

# 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 impressive layout with very clear visual displays and insightful verbal explanations. The typed and written 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, consequently creating a concise but inspired line of enquiry on the theme of 'Abandoned Structures'.

## **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 investigation process undertaken by the candidate in relation to the abandoned buildings and connection of ideas is at an exceptional level.

**AO2 Refine:** Throughout the submission the candidate's understanding of materials, techniques and processes is exceptional. This includes paint, pencil, printing, and casting moulds. The candidate skilfully uses Adobe Lightroom to edit their own photography. Their experimentation with this wide range of media is highly skilled, 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 clear explanation of intention and development. The ability to record from observation, using both primary and secondary sources, is sophisticated throughout.

**AO4 Present:** The candidate demonstrates an outstanding and highly skilled use of visual language. Throughout the submission the candidate's ability to use a range of materials, techniques and processes is exceptional. The final art installation intuitively brings together the ideas explored within the submission and is daring and outstanding.

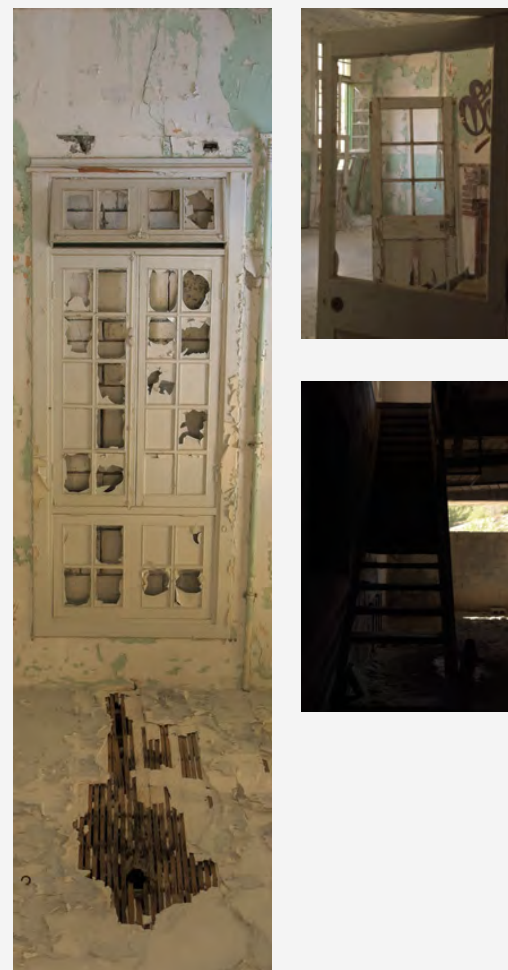
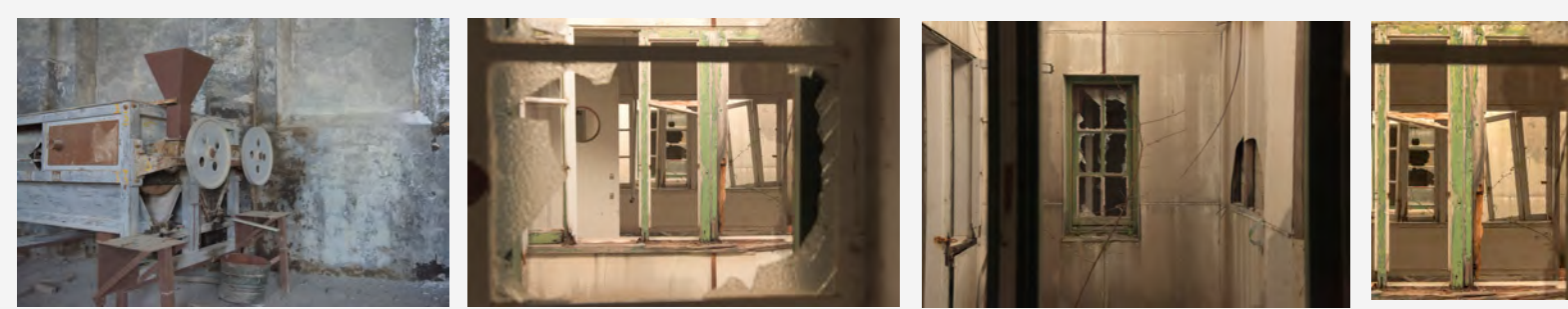
## **How the candidate could improve:**

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



# PRESENCE IN ABSENCE

## AMIAENTOS SITE



For my topic, I chose to look into the beauty of the unseen world of abandoned structures. As I explore this wonderful world I will look into different artists that use a variety of mediums and unseen methods while experimenting with the method myself. The topic of abandoned structures was quite easy for me to pick, this is because before joining this GCSE class I have always loved exploring different abandoned locations, for example, I have visited abandoned mines, amusement parks, houses, and even villages. So the falling time capsule always fascinated me making this topic a no-brainer. When visiting these locations I always bring with me a camera to take pictures of my surroundings and to capture the unseen beauty, so as you look through my sketchbook my photography will make an appearance here and there. What I love about incorporating my photographs is that I start to look into the small details of the photo and see where life is and isn't in the artwork.



Amiantos is an abandoned open mine located in the Troodos mountains of Cyprus. It was the biggest asbestos mine in Europe until its closure in 1988. The open air mine consists of a warehouse and an area where the mine ores were broken, to extract the asbestos fibers, which were then packaged and sent off. As the mine needed many workers, over time people started to build houses around the mine and move their families into the houses. Eventually, there were enough houses to call the area a small village, which is named after the word asbestos ("amiantos" in Greek) since that was what was being mined. The villagers started to get extremely sick suddenly and eventually died. At the time it was unknown that the cause of all these deaths was the asbestos. This caused the government to build a hospital for the villagers, but the hospital wasn't helping the amount of deaths in the area. Now asbestos is known to be a lead cause of cancer. The discovery in 1988 scared all the remaining workers out of the area leaving everything at a standstill. The Cypriot government later stepped in to try and cover up the exposed bare rock; to do this they planted an artificial forest around the area. Now the mine stands rusting away with almost no sign of life.

