



# Component 1: Fine Art Standard Mark – 63

	AO1	AO2	AO3	AO4	TOTAL
Mark	15	16	16	16	63
Level	5	6	6	6	
	Fully confident and assured ability	Just exceptional ability	Just exceptional ability	Just exceptional ability	

Keyword descriptors from the taxonomy:

Accomplished

Comprehensive

Refined

Advanced

Focused

Resolved

Convincing

Perceptive

Risk-taking

# Examiner comments

This Fine Art Component 1 submission consists of a sketchbook, preparatory studies and two large personal response pieces, one of which is a canvas 50cm x 70cm and a painted mixed media on MDF 60cm x 75cm. Images of the work selected here reflect the characteristics of work between Performance Level 6, Exceptional ability and Performance Level 5 Confident and Assured ability, to obtain a mark of 63/72.

Starting with the initial thematic title 'Event' the candidate navigates to focus on 'emotion' and 'man-made objects'. These lead to a range of advanced observational studies completed in a variety of media. Going on to experiment in clay and cardboard the candidate then focuses on how media can be manipulated to create textures to further emphasize the emotion being expressed. The use of photography for recording is from a planned and informed photoshoot that explores a range of emotions. The candidate repeats this process as they narrow the emotions captured such as 'anxiety'.

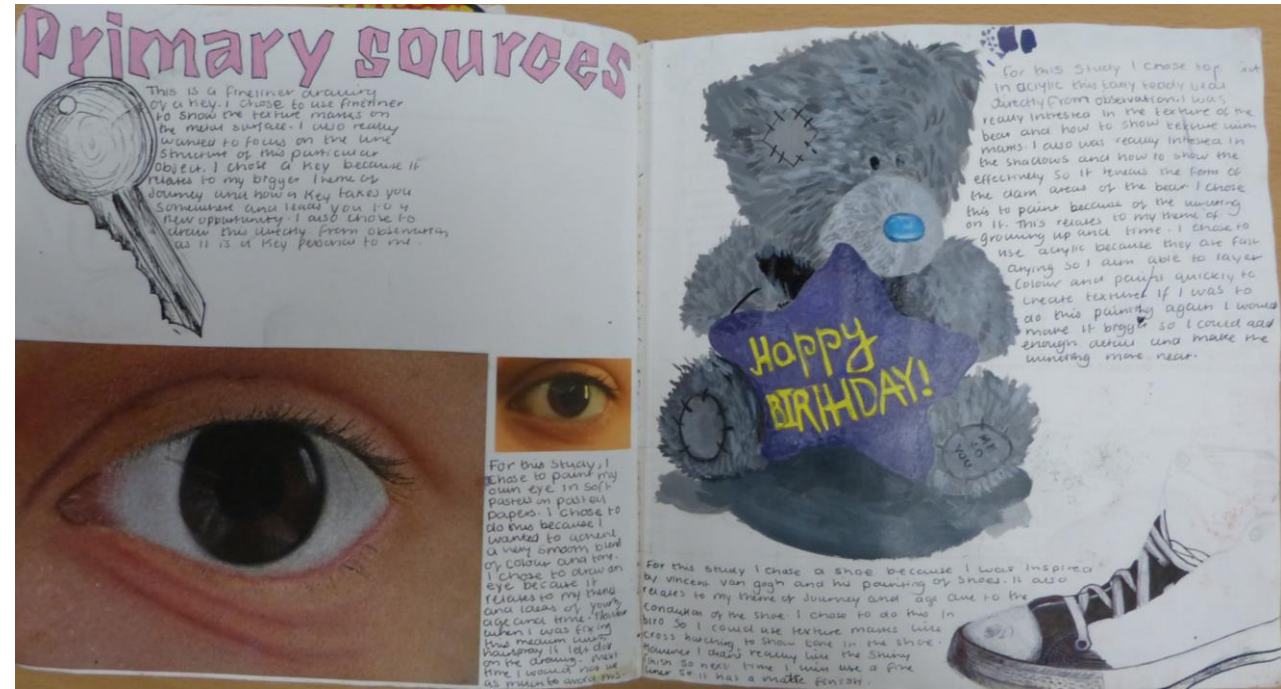
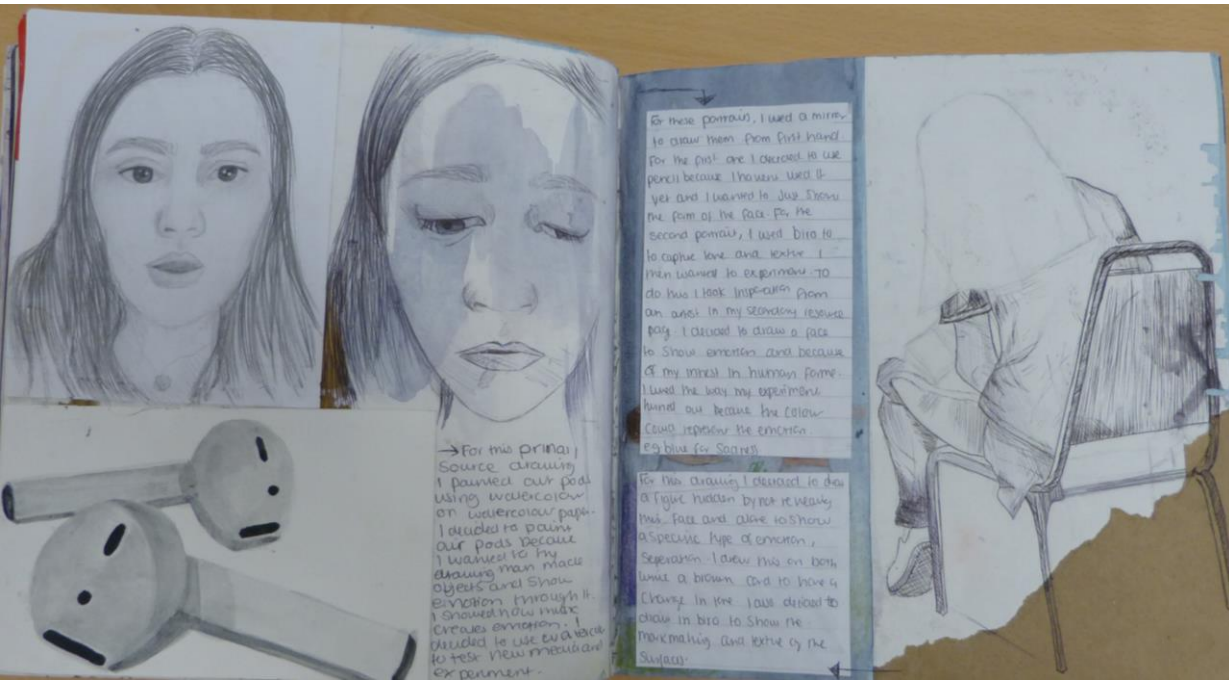
Looking at sculptural work by Rodin and how the human form is represented in three-dimensions, the candidate takes influence from realism. We now start to see how different media are used to depict these emotions and through extensive breadth of studies and manipulation of media, the candidate develops their ideas with the experimentation helping to refine them. Recording through creative photography is again pivotal to their idea progression, though we now see them accompanied by accomplished studies working in pencil and paint.

The use of Corné Eksteen is carefully analysed beyond just the factual information "...These blue tones that make up the face and are fragmenting away almost as if they are broken or shattered similar to a broken mirror. This could represent how she is put together..." This analyses feeds into the final compositional development and through further refinement and experimenting, the personal meaningful response begins to take form. Further relevant influence is also taken from Jenny Saville and Bill Viola.

The candidate then presents two final responses that show exceptional manipulation of media to realise their intentions. The composition is a result of an extensive personal journey.

For the submission to meet Performance Level 6 across the objectives, the candidate would need to focus on the development of their ideas. The critical investigations would need to be more insightful, thus allowing them to further extend the ideas from the sources that have informed them.





# RESPONSES



For this response I wanted to be really creative a response that was similar to Rodin's but I wanted to understand his intention and his use of clay to create form and texture. From Rodin I wanted to take the use of fine dimensional texture.

