipulation creates an odd effect like a cinematic room, in which an object is suddenly brought into dramatic focus. In the background the use of there being painting reinforces the odd effect of a painting being in a painting. This adds to the manipulation as it could show the man's perspective.

By Francis Picabia, made in 1935



In this oil painting by Francis Picabia, he has used collage to create a surrealistic painting. With the main focus being the pink headed man the use of colour has created a varied colour palette. The added use of the lady's face and the collage with the comb and string was later added on to create a sense of a woman's life. By using household objects, the artist has merged art with everyday life. The added objects reflects in Francis' humorous and light-hearted approach to picture making.

By Salvador Dali, made in 1953



In this painting by Salvador Dali, he has used the idea of time fading away to create a very surrealistic piece of art work. The use of the clocks show how all time must lose meaning and over time objects start to break down and decay. Due to the painting being called 'Persistence of Time' the painting shows how time never dies. Permanence goes with it: ants, a common theme in Dali's work, represent decay, particularly when they attack a gold watch, and they seem grotesquely organic.

By Salvador Dali, made in 1936



The artist Salvador Dali created many surrealistic paintings and pieces. The 'Lobster Telephone' was one of his most famous surrealistic objects. The juxtaposition of two objects that have little to do with each other creates the surrealistic addition to the art.

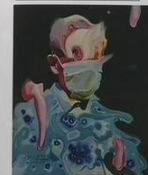
Developing my initial ideas: Melting objects

