

Component 2 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 'Protect'.

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 uses the work of three artists to inspire their own ideas. A painting with a surreal theme has been carefully selected and researched from each of the artists and the candidate has then used the paintings 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 the candidate's own photography and found imagery. Their 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. Their 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 show exceptional ability using a range of materials, techniques and processes. The 10-hour period of sustained focus realisation intuitively brings together the ideas explored within the submission of work and is outstanding. The composition is inspired by a painting from one of the candidate's chosen artists. They develop their own response by reconsidering and revising all the elements of the original painting, using their own photography to create a personal and meaningful interpretation of the source.

How the candidate could improve:

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

**COLOURED PENCIL ON A3
CARTRIDGE PAPER**



When I heard the exam theme Protect, I first thought of how we protect food and started my artistic journey by looking at food packaging. I made a primary source study of grapes being protected with the aluminium foil. To show the details and the complex structure of the foil, I decided to use Prismacolor pencils. By using the colour pencils, it allowed me to express the detail of the foil. The vivid colours of the grapes create direct attention and emphasis to the piece. Also through the contrast between the foil using mild and light colours, such as beige and light brown, the grapes stand out with bright and strong colours such as dark purple, red, blue. I was happy with the result and started to brainstorm further ideas.



**MY PHOTO OF
MY
COMPOSITION**



**ME
SETTING
UP MY
STILL LIFE
FOR MY
PRIMARY
SOURCE
STUDY.**

For my second piece, I used a secondary photo, a girl brushing her teeth, which I consider an act of protection. I have used pencils, which allowed me to highlight the differences in the textures. For example, I have used hard lines and smooth lines to create contrast. Also, when I was drawing the clothes, I tried to draw the folds in one direction to show the regular structure and soft texture of the clothes

PROTECT

**PENCIL ON A4
CARTRIDGE PAPER**





OIL PAINT ON
WATERCOLOUR
PAPER



**Cesar Biojo -
Karina 5** Oil
on canvas
100 x 100 cm,
2016

For my third investigation I used a secondary source photo of a girl hugging a doll, trying to protect it from others. In this piece I have used oil paints to emphasise the intense and heavy atmosphere. Also, I explored muted colours burgundy with white and beige. Moreover, I struggled with the hair to be light and abundant and had to use many brushstrokes. On the other hand, when I was painting the clothes I tried to show the big creased mass and volume, and the contrasts made from them.

To develop my idea I looked at artists Cesar Biojo, who uses interesting techniques and creates effects of paints scattering over his paintings. Biojo is a contemporary Colombian painter who lives and works in Barcelona. His works are figurative but also expressive and abstract to an extent. I want to experiment, extend and stylise my development of my ideas so have tried to incorporate some elements of the mark making in his works. In my response, I took the effect of the paint scattering and mixed it with my concepts, protecting the doll. I took photos of myself hugging a doll, and then used Photoshop to add the scattering effect.

MY PHOTOSHOP
RESPONSE TO
THE IDEAS OF
CESAR BIOJO -
ME IN
PHOTOGRAPH



OIL PAINT ON WATERCOLOUR PAPER

Coursework Prep 2 - Artist Response 2 & 3

OIL PAINT ON A
CARTRIDGE PAPER



My photoshop



Park Seung yea,
A hands bug.
Acrylic, pen on paper.
2011



I wanted to continue the theme of hugging a doll and have chosen to look at Korean artist Park Seung Yea to expand my ideas. The artist is Korean and I was interested by the dissected hands connected with a line and the macabre portrait. The artist, born in Seoul, says that she tries to "unify her inner-and outer monster in her drawings". (www.terant.com) Her portraits are quite impactful and glimpse out at the audience. To respond to the artist, I took a pictures of dolls head and my hands from different angles and photoshopped them together. Also, to emphasise the theme of protection I arranged the hand around the doll's face, creating a border with a line and hands. Furthermore, I also used a purplish mood from the artist's piece. I also tried to carry out the ominous and mysterious mood created in the original piece by making different angular poses with fingers and positions of the hand.

MY PHOTOSHOP RESPONSE

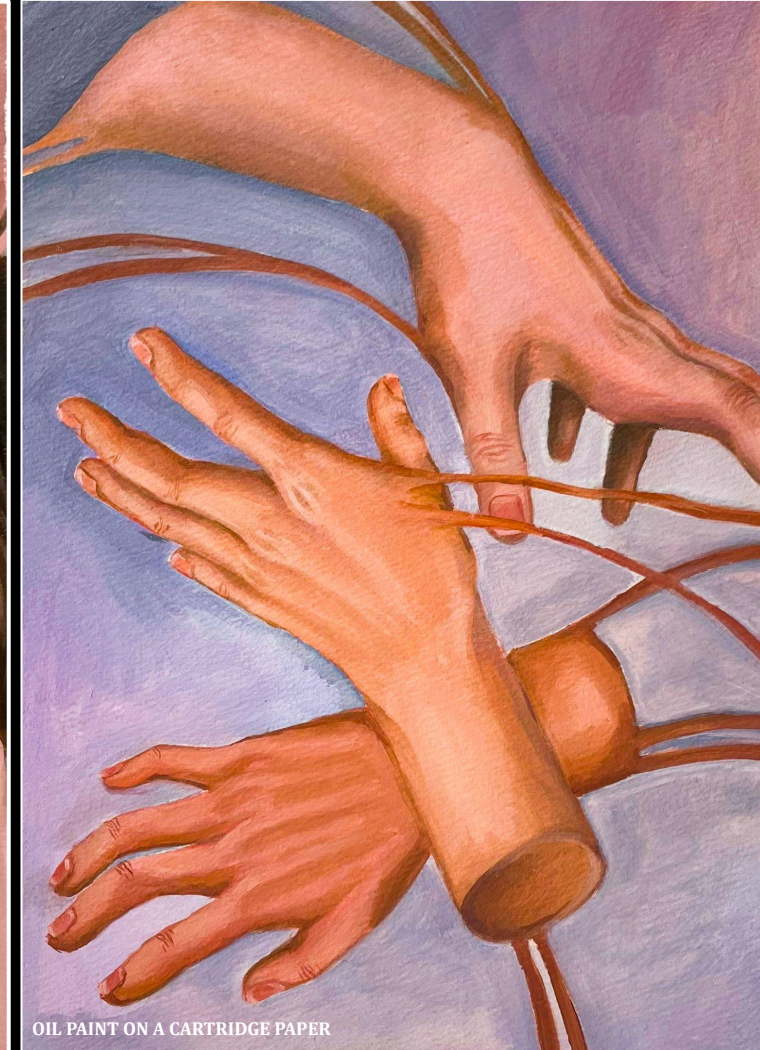


To extend my ideas further I searched for other inspirational artists. I chose a Philadelphia based self taught painter, Michelle Avery, who expresses Surrealistic ideas through watercolour. Michelle Avery, I like the intensity of her work and want to try exploring this in my own Photoshop. I tried the idea of hands and collaborated these with the idea in previous artist response of them being connected together. Also, to continue the theme of doll, I took a photos and drew lines over the images, to show it like a doll's hand. Moreover, I have used the idea of person lying in the center quite lifeless like a doll, so I took a photo of myself lying on the floor. I am happy with this Photoshop outcome and then started to consider how I could put all of my ideas together in one final outcome.



Michelle Avery Konczyk
"The remaining " 2018,
watercolour on paper,

Coursework Prep 3 - Planning and Practice



Coursework Prep 4 - Final Outcome A2



OIL PAINT ON WATERCOLOUR PAPER, A2