

Component 1 Fine Art

Standard Mark = 46 marks

Performance Band 4: Competent and Consistent

	AO1	AO2	AO3	AO4
Mark	13	11	11	11
Performance Band	5	4	4	4
	Just confident & assured ability	Mostly competent & consistent ability	Mostly competent & consistent ability	Mostly competent & consistent ability

Keywords from the taxonomy:

Informed, Purposeful, Sustained, Effective

Examiner Commentary

Presentation of work:

The candidate's chosen theme is 'Music and Rhythm'. Throughout the submission annotation is articulate with the candidate clearly explaining the link between music and rhythm in relation to visual forms, colour harmony, and fluidity. They use a range of media to explore their theme.

Where the examiner found the evidence for the mark breakdown:

AO1 Develop: The candidate looks at and develops a focused number of ideas inspired by their chosen theme 'Music and Rhythm'. Visual images are created by listening to different types of music - 'soft' or 'chaotic' as they describe them. The candidate focuses on one particular artist for inspiration.

AO2 Refine: Throughout the submission, experimentation is particularly purposeful. The candidate uses mark making techniques effectively when using pencil and charcoal. When using paint, they focus on different hues of red in a sustained way.

Examiner Commentary

Where the examiner found the evidence for the mark breakdown (continued):

AO3 Record: Throughout the submission, observations and insights are clearly recorded using annotation which is supported by the understanding of the different types of music that the candidate has used for inspiration, in relation to their chosen theme.

AO4 Present: The final realisation is purposeful. The candidate uses Photoshop to further develop their work, using positive and negative space and demonstrating competent and consistent ability.

How the candidate could improve:

In order for the submission to move into mark band 5, Confident and Assured ability, the candidate's approach could be more comprehensive and advanced when demonstrating their critical understanding.

A group of young people, likely students, are shown playing flutes in a school band. They are focused on their instruments, and the scene is captured in a warm, slightly blurred light. The background shows other band members and their instruments, creating a sense of a full ensemble.

MUSIC AND RHYTHM

My art theme began by examining the theme of music and rhythm by visually translate the **auditory experience** into a captivating **visual form**, capturing the rhythm, melody, and harmony that define musical compositions.

By incorporating elements such as flowing lines to represent the **fluidity** of sound waves, vibrant colors to convey different tones and moods, and **rhythmic patterns** to mimic beats and tempo, I created various studies of visual interpretations to my own music. I have also experimented with blindfold to experience music in a tactile and sensory manner rather than a visual one.

After a few of experiments, the project centered on the theme of **harmony using red hues**, the focus would be on the emotive and dynamic spectrum that the color red embodies. Red, often associated with passion, energy, and warmth, can be harmonized in various shades to create a visually striking yet cohesive composition.

This project attempts to explore the **synesthetic relationship between sound and sight**, inviting viewers to "see" music and feel its emotional resonance through visual art. Ultimately, it aims to celebrate music's universal language and its profound ability to move and inspire across different cultures and contexts.