For this response I used tissue paper covered in black ink to create texture. I did it in the shape of an eye to test human form. I also chose to cover it in tissue paper because I wanted to make it look like it was coming out of the surface. I also wanted to use 3D elements to create texture on a flat surface.



For this response I used a different type of canvas to experiment with texture. I chose cardboard. This was the way it could be smooth or ripped to be rough and textured. I also used Rodin's clay with clay. I used an emotional picture to fit with my...



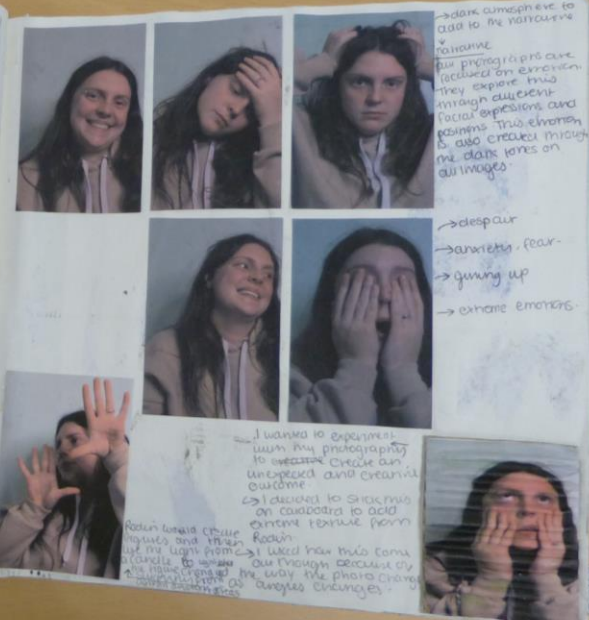
not quite used to create 3D texture...  
 → hot glue wires represent prison bars.  
 This represents the anxiety she feels that traps her. She feels like she is in prison.  
 ↓  
 the screaming expression emphasises he want to break free and leave this prison.

# CREATIVE PHOTOGRAPHY



Look, these photographs taking the same composition as Rodin's 'The Thinker' but with different emotions.

→ screaming → Screeching → shows the extreme anger and due to the screaming it adds to the overwhelming fear.  
 → closed eyes also separates and detaches herself from the audience.



→ dark camera eye to add to the narrative & enhance the photographs are focused on emotion. They explore this through different facial expressions and postures. This emotion is also created through the dark tones on all images.

→ despair  
 → anxiety, fear  
 → giving up  
 → extreme emotion.

I wanted to experiment with my photography to create an unexpected and creative outcome.  
 → I decided to shoot this on cardboard to add extra texture from Rodin.  
 → I used from this form to create the way the photo creates an unexpected as always changes.

# RESPONSES...



For this response, I wanted to create a portrait using one. I used multiple pieces to do this. To create texture, I used a pencil knife to run across the paper causing random size spots and textures. I painted on top of this base to exaggerate the texture and not make it too flat. I used oil paint to blend all the tones well.

I really liked how this turned out because of the texture it created. It wasn't just a flat photograph, it was a physical object with depth.

It also puts my level of isolation as the person is physically broken a piece of isolation assembly.

→ Inspired by CORNE ESTERON  
→ use of fragmented art



After doing my previous response, I wanted it to be more textured and less smooth. I used charcoal instead. I really like how coarse texture and how delicate and broken it appears. I also painted it grey because I felt the white was too bright and wanted it to be more calm.

For this refinement, I wanted to experiment with media on the polished base. I tried layered charcoal to see because I wanted to use black and grey as if it is apart of the background. I really liked how this turned out because I like the way it appears faded and you can manipulate the charcoal to look faded or blended out.

From Rodin I'm using his use of texture on a background to make my ideas more creative.

After doing more than the texture of the paper towards me of the texture of a wall. Because of this, I wanted to experiment with more media. I decided to use charcoal because I liked the coarse texture. I wanted to do this to improve the texture of a charcoal wall to add to the narrative. I also added grey paint to the crack to make it more realistic.

