



# Component 1: Fine Art Standard Mark – 62

	AO1	AO2	AO3	AO4	TOTAL
Mark	15	15	16	16	62
Level	5	5	6	6	
	Fully confident and assured ability	Fully confident and assured ability	Just exceptional ability	Just exceptional ability	

Keyword descriptors from the taxonomy:

Inspired

Comprehensive

Refined

Advanced

Focused

Resolved

Convincing

Perceptive

Risk-taking

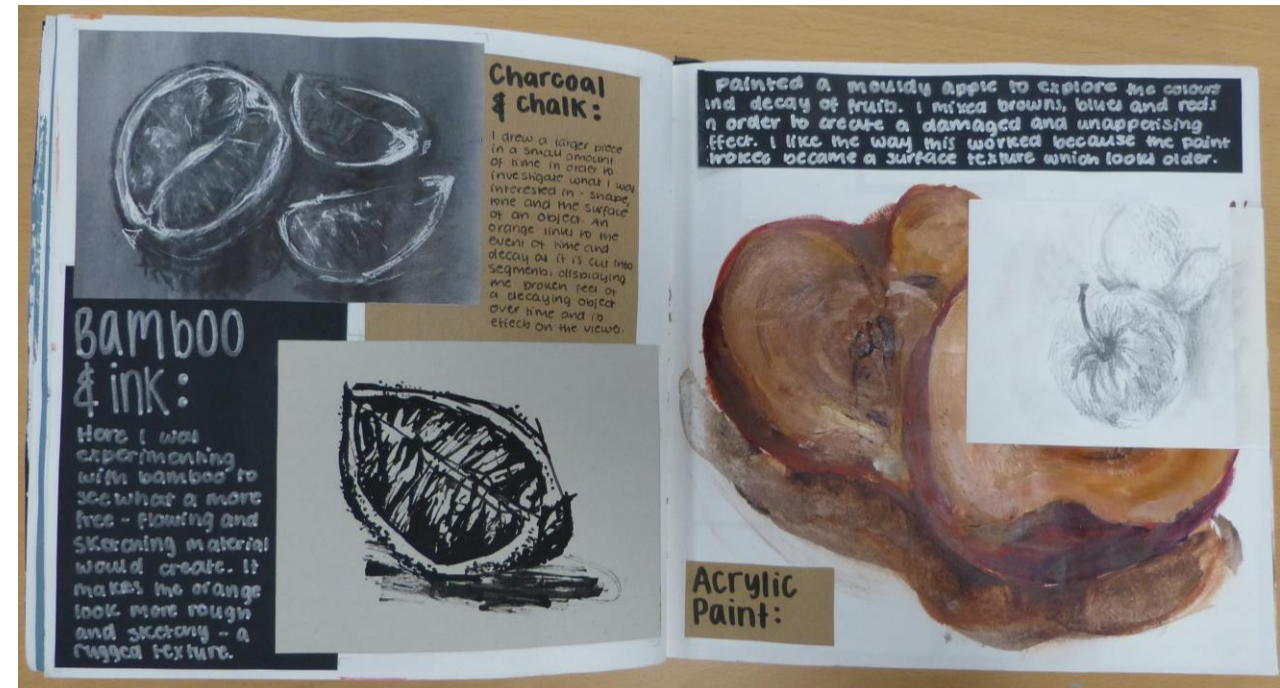
# Examiner comments

This Fine Art Component 1 submission includes a sketchbook, preparatory studies and personal responses. The response is made up of nine separate 30cm x 23cm canvases that form one overall piece, as shown. Images of the work selected here reflect the characteristics of work between Performance Level 5, Confident and Assured ability and Performance Level 6, Exceptional ability, to obtain a mark of 62/72.

The candidate initially starts from the thematic title 'Event' and quickly focuses on the role of 'Decay'. Starting with first-hand observational drawings the candidate is able to demonstrate their ability to work in a variety of different media successfully before making the connection with the artist Diego Velázquez and his depictions of food. Using source to inform their attention to detail, perspective, realism and use of light as they progress to show their focus on decaying food and time lapse with the depiction of burning candles.