I chose to do this photoshoot at Amiantos to share the story of the area and show what remains of what was once a significant part of the Cypriot economy. In addition, I plan on sharing the story of Cyprus and its experience with mining various materials in different mines around Cyprus through my photography. Making this story a small part of the puzzle. So as you look through a few of my photos from the photoshoot I will take you to the hospital, people's houses, and the mine itself. You will be able to feel lost in the photographs and feel a sense of uninhabitation from the loss of life.

Each photo is taken through an editing process. I use Adobe Lightroom to edit my photos. I started by uploading them onto the software and picking which photos I want to keep and edit. I then go through each photo and start to edit, usually cropping the photos to ~~to fit~~ and then adjusting the lighting and colors until I'm satisfied with the photo. Once I have finished with all the photos I look through them one last time before exporting them onto my hard drive. Then the photographs can be used in my artwork or I share them with the public. In this case, I used my photograph to create a piece of art.



Original Photo



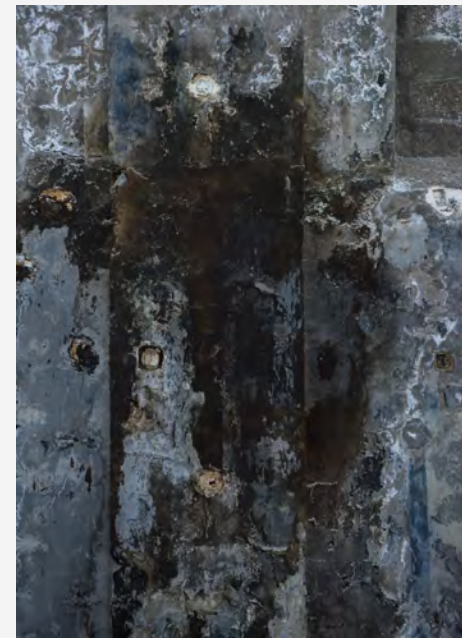
Crop 1



Crop 2 and Lighting Change 1



Final Lighting Change





# CAPTURING SPACE, TEXTURE AND COLOUR THROUGH THE CAMERA LENS

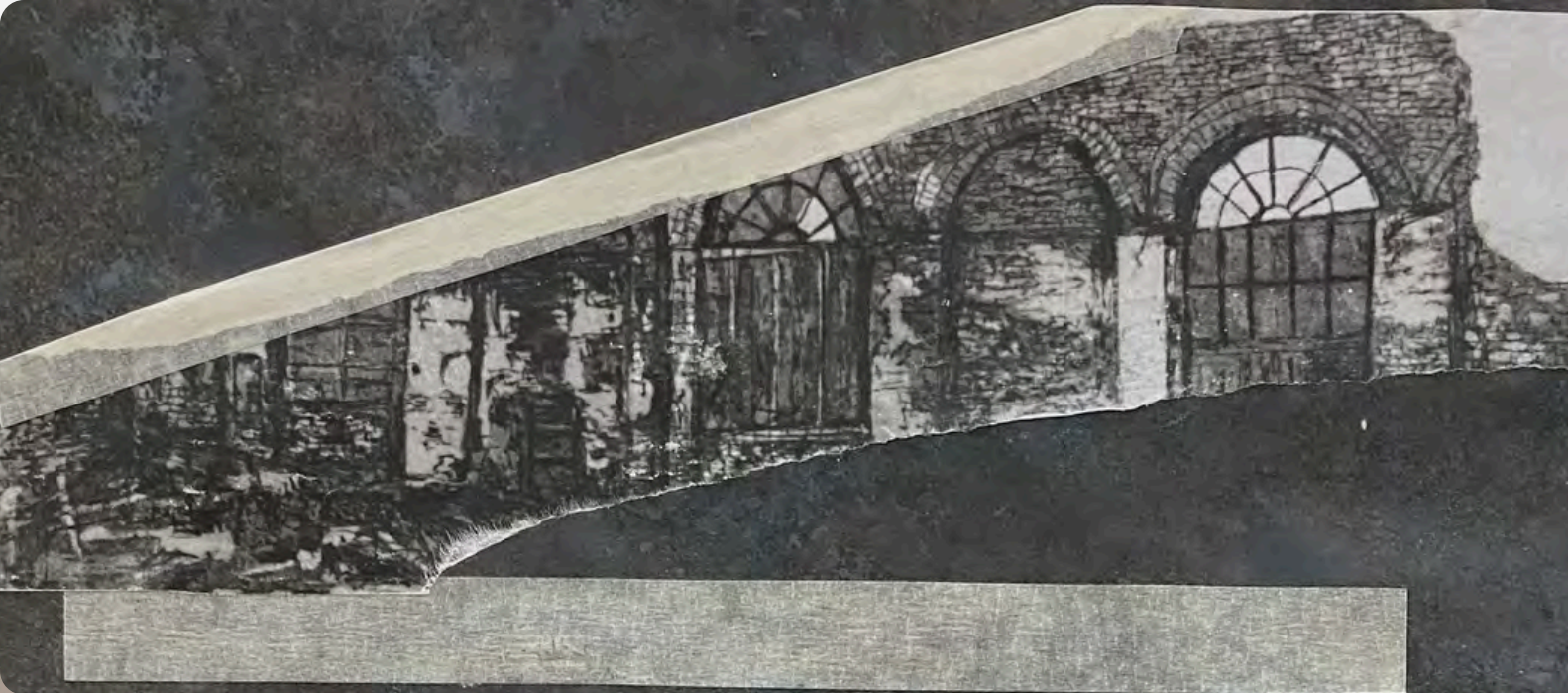
The photoshoot I did in Amiano was inspirational, for instance, this image shown was taken inside one of the warehouses looking inside an office with a room behind the office, so there is lots of depth in the image. To recreate this photo I decided to turn it into a monotone black and white so I could experiment with graphite pencils. When working with them I started to realize how much I preferred this feeling of pencil touching paper then to a paintbrush gliding over paper. I drew this image starting with the darkest parts and then moving on to the lightest parts until only the lightest highlights were left, which were done with liquid whiteout that was slightly scraped off with an exacto knife to dull the white a little. This allowed me to let the highlights pop out as much as possible without it being overwhelming. Overall I achieved lots of detail, especially in the whole in the wall at the bottom right corner. That doesn't mean that there is not always room for improvement. The reflection in the door could have been done much clearer because at the moment it is like an object behind another, not a reflection.