## Responses + Refinements

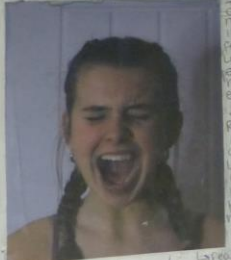
### MORE Photography...



disconnected face shows her true emotions



to show the other image but not eye contact looking with the distance



no eye contact  
terror



to show the other image but not eye contact looking with the distance

disconnected  
no eye contact looking from the distance  
disconnected face  
anxiety  
stress  
anxiety  
dark atmosphere that adds to the narrative  
peach



I chose to copy the style of Rodin's monochrome to see how they look with depth and shadow. I also wanted to see how the use of images combined together to possibly...

I decided to take a photo because I wanted the person in my images to be able to relate to the meaning. I wanted to have someone younger, in school to add my own personal experience.

I wanted to show my own experience as a teen. I wanted to explore all the emotions of anxiety because of this age.

I chose to do this meaning of anxiety because I wanted it to have a relatable feeling to a young audience specifically.

When taking this photo, I focused on a range of different emotions portrayed by facial expressions. I did this on a plain background to not distract from this.

I chose to copy the style of Rodin's monochrome to see how they look with depth and shadow. I also wanted to see how the use of images combined together to possibly...

# TRANSCRIPTION



For this transcription, I used colored pencils because of the low price. I gave I want to experiment with texture of the human form the same way Rodin did. I really like the rough texture of the rock with the shiny and smooth texture of the skin.

From Rodin I want to take the subject matter of people. I also want to take the way the person is isolated due to no eye contact. And his use of texture of the skin.

For this transcription I used clay to experiment with media. I then painted it black to give it a smooth shiny texture. I used clay to exaggerate the texture and folds of the human form.



subject of human form  
texture and movement  
muscles and skin

From Rodin I want to take his use of texture. In both drawing and sculpture. He sculpted a jagged, textured surface instead of a traditionally smooth surface of stone.

I also want to take his intention. He intended to depict realism of his subjects. I also want to take his subject matter of people.



For this I used a blue ink because I really like the way it shows tone and I did it on grey card to make more. I then wanted to be more creative so I used ink. I bought a sheet of acrylic and dropped ink on it and used a hair dryer to make it go in random directions. I then took it and used it to the blue to create a texture. I really like the texture because of the contrast between glossy and matte areas. I also really liked the shiny surface of the acetate.



I used chess pieces for this because of the way it created tone as it blended squares turned out. They reminded me of a puzzle and looked like a face. I also really like how the composition created more of a human figure and the way it became separated from the rest.

Responses



First I did a charcoal drawing of a self-portrait. I then took a picture so I could edit it and change it to experiment ideas.



I edited my original artwork by adding a blue filter to mirror Eksteens work. I did this because of the blue used in Eksteens work. I also wanted to explore the idea of portraits in unrealistic colors.



