

Component 1: Art, Craft & Design

Standard Mark: 38

Performance Levels 3: Emerging Competent and Consistent

	AO1	AO2	AO3	AO4	Personal Study
Mark	8	8	9	9	4
Performance Level	3	3	3	3	2

Moderator Commentary

Leo's Component 1 submission is centred on the human body and shows a clear fascination with classical sculpture. He draws inspiration from works such as Michelangelo's David and other Renaissance and Classical figures, particularly focusing on fragments of the body and the use of semi-drapery. In the early stages, Leo's drawing and recording show a developing level of maturity while some of the fundamental skills are still emerging but he shows real perseverance and curiosity. His research includes artists like Stanley Spencer, and he begins to build his own compositions by photographing models and actors in staged poses. This marks a turning point in his process, showing a growing independence.

Midway through the project, Leo shifts direction to explore the theme of the circus and circus clowns, introducing humour and playfulness into his work. Although the formal elements remain limited, this exploration brings a sense of personal insight and liveliness to his final painting. The outcome, developed from his own photographs, carries a fun and almost comical quality that lifts the submission above the basic level.

Overall, Leo's project demonstrates persistence, developing technical skill, and a growing confidence in experimentation, achieving a secure Level 3 outcome.

Leo - Component 1 Art, Craft & Design

Standard Mark 38

Performance Level 3 : Emerging Competent & Consistent

A01	A02	A03	A04	PS	TOTAL
8	8	9	9	4	38



Personal Study - Leo

The human form in art, why is it important and how has it changed?

Through the ages, artists and individuals have been fascinated with the human body. They use it to explore identity and power. This is a result of the need to understand human experience. They often see the body as a representation of supreme beauty and strength.

Elsa Ruoy - female anatomy paintings

One of the artists I've explored is Elsa Ruoy. She explores many aspects of the female body, showing it in its natural state. Her paintings, like *I Could Always Crack a Joke* (2022), describe women with bold faces and emotions, defying characteristics of femininity. Ruoy's work is filled with themes of vulnerability, identity, and the invisible parts of women's lives, making the viewer rethink their ideas. Elsa Ruoy's untitled work fills one with unease. Her bodies are frequently distorted and reconstructed, covered in glistening bright red or pink. Her subjects bare teeth, bend limbs at odd angles, and torque themselves into impossible shapes. Their sheen-surfaced skin resembles digital flesh and glowing liquids. The artist has had a solo exhibition, *Ephialtes*, at GNYF in Antwerp and is represented by Guts in London.



Her signature pieces are created by collaging cutouts from magazines and online photos with fragments of torn-up old paintings. Ruoy uses PowerPoint to manipulate body parts and faces and then paints them on canvas. She loves the immediacy of acrylic paint, bringing immediate emotion to her work. "There is a lot of melding of bodies," she describes when we discuss before the show opens. "It's out of this feeling of unbundling the body, this bad dream feeling of a non-sense of the self. And they're also made queerly, which is to have an unclear perception of the self. "The paintings are bizarre through a bodily incursion, but these are strong."

Body horror has been in her work all along, but this exhibition is like her description of the gory details of the nightmares she's had since childhood. She does not attempt to explain the scene so much as convey the feelings of her nightmares.

"Life becomes nightmarish," she states. "In a nightmare, all is crushing and confused, with a strange creepiness to it. I wanted to get across that feeling. When you're under stress or in extreme feelings, your mind travels somewhere that doesn't feel quite real." There is, in this program and Ruoy's work overall, an investigation of connection through horror, tied to darker aspects of self. She yearns for satire and vulnerability in her new work. Her formerly familiar nightmares that scared her, now exposed, can no longer surprise but rather spark curiosity.

Michael Angelo - the sculpture of David

Michelangelo was a sculptor, painter, architect, and poet of the High Renaissance, born in Florence. His art was founded upon classical antiquity, and he had a profound and lasting influence on Western art. His skills qualify him as a quintessential Renaissance man, along with his contemporary and rival, Leonardo da Vinci. Michelangelo is one of the most well-documented 16th-century artists since letters and drawings have remained. His contemporary biographers celebrated him as the most successful artist of his time, with early recognition. Michelangelo sculpted his famous pieces, the *Pietà* and *David*, before he was 30 years old. A sculptor by self-description, he nevertheless painted two iconic frescoes: the *Genesis* scenes on the ceiling of the Sistine Chapel and *The Last Judgment* on its altarpiece wall. His design for the Laurentian Library was a significant development in Mannerist architecture. In his 71st year, he took over from Antonio da Sangallo the Younger as architect of St. Peter's Basilica. Michelangelo altered the plan, completing the Western end and dome, with posthumous alterations.

Michelangelo created *David* from 1501 to 1504. It is one of the best pieces of Renaissance art. The 5.5 meter tall statue is sculpted from a block of marble. The statue depicts the biblical hero David preparing to fight Goliath. Michelangelo's *David* appears to be a confident and powerful young man, differing from previous representations. This signifies humanism and the faith in human potential. The statue appears extremely real, and the way it is placed indicates Michelangelo's ability and his firm understanding of the human body.