Through this photoshoot, I was able to share the story of this incredible place that is isolated from human destruction. In addition, I gained the experience of using graphite pencils in my artwork to add to my sketchbook portfolio. All in all, this was a wonderful eye-opening experience and an amazing story to research and share.

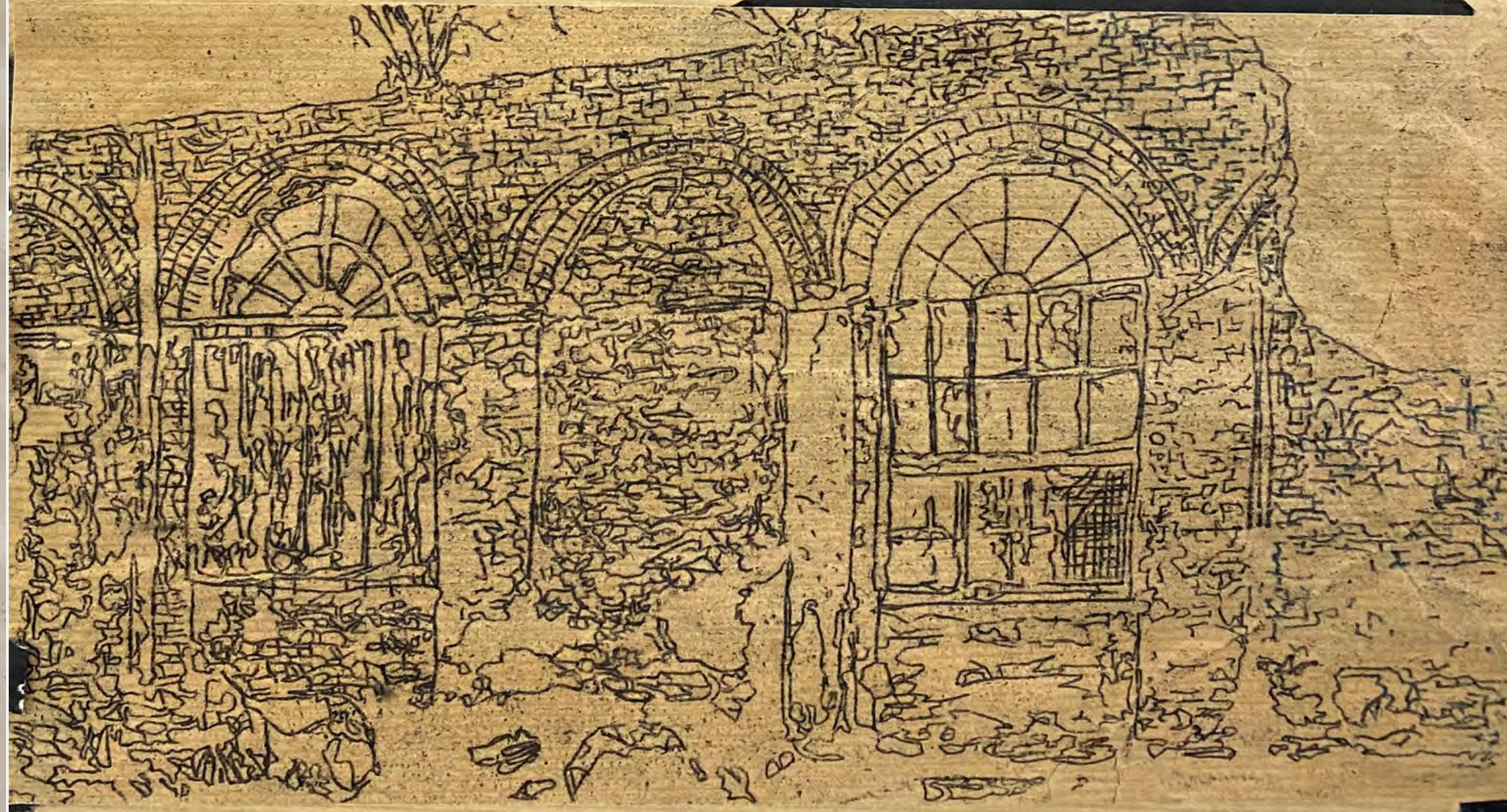






Jemma Gunning is a Bristol-based printmaker who takes inspiration from abandoned buildings and locations to create copper etchings and Lithography, in which acid and limestone are used to imprint a design on rock. Gunning's artwork aims to show the connections between people and their environment, highlighting the life emerging in the crevices of abandoned areas. Gunning states that she feels an "exciting buzz" mixed with an overwhelming feeling when she looks at cities, a sensation which can be felt in her work. After looking and working with Jemma Gunning's artwork I began to appreciate her visual approach to art. For instance, in the image I copied, I loved the way she only focused on the abandoned wall instead of the surrounding landscape. The artist made me feel drawn into the image with this technique and the use of perspective. In addition, using monotone colors gives the art the feeling that there once was life there, but now only the wall remains, giving a story to the artwork. On the other hand, I would have liked the artwork to be more of a close up instead of such a wide point of view. In my opinion, this would have given the image a more interesting point since we would have been able to see the details of natural life coming through the walls.

## ARTIST INSPIRATION - JEMMA GUNNING'S PRINTS OF ABANDONED ARCHITECTURAL STRUCTURES





# VALUE AND SPACE

Moutoullas is an old village located in the mountains of Nicosia, established in 1280 around Panagia you Moutoulla, an Greek Orthodox church with a unique architectural style, featuring a steep timber roof.

While exploring Moutoullas and talking with locals, I came across many uninhabited homes or stores left with everything in standstill, which the locals say were left after the Turkish invasion of Cyprus in 1974.

The photo I drew came from an old storage unit in an abandoned house, which was mostly empty besides a couple barrels, tubing, and the two featured cans, covered in cobwebs. I chose to focus on the two cans, as the sunlight falling into the room landed perfectly on the front can, capturing the room.

