

Component 1 Fine Art

Standard Mark = 72 marks

Performance Band 6: Exceptional

	AO1	AO2	AO3	AO4
Mark	18	18	18	18
Performance Band	6	6	6	6
	Fully exceptional ability	Fully exceptional ability	Fully exceptional ability	Fully exceptional ability

Keywords from the taxonomy:

Highly Skilled, Inspired, Intuitive, Sophisticated, Insightful, Powerful, Daring, Unexpected, Outstanding

Examiner Commentary

Presentation of work:

A stunning and powerful layout with clear visual displays and insightful verbal explanations. The typed annotation makes it easy to understand the candidate's thought processes and observations. The candidate has given careful and meticulous consideration to the selection of their work, creating a concise but inspired line of enquiry on the theme of 'Collections - Organic and Manmade'.

Where the examiner found the evidence for the mark breakdown:

AO1 Develop: Throughout the submission there is an insightful line of enquiry incorporating an intense and sophisticated understanding of contextual references. The candidate responds to a diverse range of artists to inspire their own ideas. A painting with a surreal theme has been carefully selected and researched. The candidate has used the painting as a starting point for their own responses.

AO2 Refine: Throughout the submission, ideas and techniques are exceptionally refined. The candidate skilfully uses Photoshop to work out compositional ideas, bringing together their own found imagery. The proficient use of experimental painting techniques is daring and inspired.

Examiner Commentary

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

AO3 Record: The candidate's written annotations are insightful and articulate. They provide a very clear explanation of intention and development. The ability to record from observation using both primary and secondary sources is advanced throughout.

AO4 Present: The candidate demonstrates an outstanding and highly skilled use of visual language. The observational studies on the first slide immediately evidence an exceptional ability to use a range of materials, techniques and processes. The final realisation intuitively brings together the ideas explored within the submission of work and is outstanding.

How the candidate could improve:

The candidate has achieved full marks across all the assessment objectives.

**Coursework Prep 1-
PRIMARY AND SECONDARY SOURCE
INVESTIGATIONS**

**COLLECTIONS, ORGANIC
AND/OR MANMADE**



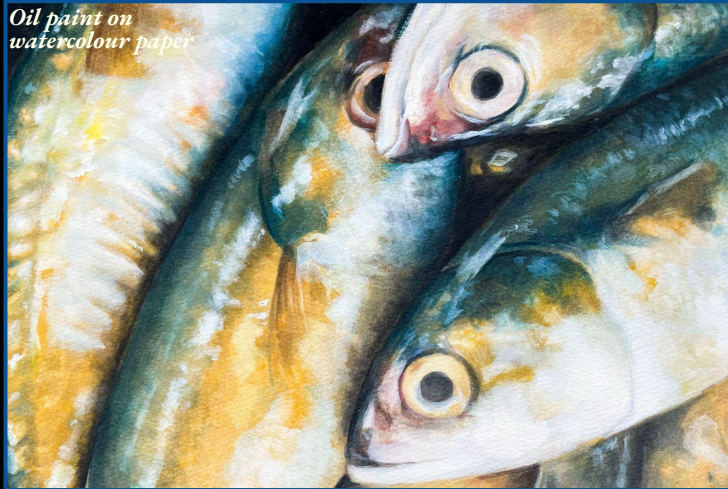
Pencil on Cartridge Paper (A4)

**Oil paint on
watercolour paper**



When I first approached the theme 'Collections', what interested me the most was a collection of 'textures'. This drew me to garlic skin, which is covered with piles of wrinkled layers that form an unique pattern and collection of their own. Using a range of sharp pencils with different shades to create a contrast of tone, I aimed to capture the twisted nature of the papery layers. While completing my first primary source piece, the compilation of garlic skin drew parallels to lips, with their peels and minute wrinkles. To explore a different medium and depict the various red tones of lips, I opted for oil paint on watercolour paper. Employing quick, short strokes, I aimed to convey the curvaceous yet wrinkled collection on the surface from my photograph.