Greek statues and royalty

Statues in ancient Greece were made to honour gods, kings, and heroes, reflecting the degree to which the divine and the heroic were admired by humans. The *Sounion Kouros*, which is circa 600 BCE, is an early Greek statue and depicts a youth standing in a front view. Not only were the statues religious icons, but they also signified civic pride and cultural identity.

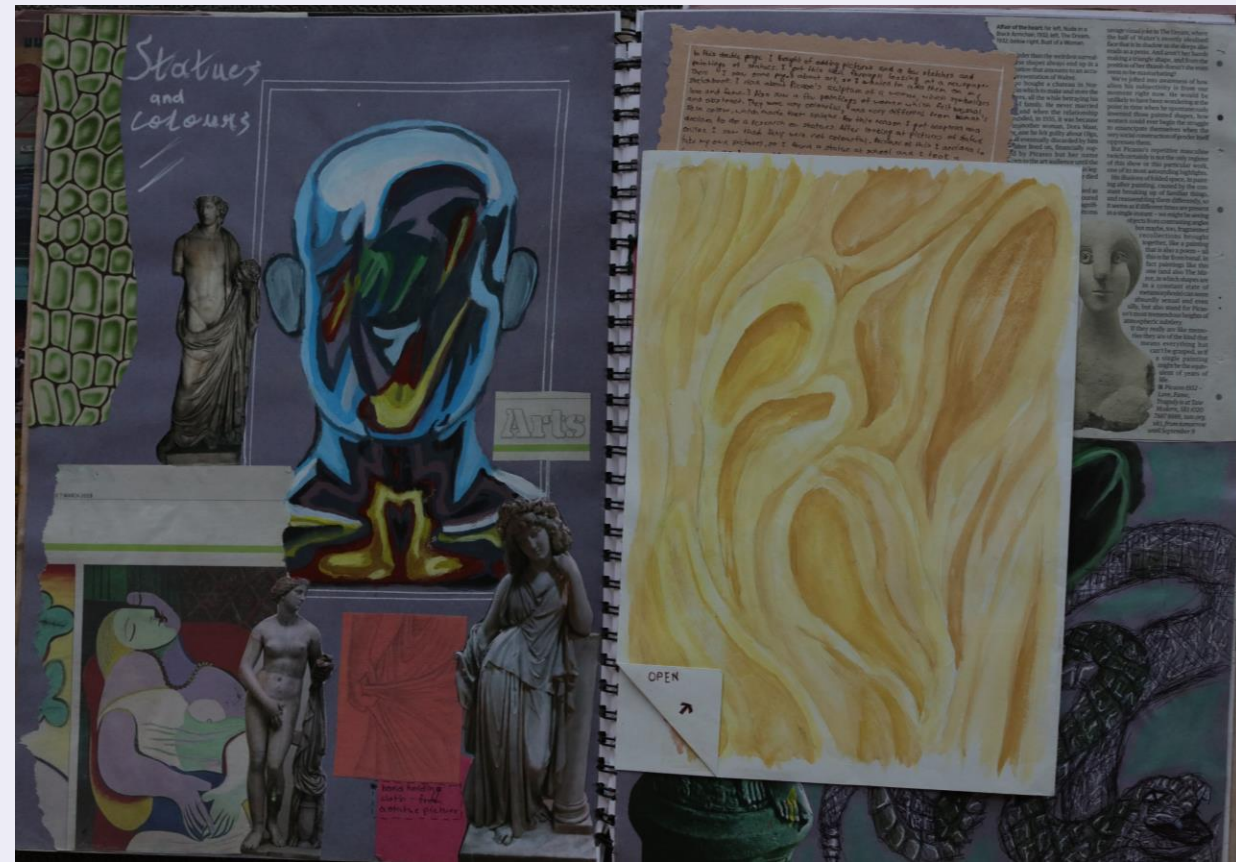
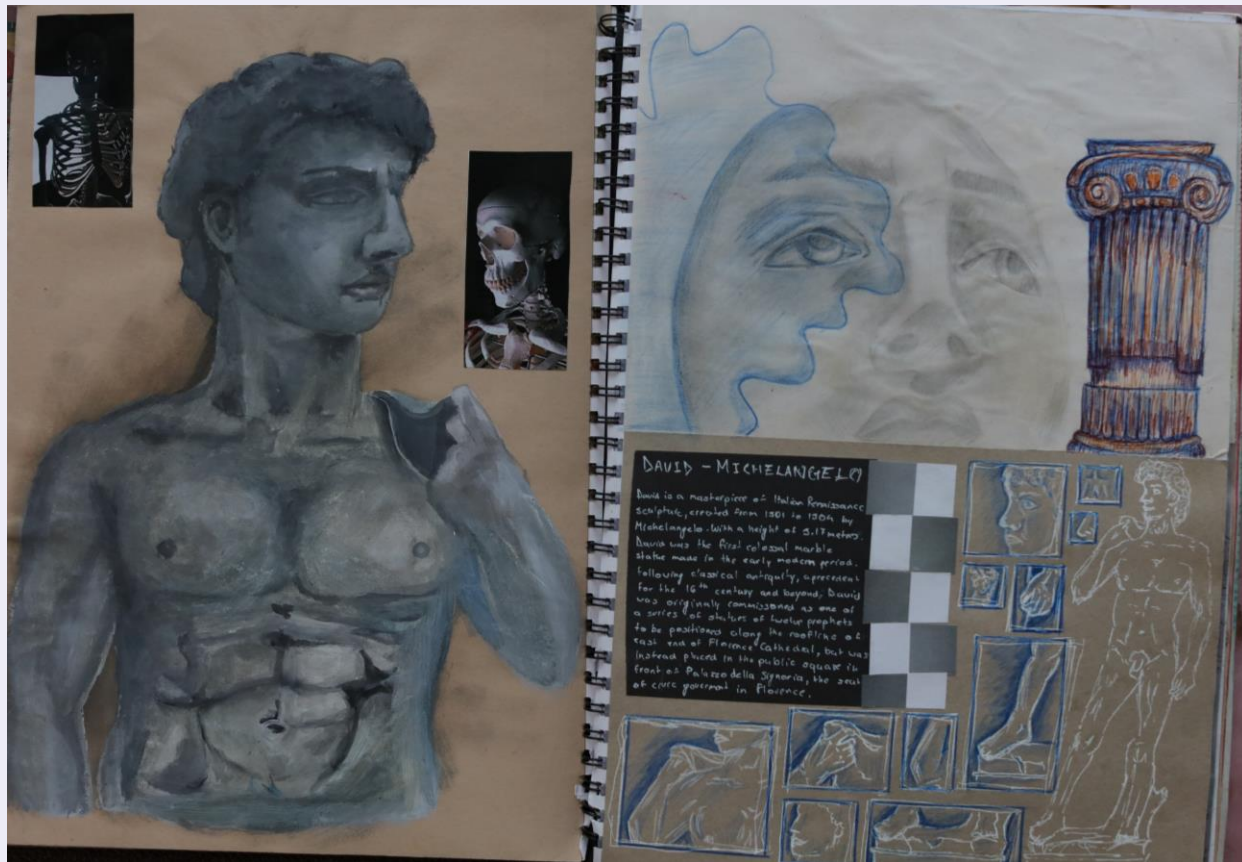
Greek Mythology and Its Legacy in Art