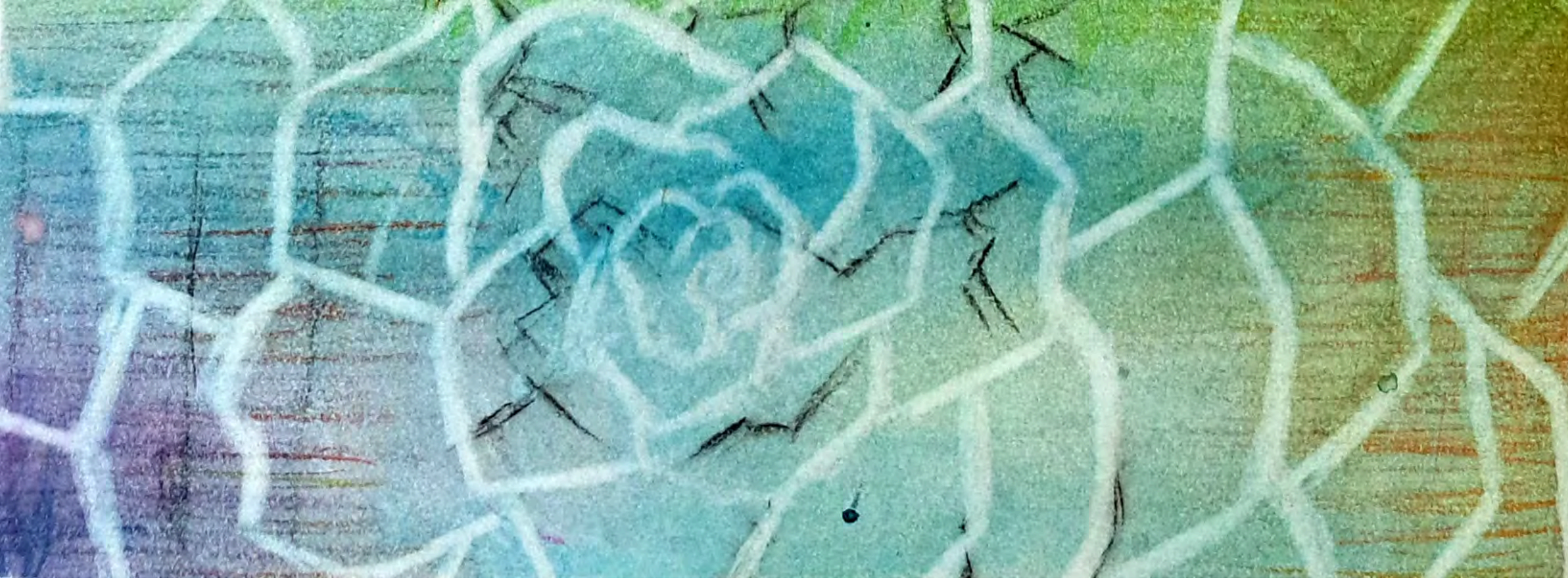
Experiment
WITH



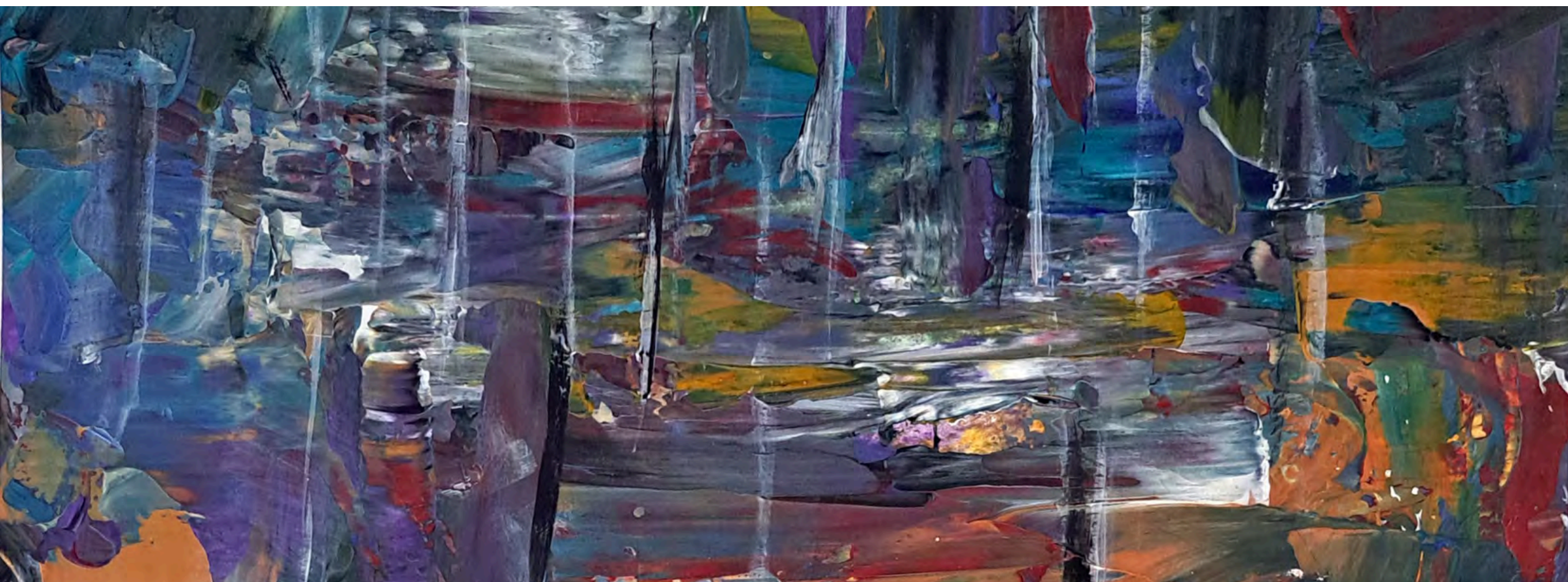
color
and



VALUE



I was listening to **soft** spanish and english songs. I used soft pastels and tried to show the different colors while creating a balance.



I was listening to more **chaotic** music Israeli and English pop and Rnb. Tus, I have applied a more expressionistic approach on this study. I have used acrylic paint and tried to be more spontaneous and intuitive.



WARM VS COOL COLORS

RED

Warm colors—such as reds, oranges, and yellows—are overpowering cool colors. They are inherently **vibrant** and **energizing**, making them ideal for representing the passion and intensity of music.

By using these hues, the artwork can evoke the warmth and dynamism of musical performances, from the fiery passion of a flamenco dance to the golden glow of a jazz ensemble at sunset.