**Oil paint on
watercolour paper**



**TOP- PRIMARY SOURCE
STUDY, BOTTOM- MY OWN
PHOTOGRAPH**



Although continuing to explore the concept of collections layers, I tried to add a elements of glossiness and colourfulness in my third art piece of fish. I used thin layers of oil paint with an abundance of linseed to replicate the transparent overlap of fish scales, another collection, to enhance the scales' glossiness, I applied a layer of white paint once the initial layer had dried.

Oil paint on watercolor paper



LOOK OUT,
(B. 1962)

I decided to carry on the idea of fish forward, and therefore started research artists who incorporate fish with elements of Surrealism. I found Joanna Braithwaite, a contemporary artist from New Zealand who explores the interaction between humans and animals. She is also known for her traditional techniques, involving rich layered paintings with loose brush strokes; this juxtaposes her daring utilization of Surrealism, often portraying animals with human features. While making a copy of her work, I tried to emphasise the overall dark, green tones and the various shades of the fish's skin. I will respond to this with my own compositions.

Oil paint on watercolor paper



Inspired by Joanna Braithwaite, and extending the Surrealistic theme of the exchanged roles of humans and fish, I responded by photoshopping a fish's head to a human's body. To highlight the subverted hierarchy, the fish's control over humanity, the human figure was placed in a fish bowl. Oil paint was used to replicate the visual elements with an overall green tone with sharp contrast. Surrealism also combines a collection of eclectic objects.



MY
PHOTOSHOP
RESPONSE TO
ARTIST

Coursework Prep 2- ARTIST STUDY/INVESTIGATION AND RESPONSE

Oil paint on watercolour paper



*Jason Limon,
Fragments
(2022)*



*Two Lost souls
swimming in a
Fish Bowl Bath
- Nikki Marie Smith
(2019)*

For my next development I looked Jason Limon's 'Fragments', bringing the notion of a skeleton trapped in a bottle, with a blended dark background. Limon is an American visual artist that known for his incorporation of Surrealism into his use of acrylic paint. I reinterpreted the idea through altering the human skeleton into a fish skeleton, making the other half inside the liquid alive, and adding a hand reaching the bottle. I did this through using Photoshop. This composition symbolizes human dominance over nature, causing a transition from life to death. The intentional contrast in saturation, using intense orange against mulki black, creates a luminous effect on the bottle, emphasizing the powerful narrative about humanity's destructive impact on the natural world. I wanted to build upon my themes of 'imprisonment' and 'Surrealism', drawing also stylistic inspiration from Nikki Marie Smith who is a contemporary artist born in United states, Ohio. I have selected her work because of its surrealist style with contrast in colour between orange and blue, adding visual dynamics. I responded to her work with a photoshop outcome. In the response a contrast emerges as I juxtapose a rough, thick background with a realistic subject, intensifying the themes and prompting viewers to explore the interplay between the tangible and the abstract.



*My photoshop project- repose to
Nikki Marie Smith*

PLANNING FOR THE FINAL EXAM

Coursework Prep 3-

SECTION PRACTISE FOR MY EXAM-
Watercolour on paper



SECTION PRACTISE FOR MY EXAM-
Oil paint on watercolour paper

I USED THE IDEA OF SOMETHING WITHIN THE GLASS OBJECT AND THE BONES.

I USED HALF FISH/MAN AND PERSON IN THE GLASS

HOW I PLANNED MY FINAL OUTCOME

I USED THE FISH SWIMMING AROUND THE GLASS CONTAINER

A collage of small images illustrating the planning process. It includes: a circular reference image of a fish with a human-like head; a sketch of a person in a blue shirt; a sketch of a hand holding a fish skeleton; a photograph of a person sitting on a stool with a fish on their head; a photograph of a goldfish in a glass jar; and a photograph of a goldfish in a glass bowl. White lines connect these images to the corresponding text boxes.

Coursework PREP 4- FINAL OUTCOME A2