I chose to use pencil to bring the image as close as possible to reality; I feel I have the most control over small details while using pencil with a monochrome palette, as I can focus on value and texture to a greater degree.

If I were to redo the drawing, I would add more details in the ground- I originally chose to take a minimalist approach to the ground in order to draw more attention to the detail on the tin, however, I now find myself distracted by the comparatively undetailed ground compared to the tin. Overall though, I am very happy with the results of the piece, and would absolutely use pencils as an art medium again.





# EXPLORATION OF MONOCHROMATIC PAINTING





# INVESTIGATING THE SITE THROUGH SPACE, TEXTURE, LAYERS AND COLOUR

While considering my primary photos, I noticed the slight textural details within the dead spaces, leading me to want to explore texture in art, and the way that it affects its effect. To understand this, I worked with texture paste, small rocks with texture paste, and clay, applying paint onto these materials to examine the effect they created.

To further experiment, I created a piece inspired by Cypriot artist Thekla Georgiou Papadopoulou, who plays with texture in her work, applying it to canvas or paper before adding colors on top.

To mimic this effect, I added a washed-out, thin layer of paint to the paper before adding tape and acrylic texture paste, which I spread using a spatula and a thick paintbrush to create bright pops of color, and then added small amounts of soft pastels to further enhance the textural components of the piece.

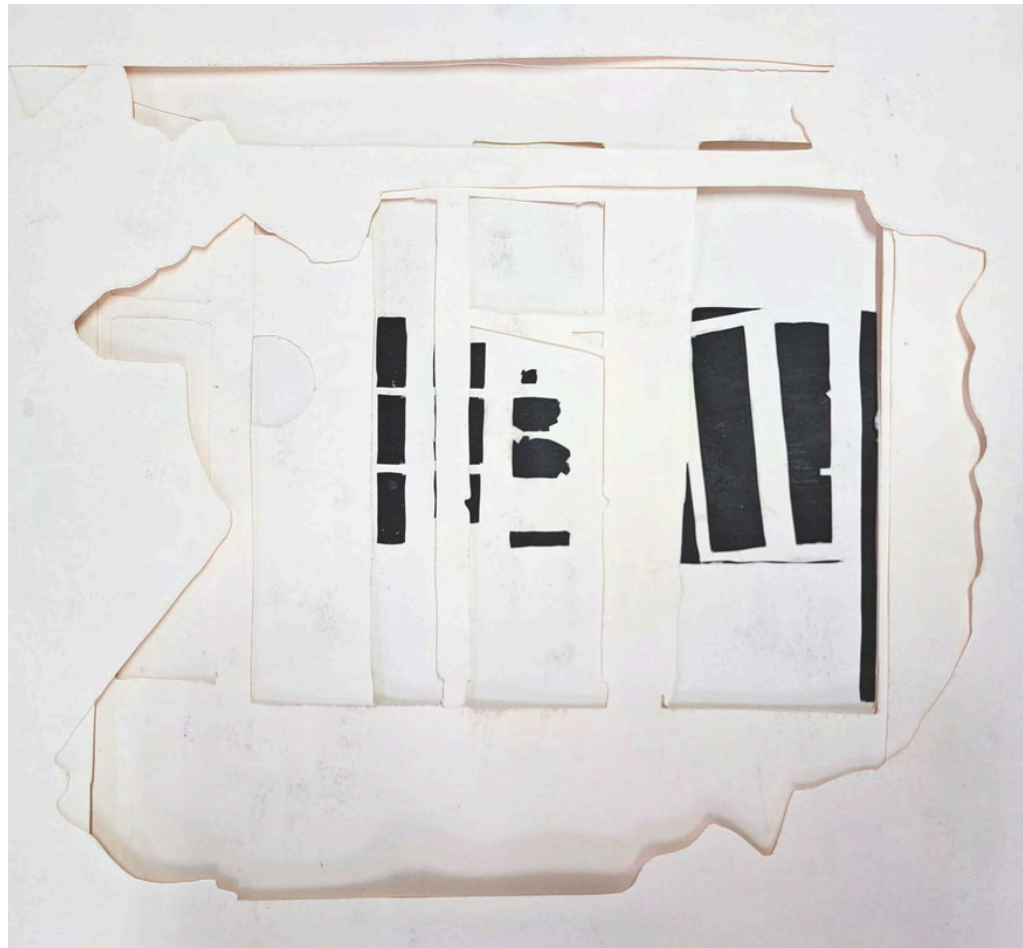
I didn't fall in love with this piece overall- although I enjoyed the effect of the texture, I didn't appreciate the amount of colors in the composition, which felt overwhelming. Therefore, I wouldn't choose to take a color-based approach to art, rather, I would focus on monochrome compositions.

While considering my photos, I began to observe the idea of 'layers' in the photo, which added depth to the compositions. To further explore this, I planned to deconstruct a photo layer-by-layer and see what composes the photograph.