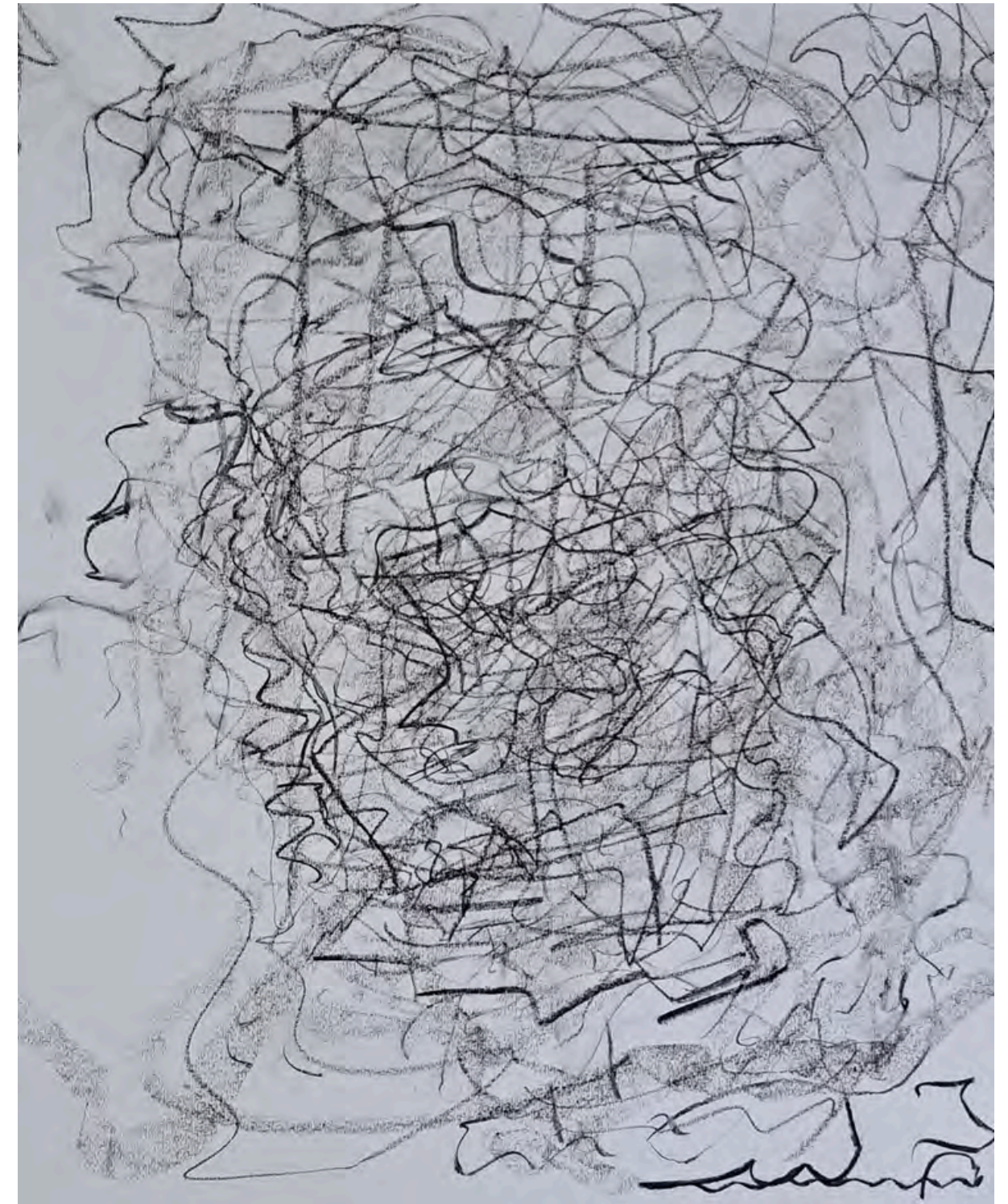
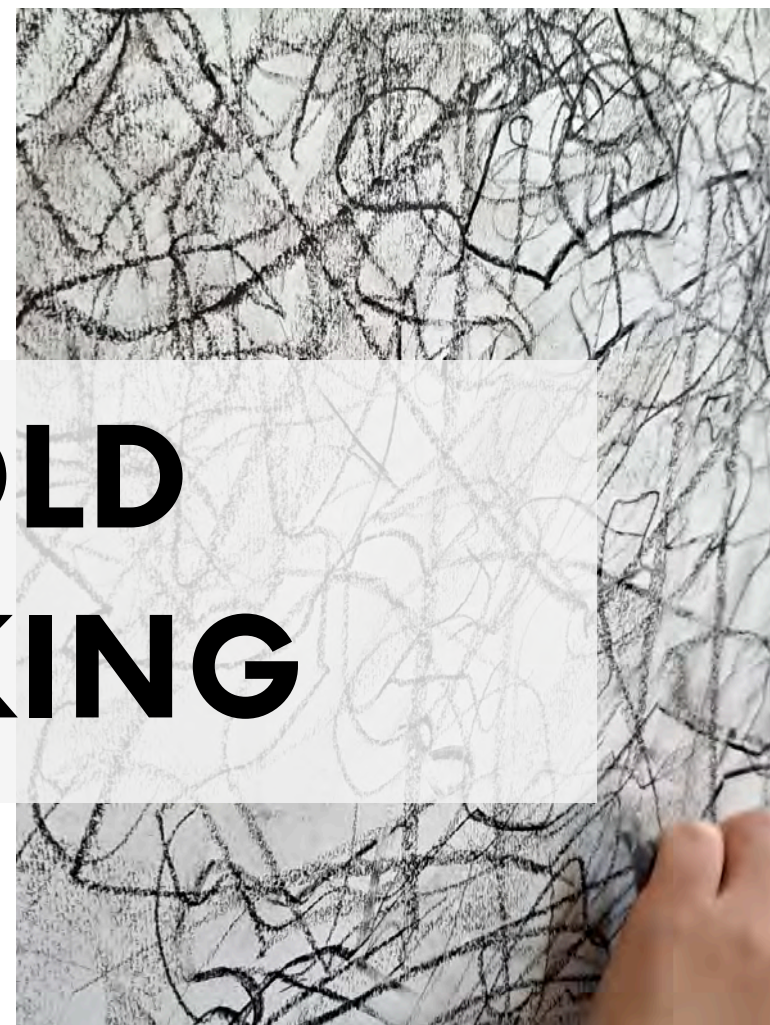
LINE MARKING AND VALUE