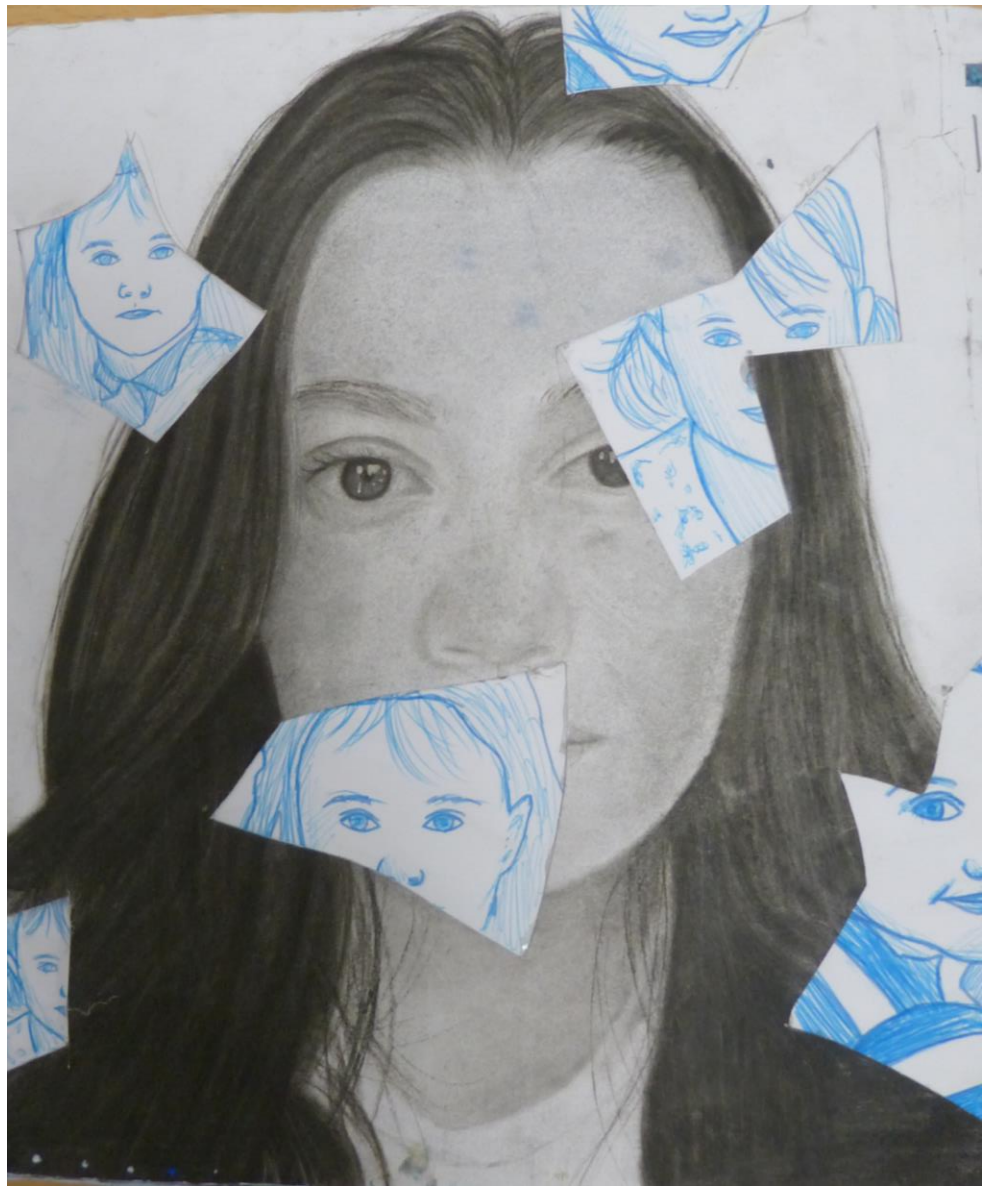
For this response, I cut out these organic shapes with harsh and sharp corners. I did this so that these cutouts were the first thing you see and are not overlooked. I then edited childhood photos to have a blue filter and then put them in the gaps on an app called procreate. I did this so I could create a rough plan for a refined idea of this experiment. To improve this response, I cut the childhood photos in a blue line drawing so it is easier to see.

→ mirror into the past.  
→ blue line Eksteens work  
→ childhood photos in blue.  
→ paper picado



For this response, I edited both the images above to merge them and have a similar contrast between black and white to blue, similar to Eksteens style. I cut the blue image into random sized strips and layered them on top of the original image in the exact place I cut these pieces in regular shapes rather than irregular and organic shapes to see which I think looked better. I think regular shapes makes it more structured and feel programmed rather than natural. After seeing this experiment I prefer organic shapes and will incorporate

For this refinement, I decided to sketch the childhood photos using a blue fineliner so it would be easier to see instead of a photo with a blue filter. I decided to use blue to have contrast against the black and white background. I think to develop my ideas further I could use different colors to express different emotions towards childhood photos. e.g. red for anger, green for jealousy. I was inspired to cut into the photo due to the Mexican tradition of paper picado. To represent this further I could cut a paper instead of organic and random shapes.





mentality  
 falling apart  
 getting put back together  
 fragments  
 large  
 age  
 distraction  
 fluid art  
 pairing  
 figurative and abstract painting

# Corne Eksteen

colour contrast  
 broken  
 maturity  
 inner emotion  
 inner life and state of mind  
 reflection  
 different elements  
 mirror



Corne Eksteen was born in 1973 in South Africa. He is a figurative painter, renowned for his large scale confrontational portraits. His work relies on both figurative and abstract painting traditions in the creation of pieces that not only represent the physical appearance of his sitters but also reflect on and explore the inner life and state of mind.