The candidate goes onto further perceptively inform their work with several other critical sources including Keith Arnatt and Sam Taylor Wood. This comprehensive look at their work informs and progresses their own ideas. Recording directly from their own compost bin before digitally editing the photographs, allows them to highlight and focus on the various textures and surfaces observed. Taking it a step forward they then look at discarded electrical man-made objects and how they deteriorate. Continuing to work on capturing the observed world around them they complete sophisticated studies in paint. There is particular attention focused on how to capture the light and reflection that the cling film creates in paint. The final composition brings together man-made and natural objects in various states of decay. By splitting the composition up the candidate allows the viewer to really focus in on the texture, flow and composition in each panel "...I divided the image into 9 sections in order to create a split between the sections of the image. It also contrasts the natural curves and uneven tones that are in the composition..."

For this submission to achieve a higher in performance level 6 the candidate could demonstrate greater evidence of utilising and extending their critical understanding of sources, to further inform their own ideas and to review experimentation, to further inform their journey.



CONTRAST

CHANGE

COLOUR

PERSPECTIVE

# DIEGO VELAZQUEZ

REALISM

FORM

NATURALISM

TEXTURE



'Las Meninas' 1656



'old woman frying eggs' 1618

'Equestrian Portrait' 1635



'Las Milanderas' 1655

## ABOUT VELAZQUEZ

### ARTIST RESEARCH



Diego Velázquez was a Spanish painter born in 1599 and died in 1660. He most famously painted the Spanish aristocracy and depicted many culturally and historically significant scenes. Velázquez attended lessons from Francisco Pacheco, an artist focused on basic, straight naturalism. His work was described as 'mannerist'. This helped Velázquez to focus on perspective and proportion.

He married in 1618, where he then focused on kitchen still life. His paintings were inspired by Caravaggio's art and his use of dynamic illusion.

In the 1620s, Velázquez worked in Madrid painting the Spanish aristocracy. His first (in 1621) was of King Phillip IV of Spain.

In 1619, Velázquez travelled to Italy with the intention of competing with Italians as a magnificent historical artist. He enjoyed painting his figures as modern people with ordinary motions and facial expressions.

He then travelled back to Madrid in 1631, where he continued to paint the royal family, especially on horseback or in battle scenes.

He was influenced by the realism movement in the 1600s, especially by artist such as Caravaggio and Peter Paul Rubens. He also influenced the development of the realism movement and the birth of the idea of Impressionism. Pablo Picasso was also influenced by him.

He is most known for his unprecedented portraiture and his accurate understanding of portraiture.

### intention

Velázquez painted 'an old woman frying eggs' during the time the egg was lit. It showed a physical change, related to my theme of change over time. Painting a subject matter over a physical change develops my idea to show change.



### What went well:

I successfully showed the total contrast within the painting by illuminating and highlighting areas of light. I think I showed the egg cooking well as it represents the change in the painting. I learned how to mix colour and create the darker background.

### ways to improve:

I did not clearly show the most highlighted areas so adding more detail could improve the painting. I also did not paint the area round to show the full activity.

## about 'an old woman frying eggs'



**Content:** This part of the painting I have decided to focus on is (as in the title) a woman peep cooking eggs. This was painted at the eggs were cooking, creating a change throughout the physical painting. The woman is cooking in a very dark room, which illuminates the subject matter.

**Form:** Velázquez used oil paint to create a deep tonal contrast and to highlight areas where the light shone. There is a lot of negative space in this section with little contrast between the background and darker areas. This creates a secluded and isolated effect, suggesting the room was dark and there was little natural lighting.

**Mood:** The deep tonal create a sense of belonging and familiarity. This replicates family life and the nature of everyday. Comfort was a prominent feature throughout the painting.