Greek mythology continues to be fascinating due to its vast array of gods and heroes, and moral teachings. The myths explore the subjects of love, power, fate, and hubris and offer timeless tales which reflect throughout cultures and millennia. The art representing these myths, in the form of sculptures and paintings, allows for a tangible link with these ancient stories, preserving their legacy and continuing to inspire artists today.

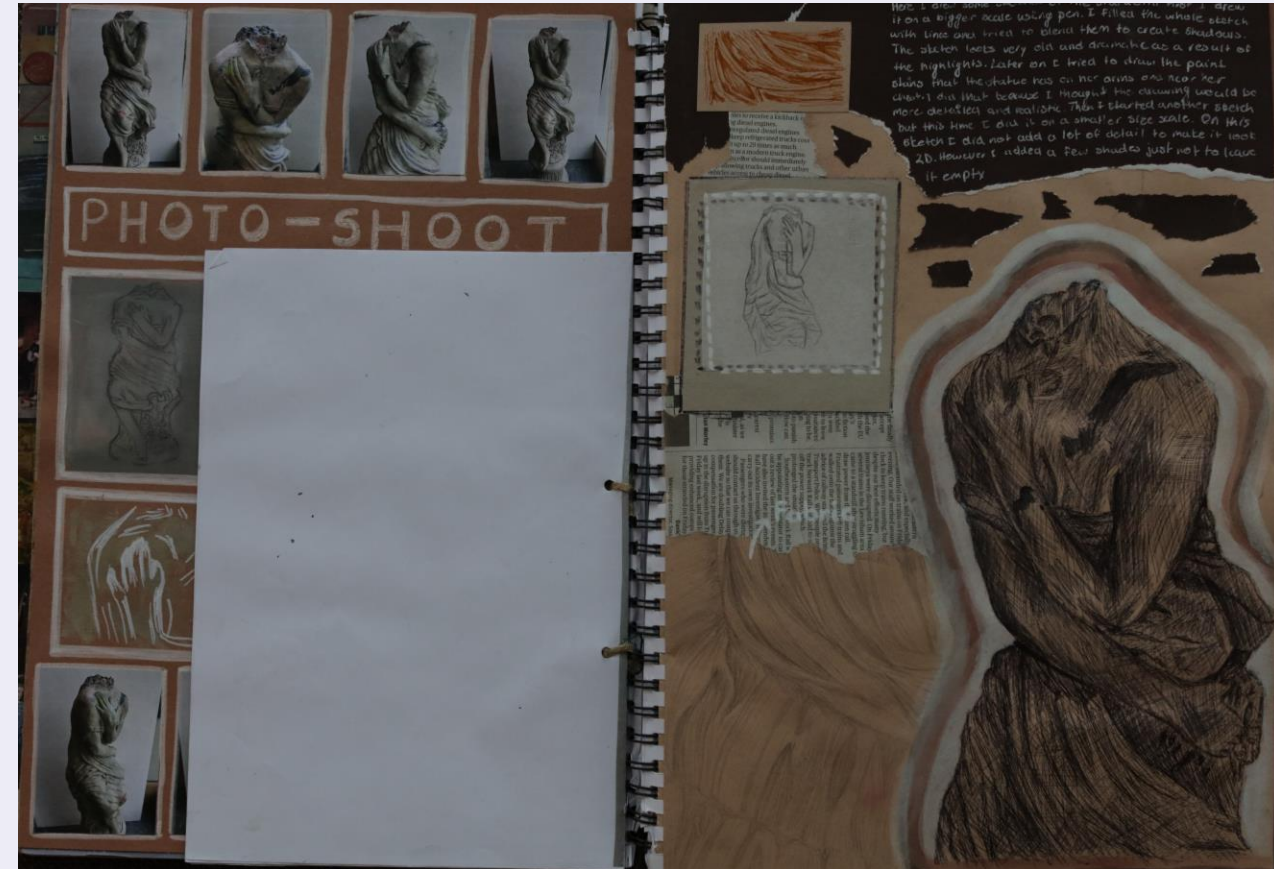
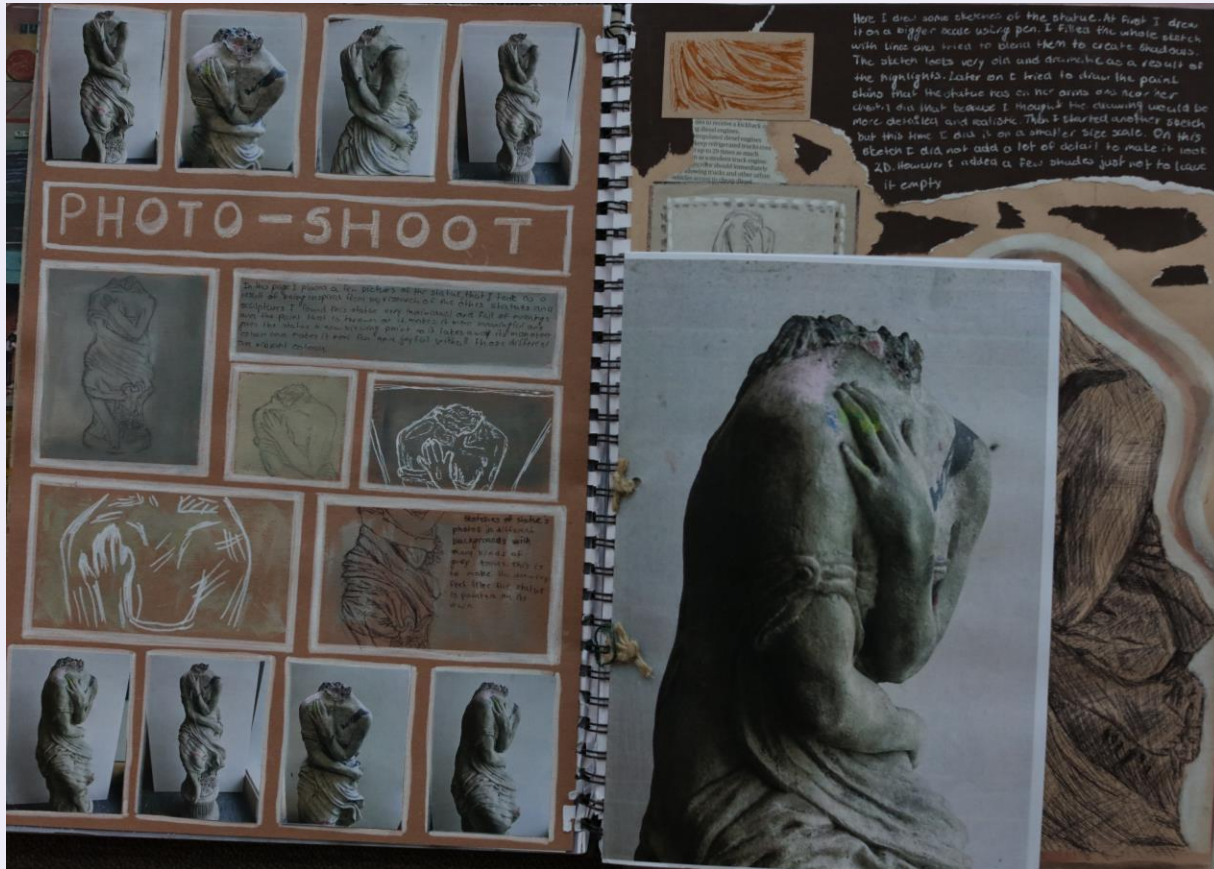
David Beckham -