Eksteen studied towards a BA in fine art at the university of Pretoria and UNISA. He spent several years working in fields from menswear design to various positions in the interior decorating and digital design industries. As a visual artist Eksteen has been working and exhibiting since 1996. Eksteen's work can best be described as the study of relationships. This theme often explored by means of opposing energies or deconstructed elements in his image has been a fundamental building block for most his work. He also focuses on certain aspects of identity and age and how juxtaposed philosophies or imagery can illuminate our understanding of ourselves and how we relate to others and the world.

Eksteen had massive contribution to the figurative and abstract art scene but he wishes he had more of a contribution to a contemporary or new African art narrative (as he is from South Africa) which could have helped put Africa centre stage in the world art scene.

research →

One of Eksteen's major inspirations is David Lynch. Eksteen really admires Lynch's creative oeuvre covers such a vast number of disciplines and his ability to create anything from film to music while still remaining truly original. Lynch has been a major influence to how he conceptually approaches a new painting. He was also inspired by 'otherness'. He discovered at a very young age that being different has immense power. He now draws on that energy every day.

## ANALYSIS

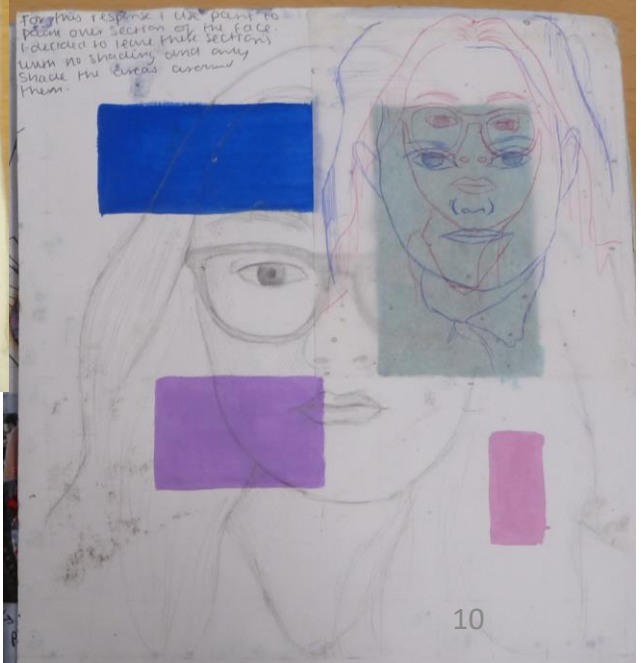


### content

This painting by Corne Eksteen is of a young woman and her physical state, mirroring her inner state of mind. The composition of the painting is made up of the subject in the middle with a brown rustic background. The picture has a realistic side and a figurative side that consists of only blue tones. These blue tones that make up the face and are fragmenting away almost as if they are broken or shattered similarly to a broken mirror. This could represent how she is put together on the outside but is breaking apart on the inside. The colour blue could help to connote to these feelings of sadness and emptiness.

### formal elements

This picture consists of realistic tones



For this response I use paint to paint over sections of the face I decided to leave pink sections with no shading and only shade the eyes around them