## TRANSCRIPTION & EVALUATION

### my intention

As Velázquez painted 'an old woman frying eggs' during the time the egg was cooking, it showed a physical change, which relates to my theme of change over time and decay. Painting a subject matter over a physical change develops my idea to show change.



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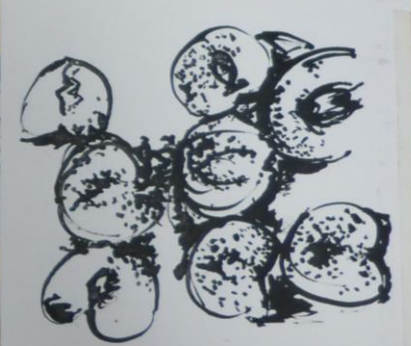
RESPONSES TO VELAZQUEZ:



Here, I painted a candle as if wax burning in the style of Velazquez. This was difficult as my subject was constantly changing like Velazquez and the egg. I was able to explore texture through the use of a changing surface matter. I did not capture Velazquez's use of composition, but I believe I captured the essence.



Acrylic paint  
bamboo & ink



the texture was not complete in Velazquez's drawing idea



I chose to photograph candles as each one burnt at a different time, showing an immediate change. The 2 photos above were taken a few minutes apart from each other to show the difference in size and shape of the candles.

I chose a variety of different objects to add to my still-life in order to create the texture range that Velazquez had created. I chose a glass candle holder to catch the light and show transparency and a tea jug which has an old, used feel to it, creating reactions that filled the work. I also chose a variety of candles to show the stages of being melted away.

I added some apples to the candles to make a more complete still-life. I was inspired by the decay of fruit, especially apples. I like the way the light reflects the form of the apples by illuminating the surfaces.



Inspired by Velazquez, I decided to add a hand to the still life. In a woman cooking eggs, the woman was holding a spoon, whereas here, I made it look as if the hand was lighting the candle. This makes the light to bounce off another surface, similar to Velazquez's idea of tone and texture contrast.

I created these photographs by reducing any natural light and turning the brightness down on my camera. As the candle light was the only source of light, it could illuminate the different objects at the different angles I tried. I think I was successful in developing this idea.

I put the subject in the foreground of the photograph here to explore composition.

I used oil and apples were to explore texture. Composition as Velazquez displayed.



Here, I looked at natural light and tried to be like Velazquez. I photographed pears as they were cooking. The lighting was not the most creative and I think I could explore arrangement more.

RESPONDING THROUGH

Crystal & Evelyn

**Decay**      **EXPOSURE**      **Contrast**

**COMPOSITION**      **Keith Arnatt**      **CROWDED**

**Texture**      **ROTTING FOOD**      **Tone**

More from 'Pictures from a rubbish tip' collection.



**1988**

**About Arnatt**



1930 - 2008

When drawing the photograph, I wanted to focus on the texture of the bread and plastic wrap, making it as exaggerated as possible. I used pencil to create a sharp contrast and fill in the detail of the plastic wrap. I am also not particularly interested in the colour so decided to not add colour in order to focus on the tone.

**intention**

When drawing the photograph, I wanted to focus on the texture of the bread and plastic wrap, making it as exaggerated as possible. I used pencil to create a sharp contrast and fill in the detail of the plastic wrap. I am also not particularly interested in the colour so decided to not add colour in order to focus on the tone.

Keith Arnatt was a British conceptual photographer/artist. He was mainly interested in minimalism and everyday objects or practices.

Arnatt was born in Oxford and studied painting at Oxford. He was mainly interested in minimalism and everyday objects or practices.

After teaching and creating many art pieces, in the 1960s Arnatt's work was considered part of the new conceptual art movement and was influenced by the minimalism movement (especially Robert Morris) in relating context of certain objects with the presentation of them.

The early phase of his career explored the boundaries between landscape and sculpture, influenced especially by the works of Richard Long and Hamish Fulton, photographers.