Artists continue to turn to ancient subjects for inspiration today. David Beckham, the renowned sports celebrity, has been the muse for many pieces of artwork, combining celebrity culture

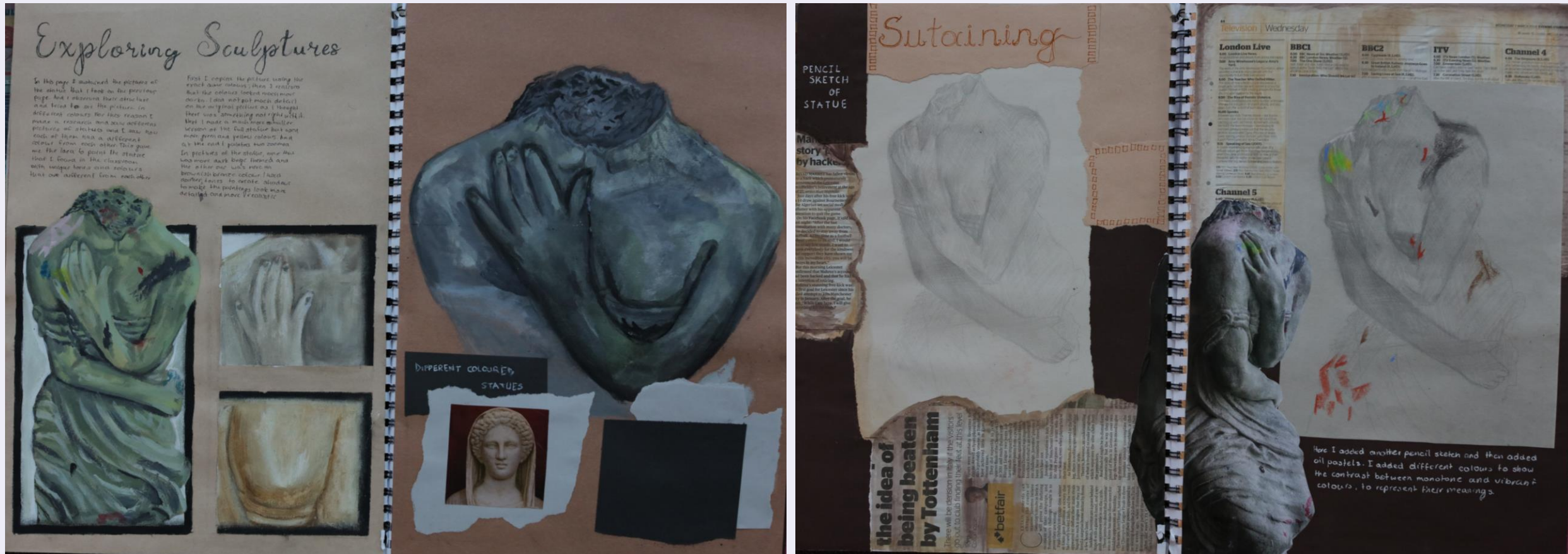