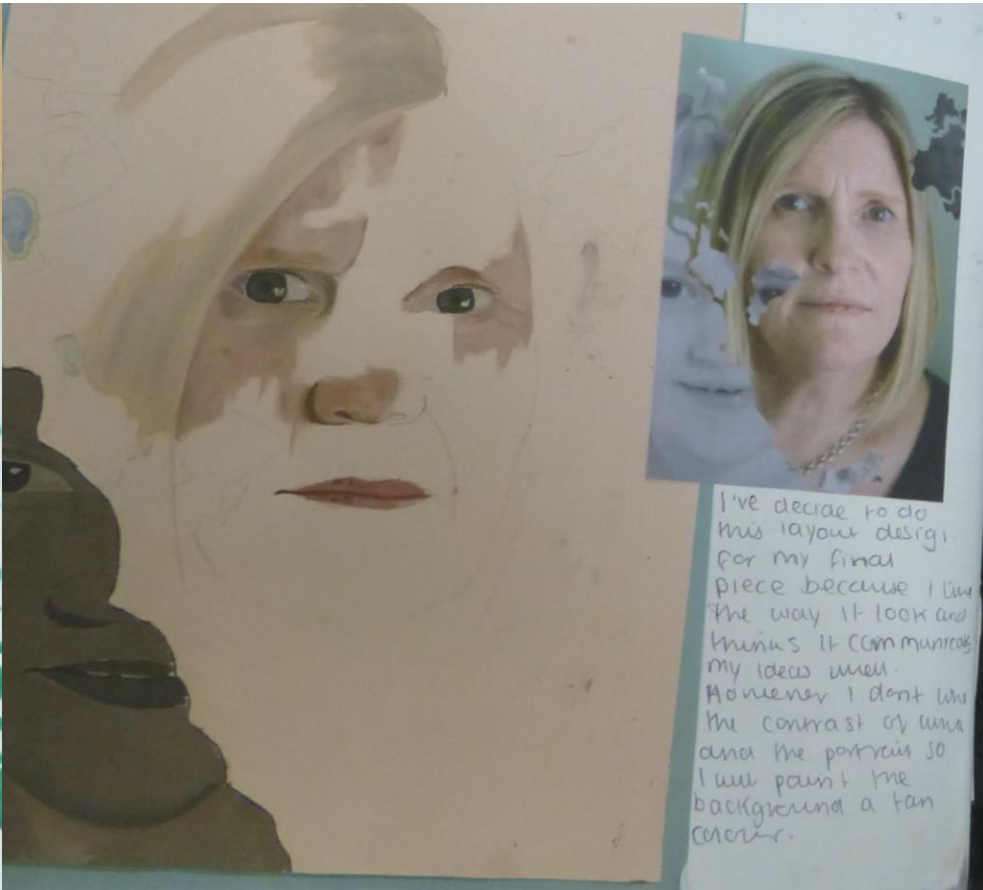
# Photos for layout



For my photographs for layout I mainly designed a layout that showed the ideas of being layered. I did this with experimenting with colour and using different images to show what is mine and not.



# TESTING LAYOUT



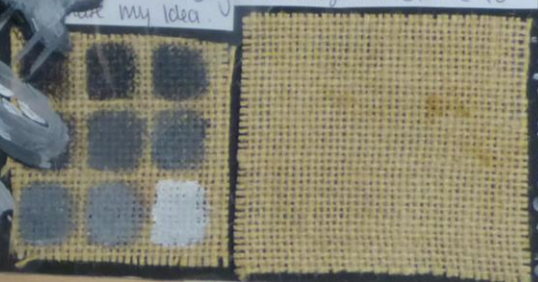
I've decide to do this layout design for my final piece because I like the way it look and think it communicates my ideas well. However I don't like the contrast of white and the portrait so I will paint the background a tan colour.

# REFINEMENTS & TESTING MATERIALS

Plan for background of final piece... I will cut into the canvas to leave holes and stick the chosen material on the back board of the canvas to have a gap between the image of the older person and the younger person. This will create depth and emphasise the gap in time and age between the young and older self of the person.



choosing the material... At first I thought of doing my background piece on another sheet of canvas but liked the idea of having different textures between the different time periods. I tested this idea on a small piece of canvas because I liked the idea of having a different aspect to the painting to show gaps in time. But I did not like the streaks of acrylic paint and the way it did not blend. Then I decided to test a piece of rough paper and I liked the way the paint looked and the slight change in texture to my idea.



# MORE REFINEMENTS...



After doing my layout ideas I decided I wanted to change the white background because I didn't like the high contrast between that and the picture. I thought about painting the background in the picture. I wanted the model to be the only thing to focus on and not distract it with the green wall. I then decided I wanted to do one block colour over the whole canvas so it would be the same colour around the model would be present in the gaps. I then decided to do an aged brown beige colour to represent my theme of age.