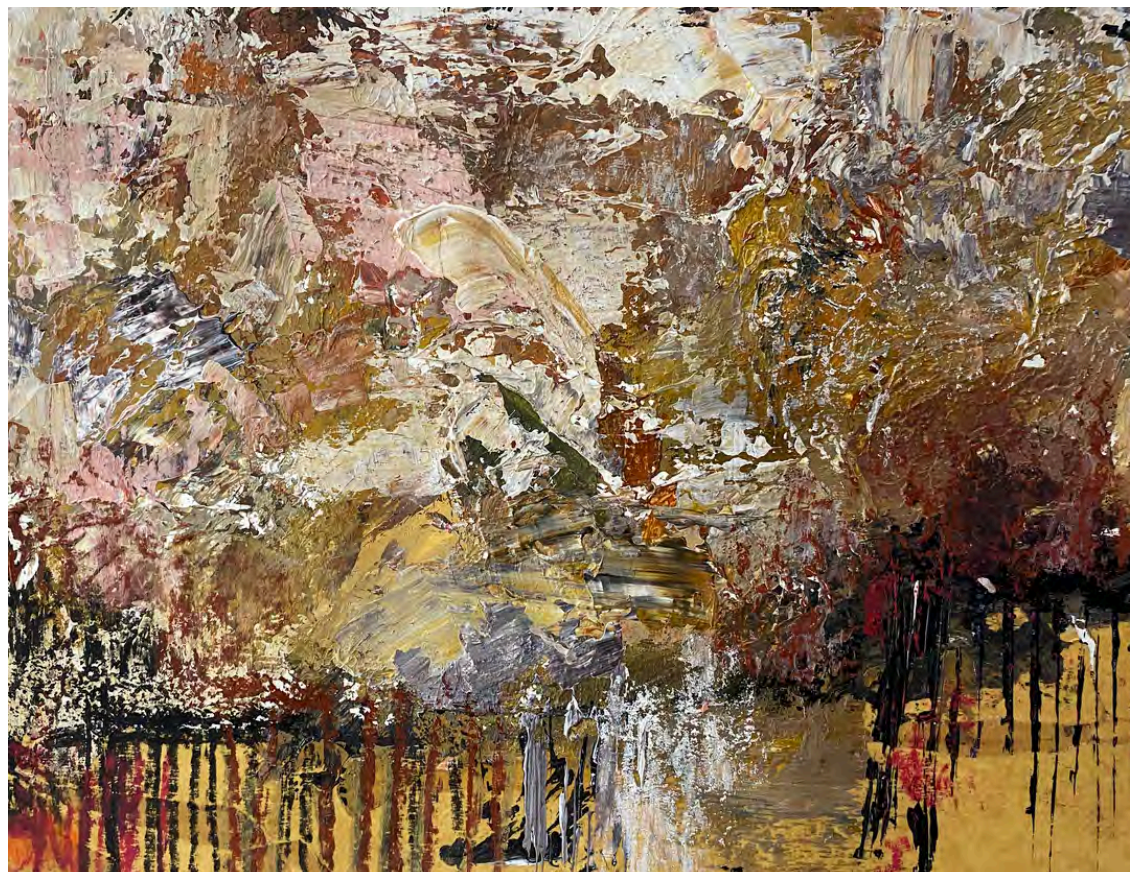
To achieve this, I printed multiple copies of the same photo and identified the 'layers' within the image. I then cut one 'layer' from each copy of the photo, placing them atop each other to create the original image on a black background.

Upon completing the image, I realized that the composition felt flat due to the lack of space between each layer. To resolve this, I created small spacers from cardstock paper folded multiple times, until the desired space was created, creating the effect of depth that I wanted.

This process was appealing to me, and I enjoyed the result, however, if I were to do this again, I would add a border around the first layer or create another black layer atop the cutouts to draw the eyes to the image.