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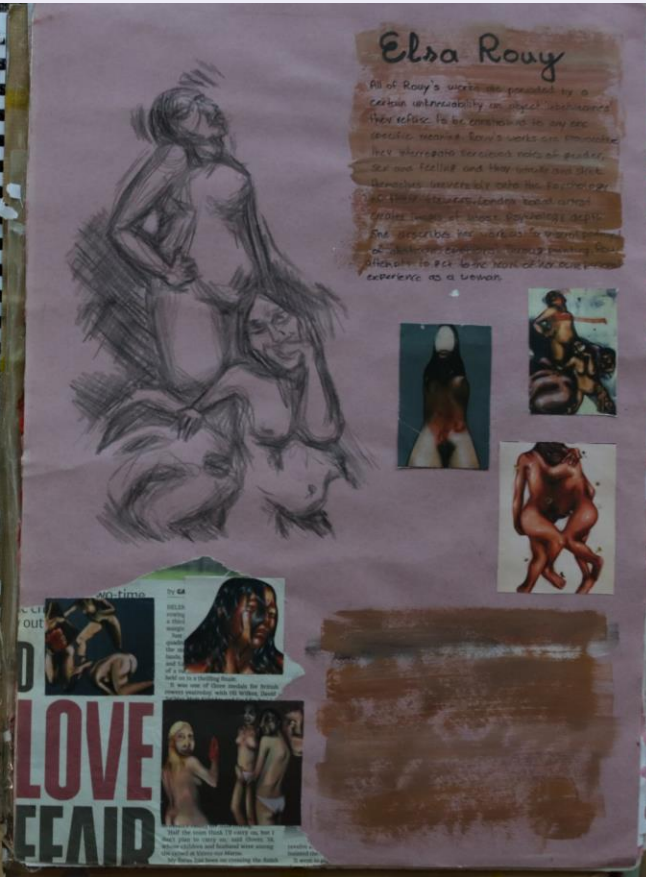
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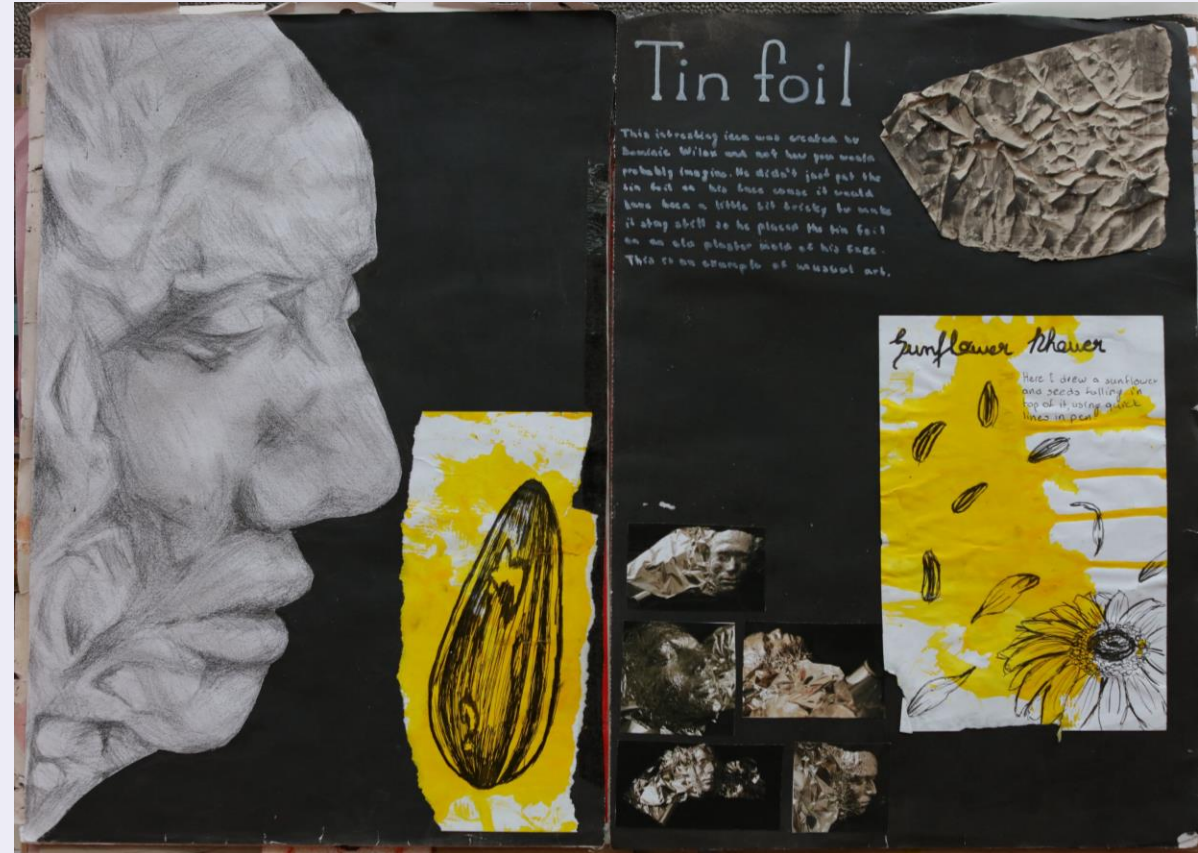