Melting Watch, 1954 by Salvador Dali



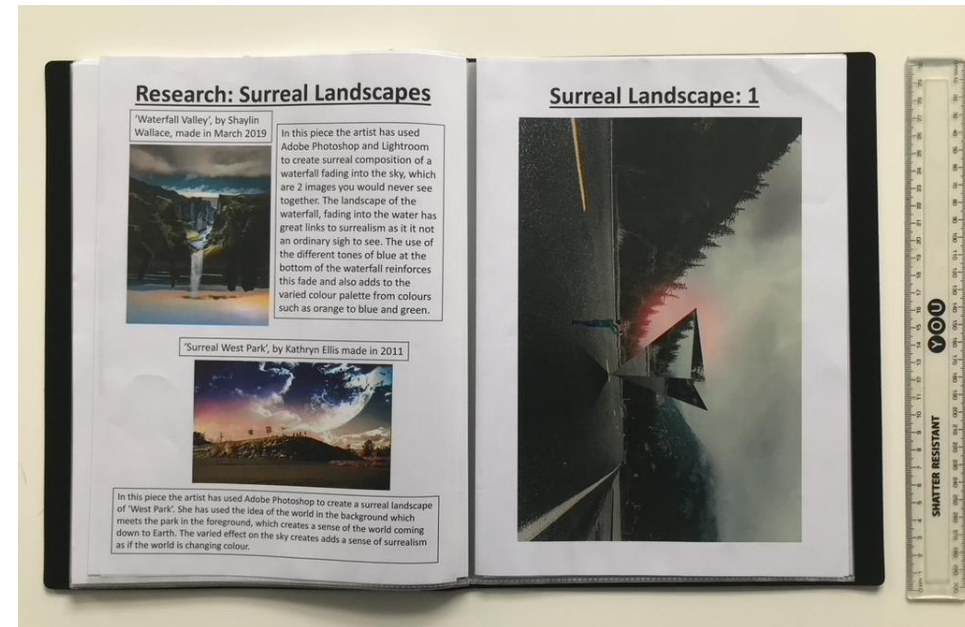
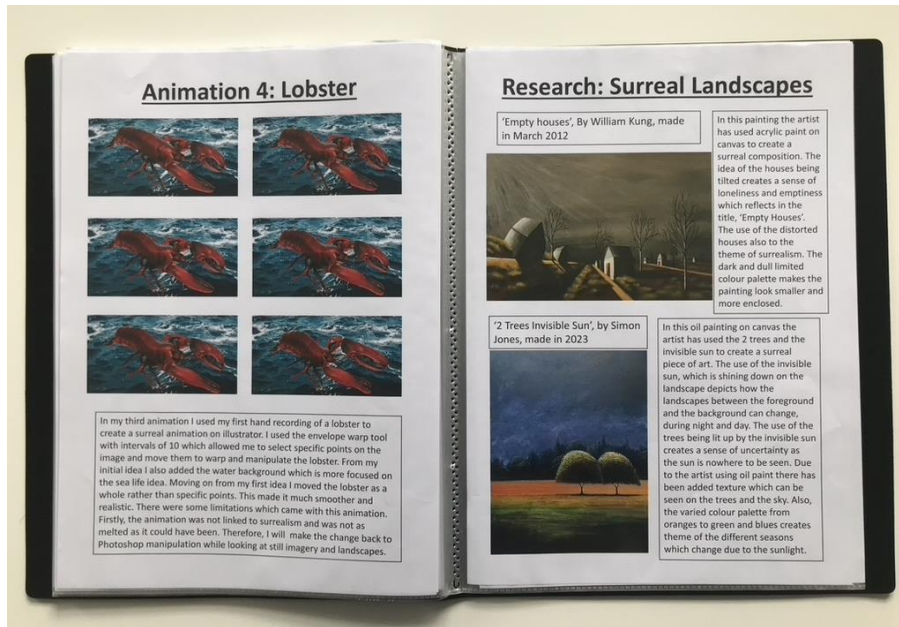
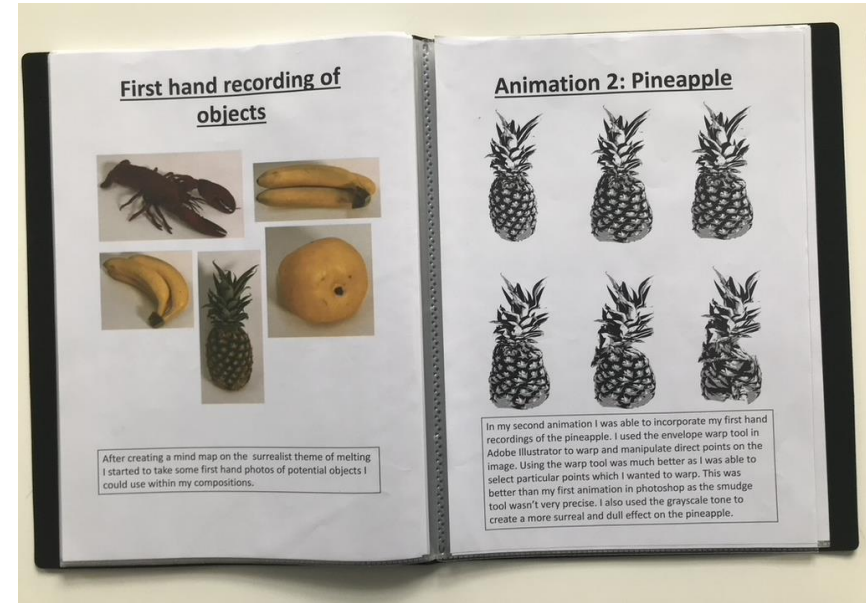
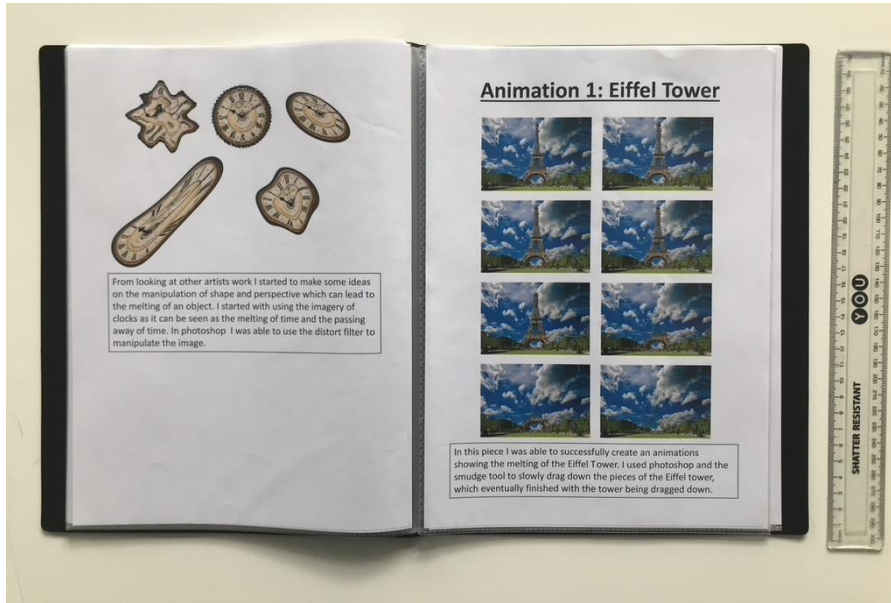
The Melting Watch is an example of this surrealistic movement. Created in 1954, Salvador Dali used the presence of a dreamlike quality and ghostly appearance to accentuate the mysterious and unexplainable in his painting. In the piece, Salvador Dali incorporates a great deal of colour juxtaposition. Most of the background consists of deep browns and gold and is contrasted by the white clock in the centre of the painting. Dali's painting also displays surreal objects, although most of these are in the foreground (a moth, a fly and a bizarre clock). In the background, we see a small cluster of mountains.