## EXPLORING THE ELEMENT OF LAYERING



## TEXTURE & COLOR SCHEME





ARTIST INSPIRATION  
ELIZABETH CATLET'S  
IMPRINTS - PRINTMAKING



PRINTING ON ROCK  
WITH ACRYLIC  
PAINT

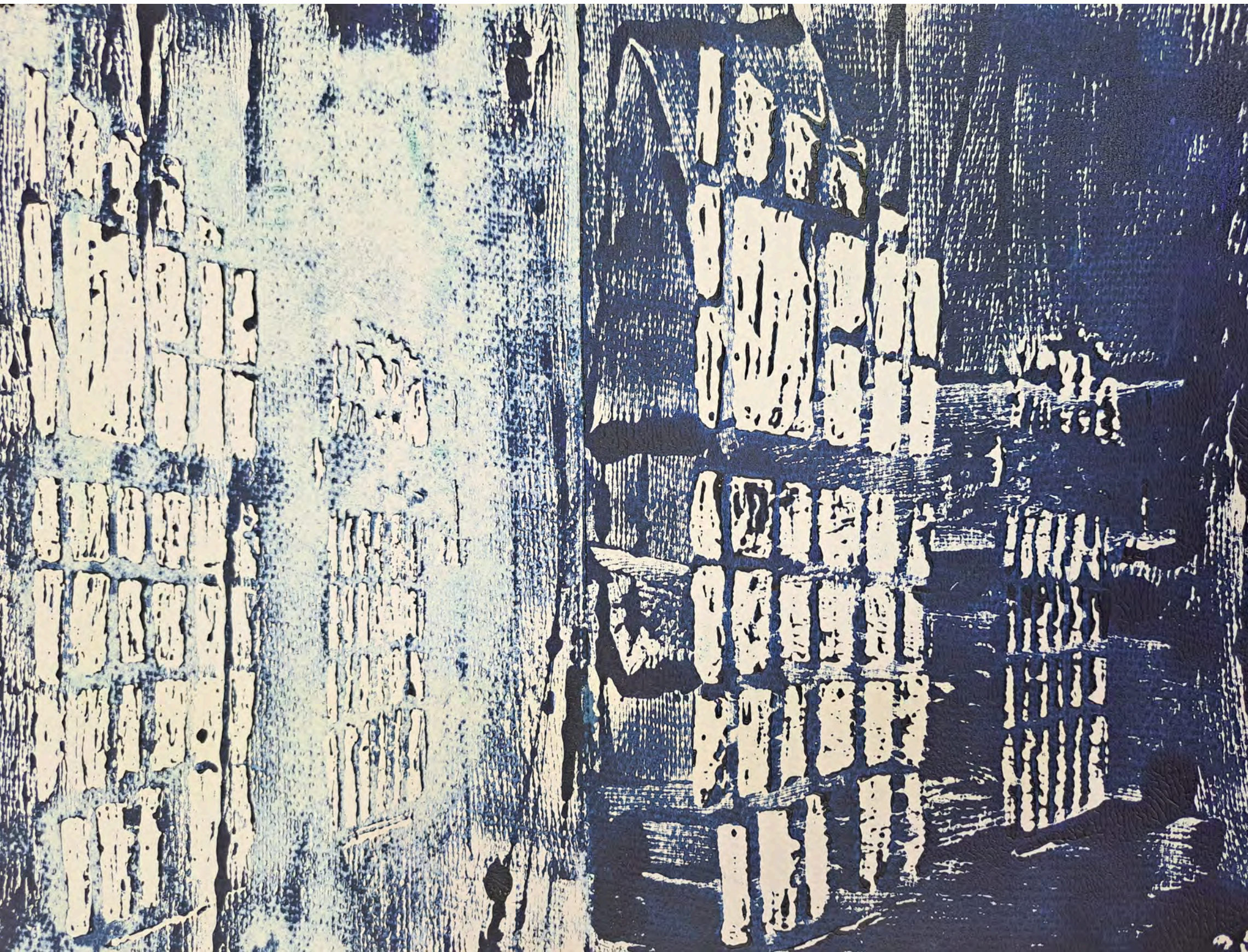


EXPLORING PRINTING ON  
DIFFERENT TYPES OF  
MATERIAL GROUNDS





# PRINTING ON DIFFERENT MATERIALS



PRINTING ON WATERCOLOR PAPER WITH ACRYLIC PAINT

Printmaking is an art form dating back to the Han Dynasty in China, where carved wood was used to imprint a design on silk, and was widely popularised by Johannes Gutenberg's printing press, which utilised the same design principles as the Chinese technique to imprint letters or images onto paper. In the modern day, printmaking is a less common form of art, having been popularised by artists like Jemma Gunning and Rembrandt Van Rijn in the past, and is completely obsolete in industry.

When working with this method of printmaking I enjoyed being hands on with the lino block I used to carve the image of two windows. The materials I used for pasting the image are ink and acrylic paint both in blue and white paint. The ink did not pass very well onto the paper, this might have been from the paper being textured. As the acrylic paint passed very easily onto the paper with most of the details coming through onto the paper.

While further experimenting with the linocut I decided to change the type of paper I was printing on to fully understand the limitations and artform of printmaking. To do this I used aluminum foil with acrylic paint, this turned out to give quite a clear image. The only downside was that the very reflective paper was quite distracting in my opinion and created less of a contrast between the light and dark parts of the image. This lost the image in the paper, if the paint was lighter I believe the contrast might have been greater.

Additionally, I experimented on card paper with both acrylic paint (the brown paint) and printmaking paint (the blue paint). When looking at both prints side by side I found that the acrylic paint didn't transfer well onto the card or it concentrated in one area, or applied a very thin layer onto the card, while the printmaking paint had a much more even application with the lines of the window being much sharper than the acrylic paint. This could have been due to the paint or the material, as I only tried the printmaking paint on one type of paper.

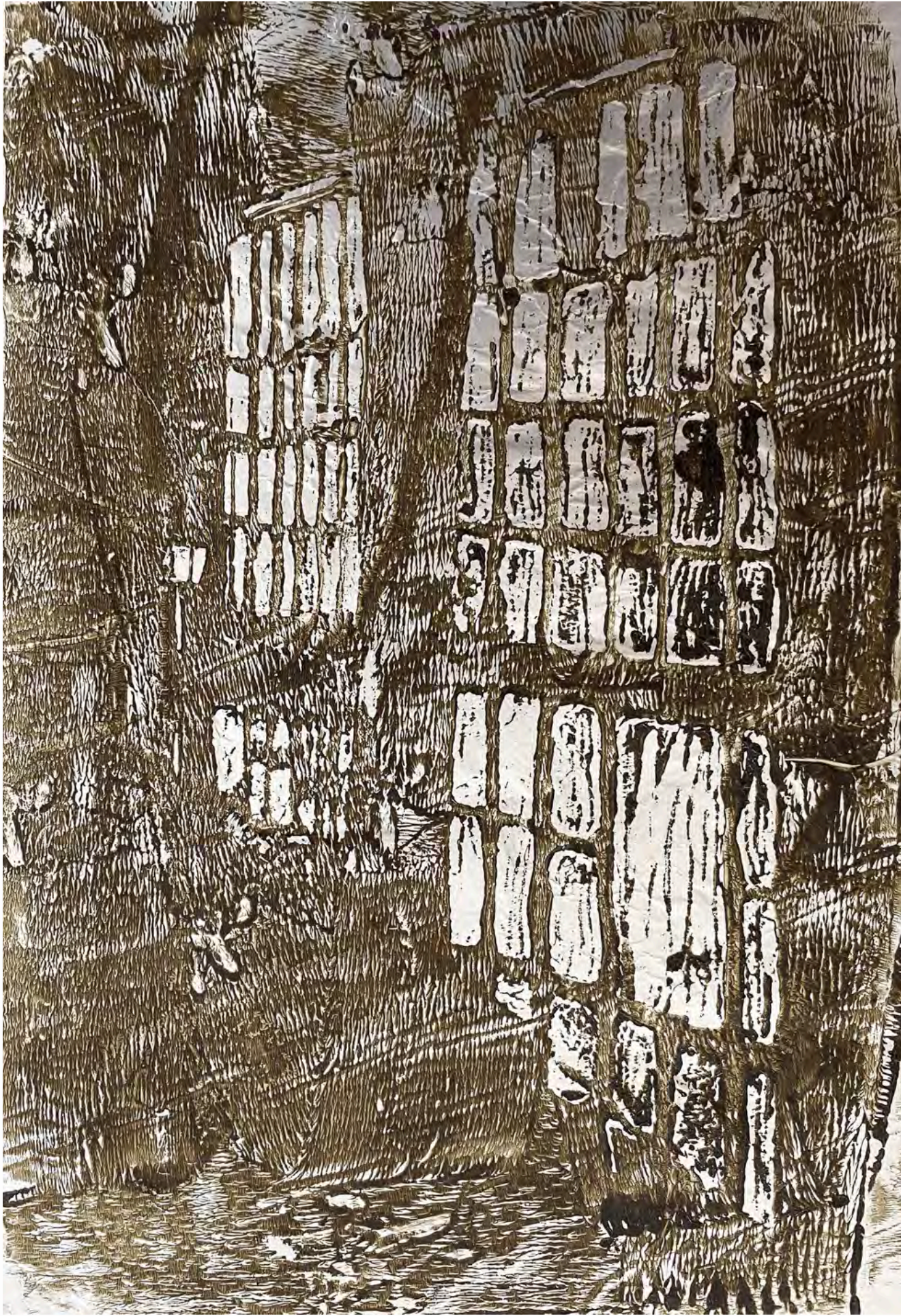
Finally, I wanted to see if the lino cut would transfer onto a more 3D and rough surface. To try this I used printmaking ink, as it had the best outcome and placed it onto two rocks, one was rougher than the other to test how uneven a surface I could print on. The result showed me that it is possible to transfer onto a rock, but the rock must be smooth. In the end, I got to fully understand the limitations of printmaking and use it in interesting ways.