In 1983, Keith Arnatt said 'what intrigued me about the photography process was the discrepancy between the imagined world and the actual reality.' This influenced many more artists to experiment with conceptual photography and to look differently.

Arnatt is known for pushing the boundaries of his medium and displaying it through photography.


**www:**

I was successful in representing the detailed texture and the contrasting tone. I used a variety of different pencils and used negative space to show the sharp contrast.

**Ebi:**

The use of material and media is quite restrictive as I could not expand my skills on a large level. Although I am not interested in colour, I think it would have improved the drawing as you would be able to see a more detailed feature, for example the mould on the side of the bread.

**about 'PICTURES FROM A RUBBISH TIP'**



**1988**

**TRANSCRIPTION & EVALUATION**

**my intention**

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**Content:** The image shows a piece of moulding bread surrounded by plastic wrap. The focus of the image (of the bread) is towards the bottom of the image and contrast with the plastic wrap which is much lighter. The image was photographed from a rubbish tip and is part of a collection.

**Form:** The texture in the photograph is exaggerated, creating a rough, jagged look. There is also a large tonal contrast between the plastic wrap and the bread.

**mood:** The photograph creates a more surreal effect and even a more sinister mood. The deep contrast created from the texture and lighting reveals this.

# RESPONDING TO ARNATT

I painted a photograph I took in the style of Kiem Arnatt, focusing on composition, contrast and texture. I tried to make the background more blurred as the mango is the main focus of the image. I tried to thicken the paint to make the seeds and potato peel more 3D, giving a more tangible texture to the painting, rather than the flat photographs I previously took in direct response to Arnatt. However, I don't think that this painting particularly works because I was not able to accurately show all of the texture inside of the mango and a lot of the background didn't have much detail.



speed vs focus  
manipulate vs nature  
short decay vs long period.



This photograph was taken inside of my compost bin, where I was experimenting the decay of natural objects. I edited the photograph to increase the shadows as Arnatt did. I also focused on the texture detail of the natural world. I also attempted to replicate the same composition as Arnatt's idea.



texture broken time  
discarded IDEAS contrast  
decay nature change  
fleeing wrapped

# more responses

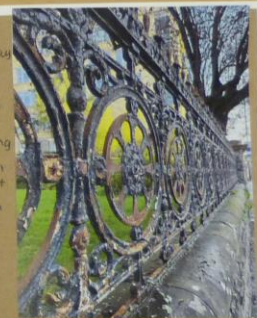
3D KAST : CORNFLOUR & PAINT



part of the painting

After exploring man-natural decay, I decided to experiment with more man-made structures that change. I photographed a selection of rusting bridges, looking in on the rough texture of the object. I then painted the pipes from the bridge and created 3D rust using cornflour and paint. I then painted highlights over the top of the rust, creating even more texture.

I then explored the idea of long-term decay or rusting through photographing objects and structures that have been aging for a long period of time.





**PAINTING CLINGFILM**

How I tested my first method of painting the cling film. I wanted to make it as realistic as possible so I watched the clip where the cling film was and specifically highlighted certain areas using a palette knife. This did not work because I could not show a high enough contrast which I wanted to do.

I also tried using the edge of cardboard to hold the cling film but I did not feel I could be as precise as I would like to be.






**DEVELOPING IDEAS**




I took these photographs to explore the decay and neglect of man-made objects. I explored busy compositions making them a lot more detailed. I did not arrange the composition myself and tried to keep it as natural as possible. The camera captures natural arrangements and not made objects rather to recreate change in his painting however, the time of decay is a lot longer than the woman cooking eggs.

I like how there is no one point of focus on the subject so the elements are not particularly seen as one element of the photograph.

I painted a small section of this photograph in order to explore painting with a main focus on texture and with one leading shape and object. Although I did not complete the painting, I learned how to use texture in different ways. I do not think this painting is particularly successful as I simply did not show enough detail within each object.



Using chalk and charcoal I drew from the photograph I took on the right.