In this study by using line marking and value, I have created representational charcoal drawings in response to music.

They could be considered as an attempt to create a powerful intersection between auditory and visual arts, emphasizing realistic depictions influenced by musical inspiration.

Representational drawings focus on accurately portraying subjects, capturing lifelike details and forms.

BLINDFOLD LINE MARKING



FROM REPRESENTATION
TO **ABSTRACTION**

PRIMARY PHOTOS

These photos were taken in Barcelona during 29/1-3/2 I was in the "Globe educate music festival" together with the school and we performed a few songs in an auditorium in Barcelona.

In this festival there were many other countries and nationalities. There was an orchestra and a conductor, these things added to the feeling of unity, solidarity and harmony.



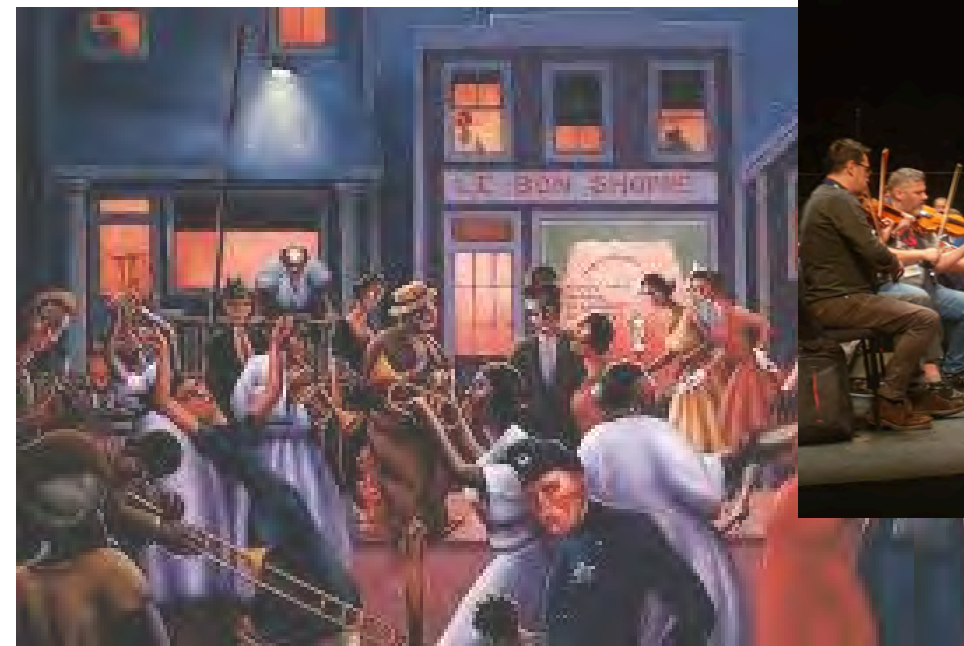


PRIMARY PHOTOS

ARCHIBALD MOTLEY

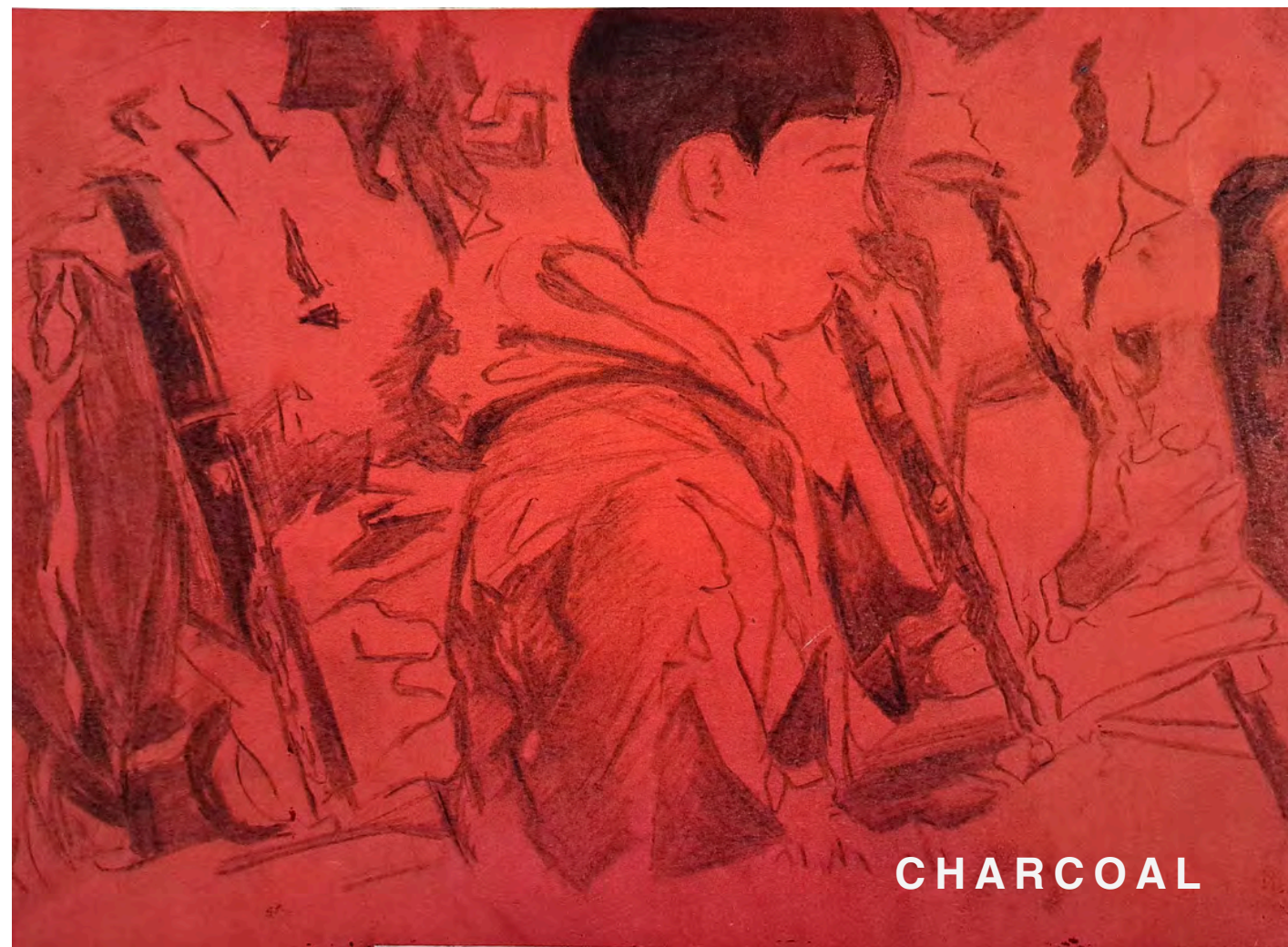


ARTIST REFERENCE



ARTIST RESPONSE
USING PRIMARY PHOTO

DRAWING AND
DIGITAL ART



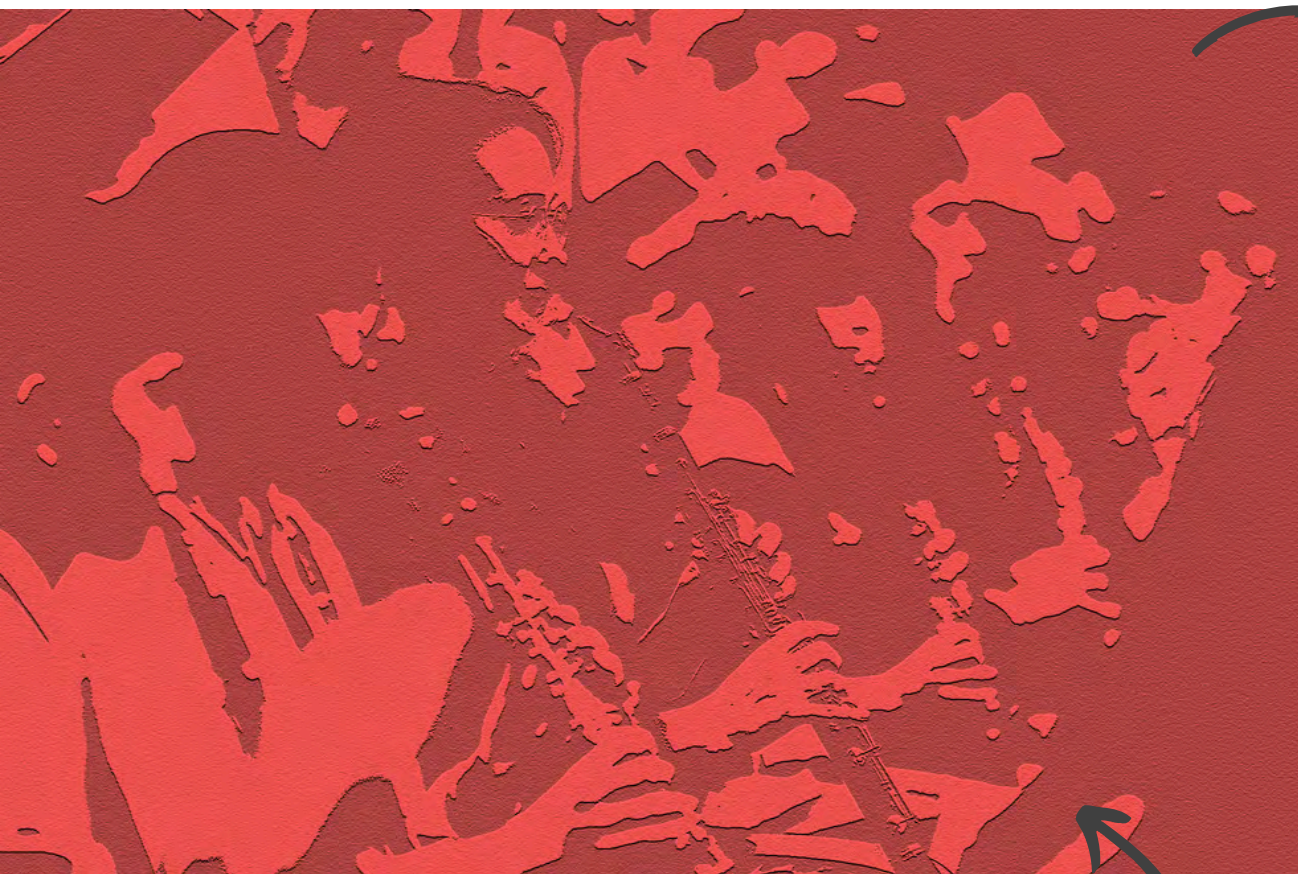
SKETCH STUDIES AND THE **COLOR RED**

By blending deep crimsons with bright scarlets and subtle rose tones, the artwork can evoke a sense of balance and unity.

This harmonious interplay of **red hues can symbolize the interconnectedness** of **emotions and experiences**, from the vibrancy of life to the calmness found in balance.

The project might explore how these variations in red can coexist in a unified visual narrative, illustrating that harmony is not the absence of intensity, but the integration of diverse elements into a seamless whole.