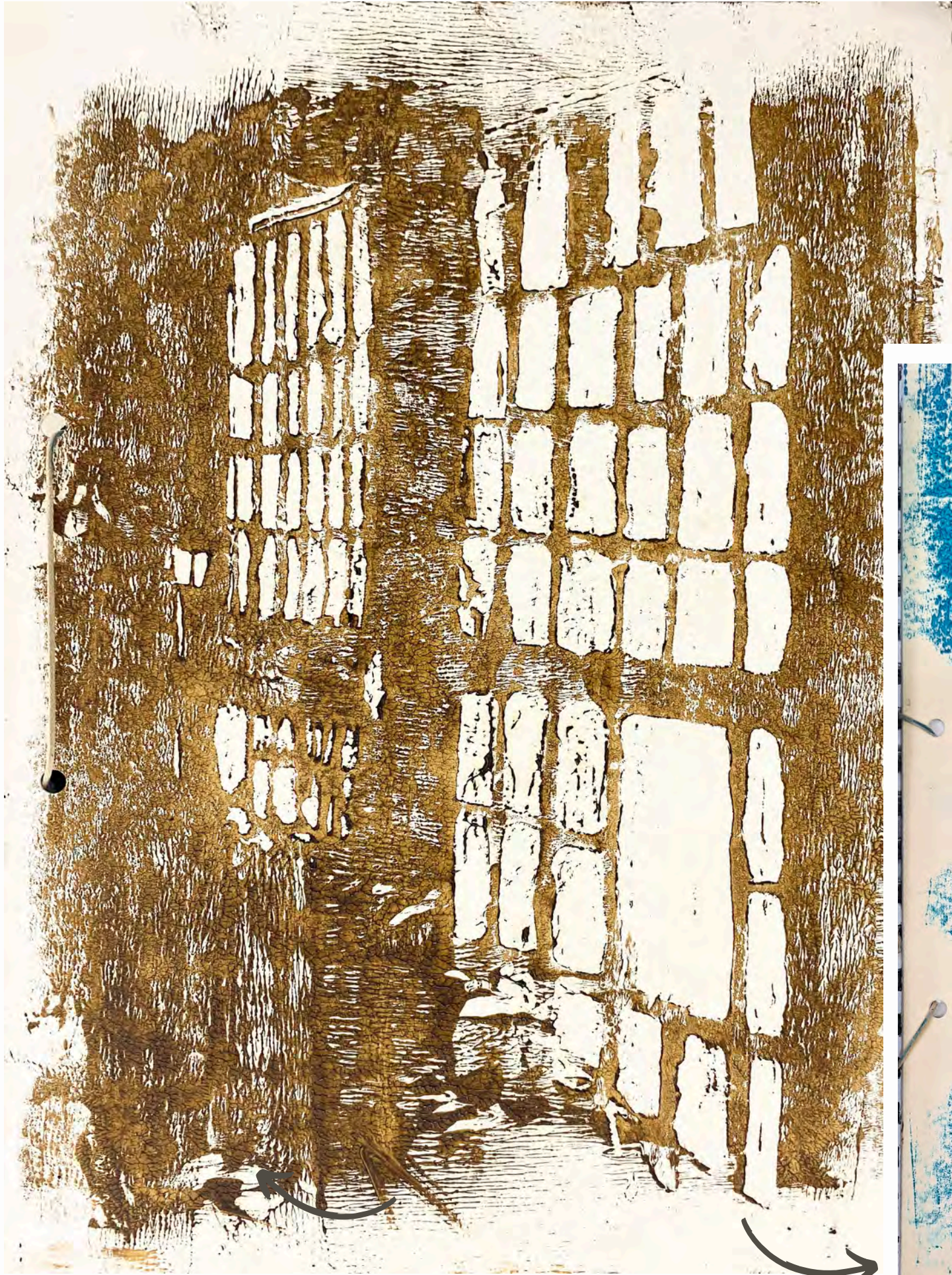
PRINTING ON ROCK  
WITH ACRYLIC PAINT



PRINTING ON DIFFERENT MATERIALS



PRINTING ON ALUMINIUM FOIL WITH ACRYLIC PAINT



PRINTING ON ALUMINIUM FOIL WITH ACRYLIC PAINT

PRINTING ON CARD WITH  
THE OIL PAINT MEDIUM





# RACHEL WHITEREAD

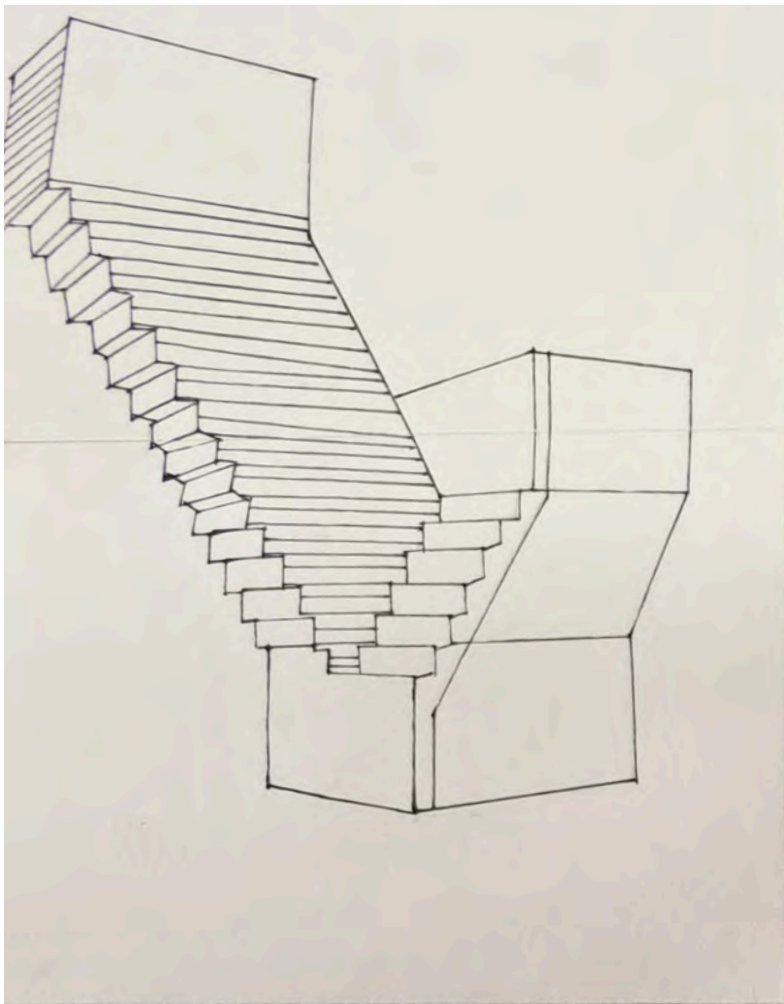
## POSITIVE - NEGATIVE SPACE

Wanting to look into the concept of positive and negative spaces in art, I began researching the work of British artist and Turner prize winner Rachel Whiteread, known for her unique sculptures in which she casts empty spaces, like that beneath a chair. One of Whiteread's most famous works is her 1993 "House," featuring a concrete cast of the inside of an old house.

Whiteread's artworks explore themes of memory, absence, and the passage of time. In casting negative spaces, she reveals the hidden and forgotten aspects of everyday life. Her art captures the traces people leave behind, encouraging