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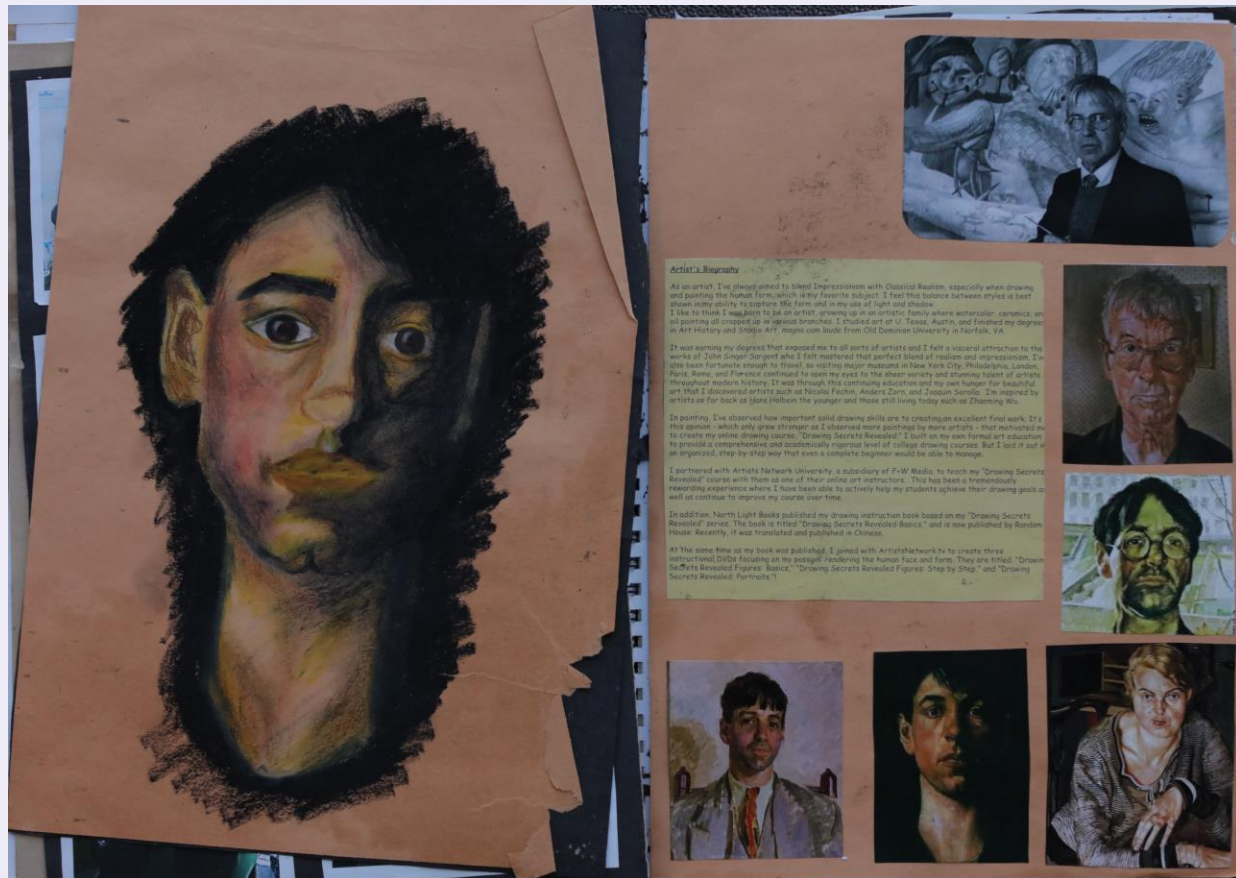
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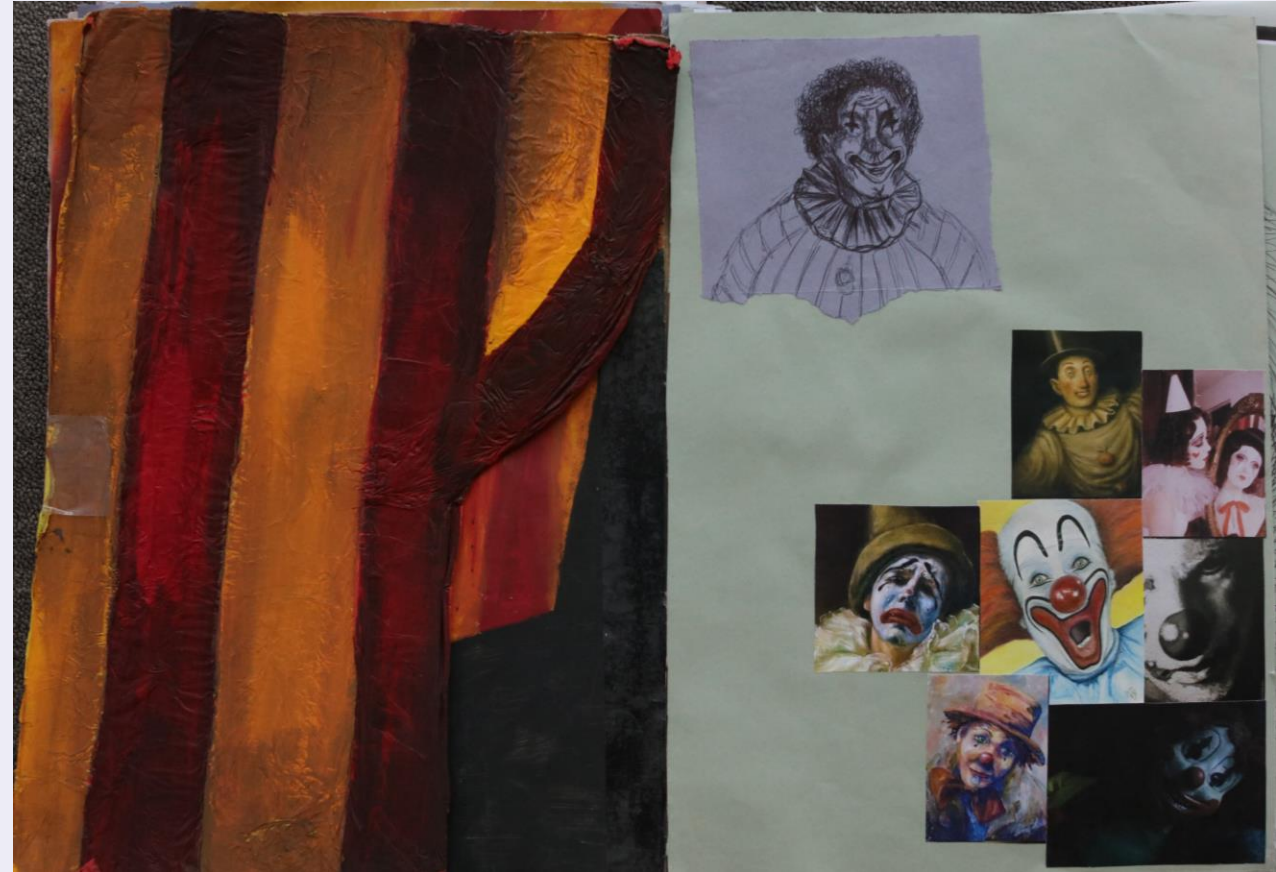
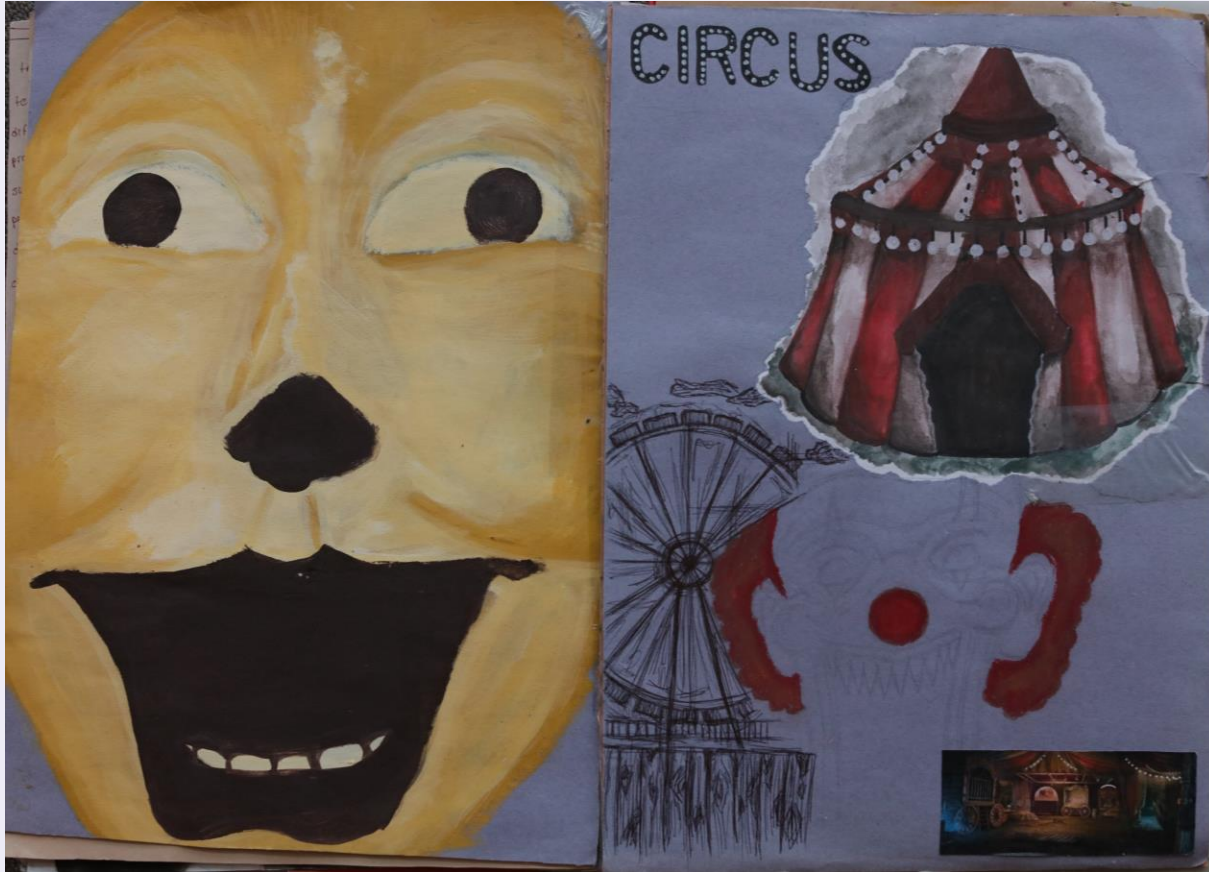
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Component 1 Art, Craft & Design Outcomes



Component 1 Art, Craft & Design - Outcomes



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