The Hero Of Covid-19, 2020 by Maxim Fomenko



In this oil painting on canvas Maxim Fomenko used the theme of Covid-19. He used the imagery of the mask to represent covid and its powers. In his work he intended to replicate the life of the doctors in which they were working hard for the country. The use of the different tones of blue and the pink creates a varied colour palette which adds a sense of vibrance.











Surreal Interior: 1



**Extending my work through
Rene Magritte**

Personal Values, 1952 by Rene Magritte



In this painting Rene Magritte has filled a room with very familiar things which are objects of everyday life, such as the comb, wine glass, a bar of soap and a shaving brush. He has used these objects as they have a 'personal value' to him as reflected in the title. He has done this to communicate to us his objects in life that he keeps close to him. He has used different sizes of each object in order to distort the proportions of the objects. The only types of furniture in the room are the bed and wardrobe, which are both overwhelmed by the bigger objects. This can show how Magritte seems to be criticising society for attaching value to objects that are not so useful, such as the comb and the brush, which appear to hold more value than the bed. The wine glass, representing alcohol shows that people are more inclined to drinking than anything else. However, because it is empty it creates an odd and distorted meaning. He has made the inside and outside inverted, as the walls depict the outside being clouds. The familiar becomes unfamiliar and the normal becomes strange. This painting was made to defy all logic and common sense. The use of being in the clouds creates a mood of a bright summer day which can lead to happiness. From researching Rene Magritte's work, I will start to distort proportion and size in order to create a surreal composition. I will also try to incorporate first hand recording which allow me to make the work more devoted to myself and my 'personal values'.



Surreal Landscape: 2



In this piece I tried to create a surreal landscape while incorporating a panoramic view. I used Adobe Photoshop in which I tried to contrast the theme of night and day in a desert landscape. In this piece I used different types of imagery such as the polar bear which do not live in a desert habitat. Within the landscape I used the orange overlay over the sun to enhance the shine and reflection. There were some positives within the piece such as the contrast of day and night, as well as the imagery of the surreal nature. Moving forward I will use more contrasting imagery, a gradient to show the difference between the day and night. I will also use my previous works such as the reflection of the geometric shape which will be able to move my work further. Also, from looking at the works of Rene Magritte I will try to distort the proportions of objects to create a surreal feel to the work.