Because of the placement of the fragments in the canvas I needed to decide if I would cut them to the edge of the canvas to reveal the wooden frame or change it to hide them to create this I tested it on a small canvas to see which I liked the best. I decided I didn't like no 2 because I used when the frame was revealed and it looked organic and delicate. I then decided I didn't like no 3 because it was too thick so I cut into the frame to remove some of it to make it skinnier. I really liked how this turned out as it reminded me of bones and I thought this showed age and human form quite well.

# Practise final piece... and final refinements



more fragments

change to have a dark tone compared to the bottom left corner picture to create contrast in colour and show how time darkens and ages.

focus more in detail on the proportion

more obvious brush and texture marks.

no texture marks to not distract from the texture marks in the main portrait.

texture marks should be on the older person because it shows time and age unlike the youth of the child.

more holes/fragments to make them look more scattered random and as if they have appeared organically and naturally.



→ I used embroidery to stitch a web over the person's face. I did this to emphasise the idea of being trapped in time.

→ I chose to do this to experiment the idea of string covering face and so I could remember my ideas.

→ I was inspired to do this because of my previous ideas.

→ for this I used something a 3D pen this is something that can be used to draw in the air.

→ I chose to use this because of the fragmented Eksteins work.

→ I also chose to use this because it creates texture and look similar to string.



From my previous experiment I used the texture the string brought and wanted to incorporate it. I was inspired to use the string to patch up holes because my previous response reminded me of spiders. I then developed this connection by using the string behind burnt holes to create a web of string. I also decided to burn holes into the paper because of the organic holes it creates and burn marks it creates. I used these burn marks because it makes it look like age, fitting my theme. I also chose to draw the portrait in a simple line drawing so it would stand out from other aspects of the artwork.

→ I chose to use 3 pictures to create a collection. I did this to show how we age a time goes on.

→ I was inspired to do this by Bill Viola.

→ I chose to change the tone of the string as the pictures age. As the person gets older, the colour of the string changes just like the person.

→ I chose to use this because of the fragmented Eksteins work.

→ I also chose to use this because it creates texture and look similar to string.

Some 50% of human scribble

named human form

Journey of life age

unlabeled style broken process

isolated figure frozen in time

bright colours

'I don't think I just want'

chaotic lines

free figure

# Jenny Saville

**ARTIST BACKGROUND**

Jenny Saville was born 1970 and is best known for her rich, multi-layered paintings of fleshy women. She also creates unflattering colourless portraits. Saville was born in Cambridge, England and attended the Glasgow School of Art in Scotland. Jenny Saville was a member of the Young British Artists movement and grew this was a group of three-year-old artists. They represent a new and exciting phase in British art and were cerebral, innovative and experimental and intellectual. Jenny Saville was influenced by Francis Bacon, Frank Auerbach and Lucian Freud. She followed the same style of painting skin and Lucian Freud. Jenny Saville used oil paint as her primary medium and is used in suspended way that you can see brushstrokes and each colour. Also when she is painting you can still see your attention to detail and the jagged edges of the human form. This is an organic quality of her work made clear through the clouds in her paintings.

extremities of life - bill viola

visions of time - bill viola

## CONTENT

This is an oil painting with a portrait of a young woman. The centre focus. My eyes are drawn to the eyes of the face due to the dark colours used contrast with the bright colours surrounding it. The eyes are up towards the left corner. This could imply she is sad because she has white highlights in her eye and could suggest she has been crying. It could also imply hope as she is looking up and thought forward to something or someone. I chose this image because of the bright unrealistic use of colour and the way it looks unfinished and dreamy. This image relates to my theme of human form and age because of the way it is unfinished because form is constantly aging and changing.

## FORM

## PROCESS

This is a painting done by Jenny Saville from the collection Elpis. It is a collection of oil paintings that explores her fascination with the human body. Saville illuminates some of her work with gold oil to produce a shimmer. It refers back to a tradition of the Egyptians who imagined gold to be the 'flesh of gods'. Saville paints from photographs of models.





A1 Final outcomes