I focused on using chalk highlights to reveal the texture of the plastic bin bags. I like the contrasting effect showing the texture but at the same time so many elements in the photograph it is difficult to distinguish between each of the objects.

My subject also relates to decay, time and change (my theme) as the bin bags have been neglected and discarded, but there is little change because the plastic is more resistant to decay and decomposition.



I like the above painting as it shows the objects and wires create a division between the frame. The bright colours also create more of a divide. The photograph to the left enabled me to focus on the rule of thirds, texture and composition.

**ARTIST LINK:  
SAM  
TAYLOR  
WOOD**

As a development from Ansel, I wanted to experiment with natural decay in a crowded composition. There is no particular focus of the images meaning that the viewer cannot focus their eye anywhere. This makes the composition much more interesting. I experimented further with the plastic waste as Ansel did to create natural interest. I then looked at exposed parts of compost compared to the covered parts in order to create natural contrast. Although it is not very noticeable, I also added a link to some of the pieces in order to create a surprising and somewhat shocking subject in the composition. However, it did not create a strong enough effect.

PHOTOGRAPHS OF MY COMPOST BIN IN DIFFERENT VIEWS. CLING FILM COVERED PART OF THE COMPOSITION, LEAVING SOME AREAS EXPOSED. I CREATED AREAS OF THE CLING FILM TO CREATE CONTRAST AND DEFORM THE SHAPES AND COLOURS.



**LAYOUT PHOTOGRAPHY**



glasswork series and plants being in the cling film of preservation decaying objects.

**Final Refinements**



**PALETTE KNIFE**  
- reveals a lot of texture  
- shows clean edges  
- lightens busy areas  
- does not successfully show detail  
- used for layering



**ROUND BRUSH**  
- little contrast  
- reveals canvas fabric  
- easily shows detail  
- used for busy but detailed areas



**FLAT BRUSH**  
- creates crisp lines  
- easily shows detail  
- creates effective mid-tone shades  
- used for thin details

ONGOING SUBJECT

SPLIT INTO SECTIONS

# layout ideas

CONTRASTS IN TEXTURE

LARGE SCALE

BUSY / CROWDED COMPOSITION

NO FIXED FOCUS

idea ii



Here, I was experimenting with splitting the photograph up into separate sections to create more of a divide.

I alternated between colour and black and white to create a greater change throughout the image.

However, I chose against this idea at the process as it is not particularly necessary in conveying my idea.

**IDEA ONE**



Here, I split the image into 4 sections to see the effect created. I wanted to see what the image would look like completely black and white, however, it is difficult to distinguish between objects and is quite restrictive.



**IDEA 3**  
Here, I divided the image into 9 sections in order to create a split between the sections of the image. It also contrasts the natural world and un-natural world but was in the composition. This is the most successful option - strong textures - strong contrasts.



I tried black and white to create a stronger focus on textured detail but I think the colour also reveals textured detail through the use of tone.

20 x 30  
60 x 90



**IDEA FOUR**



I split the design into 6 here and rotated it landscape to see if the effect would change or not.

I think it does not work as well because the 6 do not enable me to show a large enough contrast between all of the elements in the painting.

I also unevenly split it using black pen but I think it distracts the viewer from the photograph itself.

# MY FINAL PIECE



*intentions*

For this piece, I used all of my most successful ideas to show the event of decay and how different objects decay at different times. I contrasted these objects through the use of textures. The cutlery contrasts the rusty objects as they have been created to be resistant to decay rather than prone to it. The cling film contrast with the food as the film preserves food, but the food is not wrapped in the film, so has naturally decayed very rapidly.

*what went well:*

I developed my skill and understanding of manipulating Paintskotel to show certain texture and I have successfully conveyed a stylised, texture-focused version of my photograph.

*ways to improve:*

Not all of the cling film I painted is necessarily believable as the strokes are too thick to show the genuine texture of the cling film.





Final  
outcome  
Set of 9  
paintings