FROM REPRESENTATION
TO **ABSTRACTION**



POSITIVE AND NEGATIVE SPACE- CUT OUTS



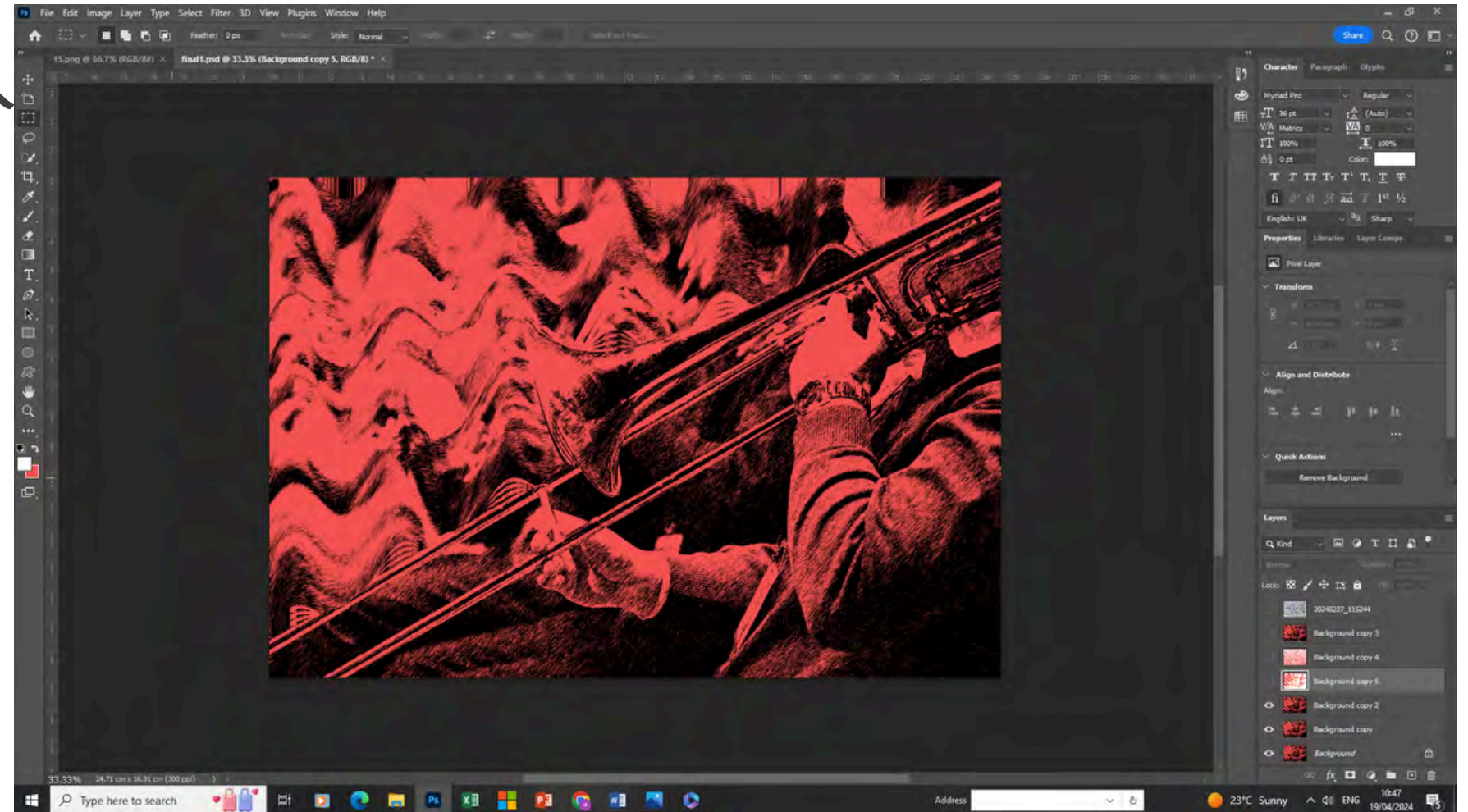
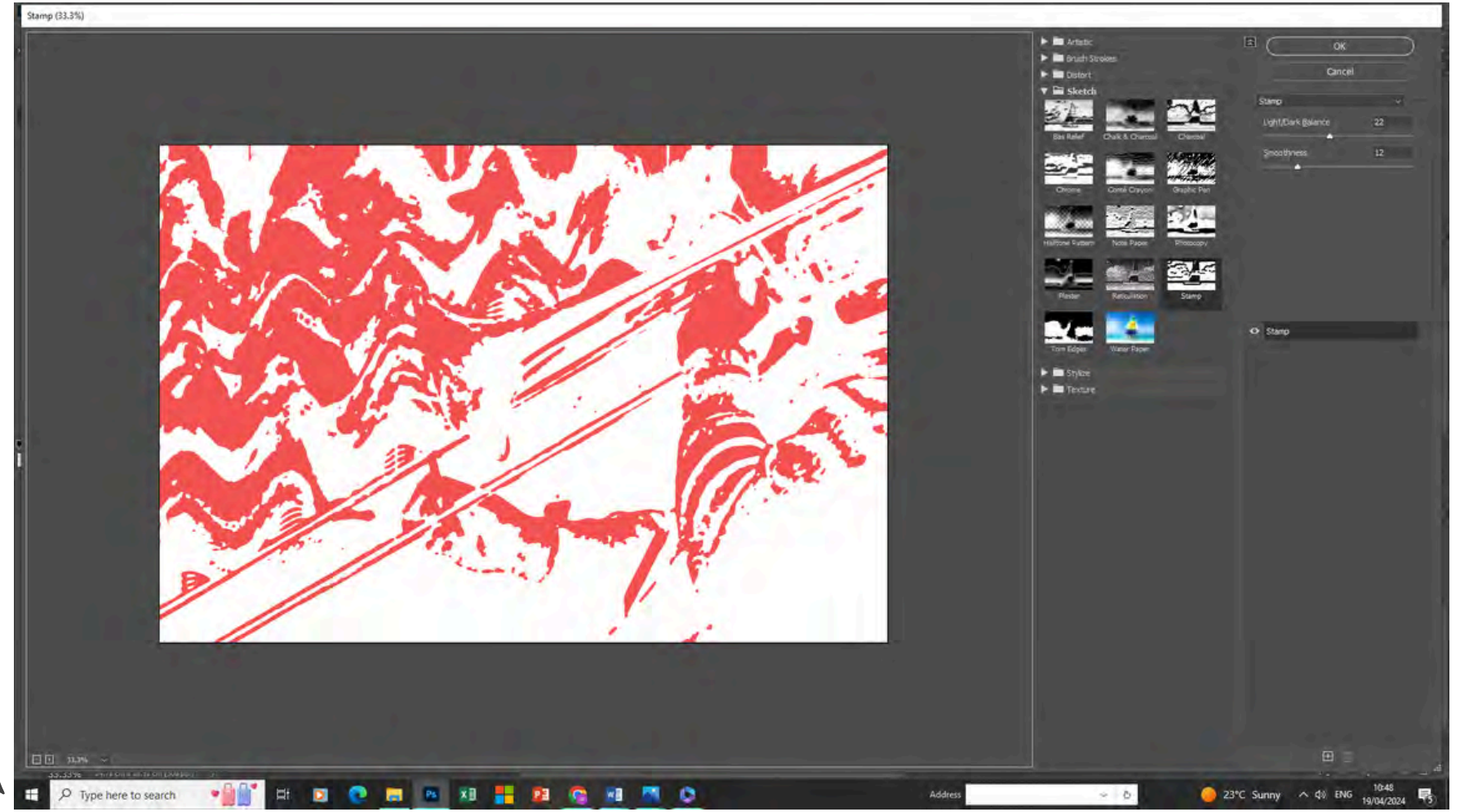


CHARCOAL SKETCH





PHOTOSHOP EDITING





CUT OUT REFERENCE

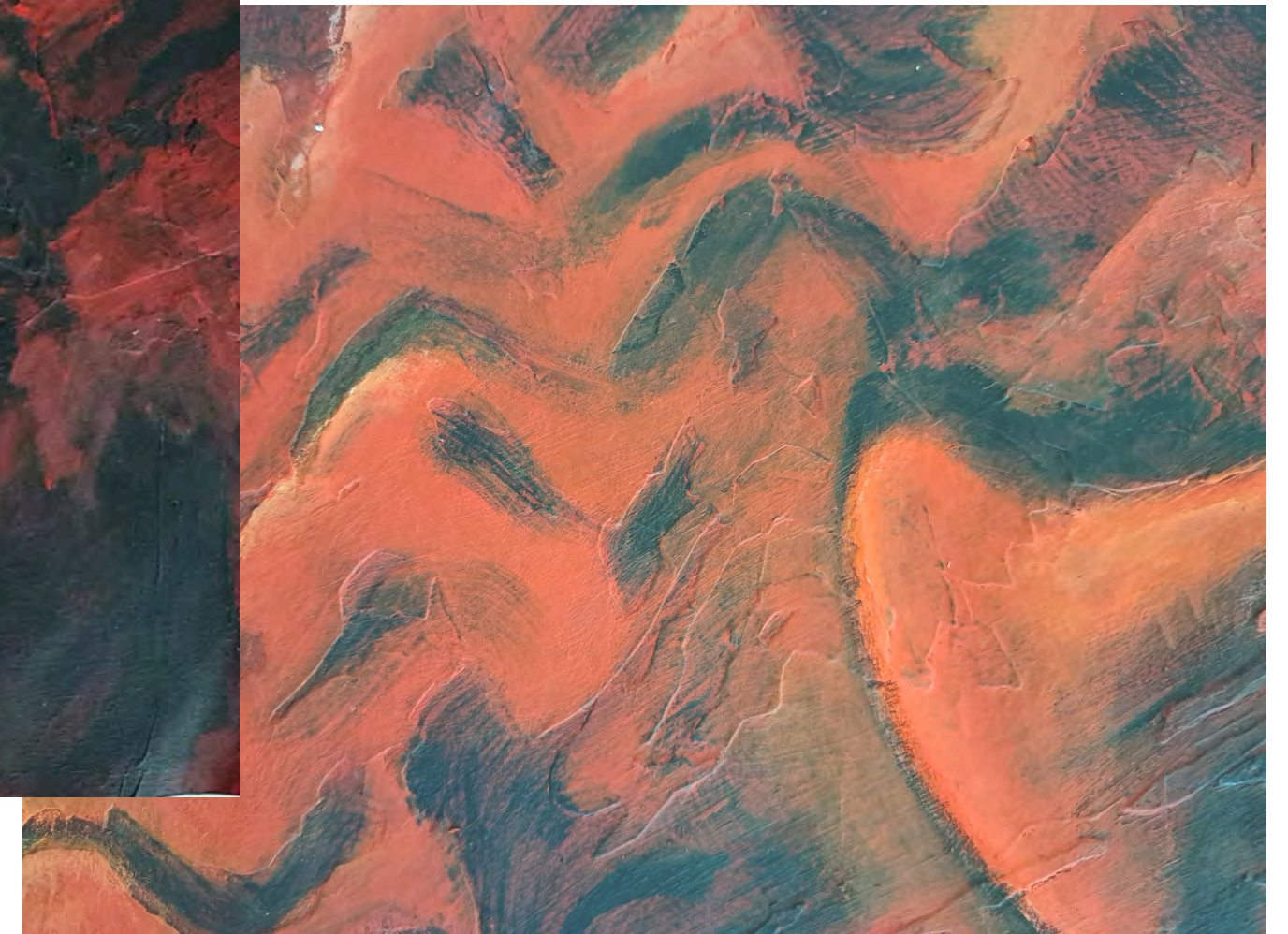


COLOR REFERENCE



OVERLAY

FINAL ARTWORK





THOMAS SAMSON
HARMONY IN RED HUES
2004

ARTWORK INSTALLED IN SPACE
“HARMONY IN RED HUES”
28 CM X 40 CM