viewers to reflect on their own experiences and environments. As she once said, "I'm interested in the space that we inhabit and the ghosts that occupy it."

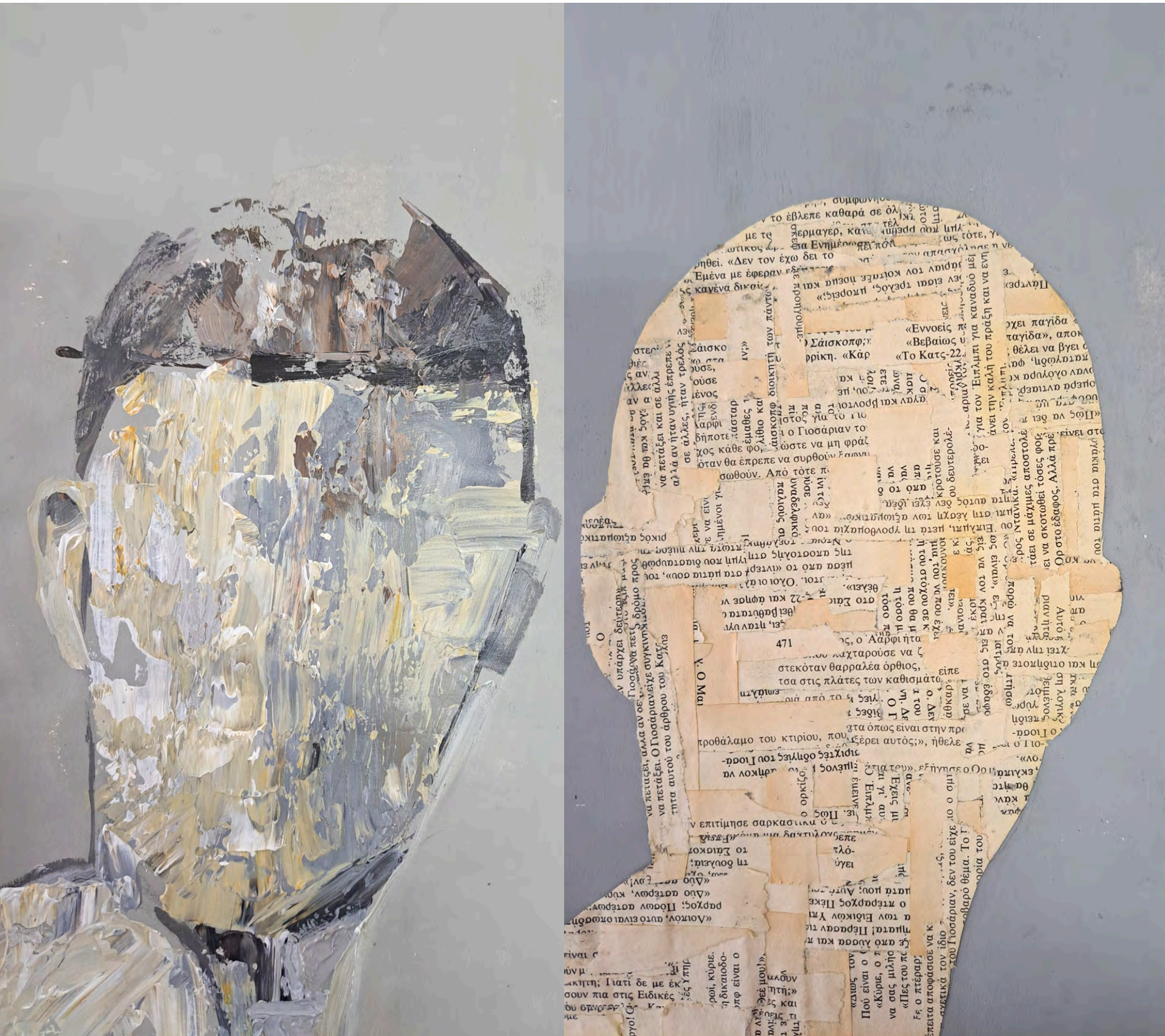
When I came across this artist I also started to look into the positive and negative space in the world but my mind focused on the way humans create positive and negative spaces in the environment. I thought of the way that homeless people find places such as doorway entrances and bus stops which aren't used often and call it their 'home', making once a negative space turn into a flourishing "home" for the homeless.

Personally, when looking at the work of Rachel Whiteread I feel as if she fully captured the unseen in our world and made it a unique art piece and I love the way she has done it so interestingly. It really makes you look at what else is unseen in the world and that's what I love about it, the awareness it brings to someone.



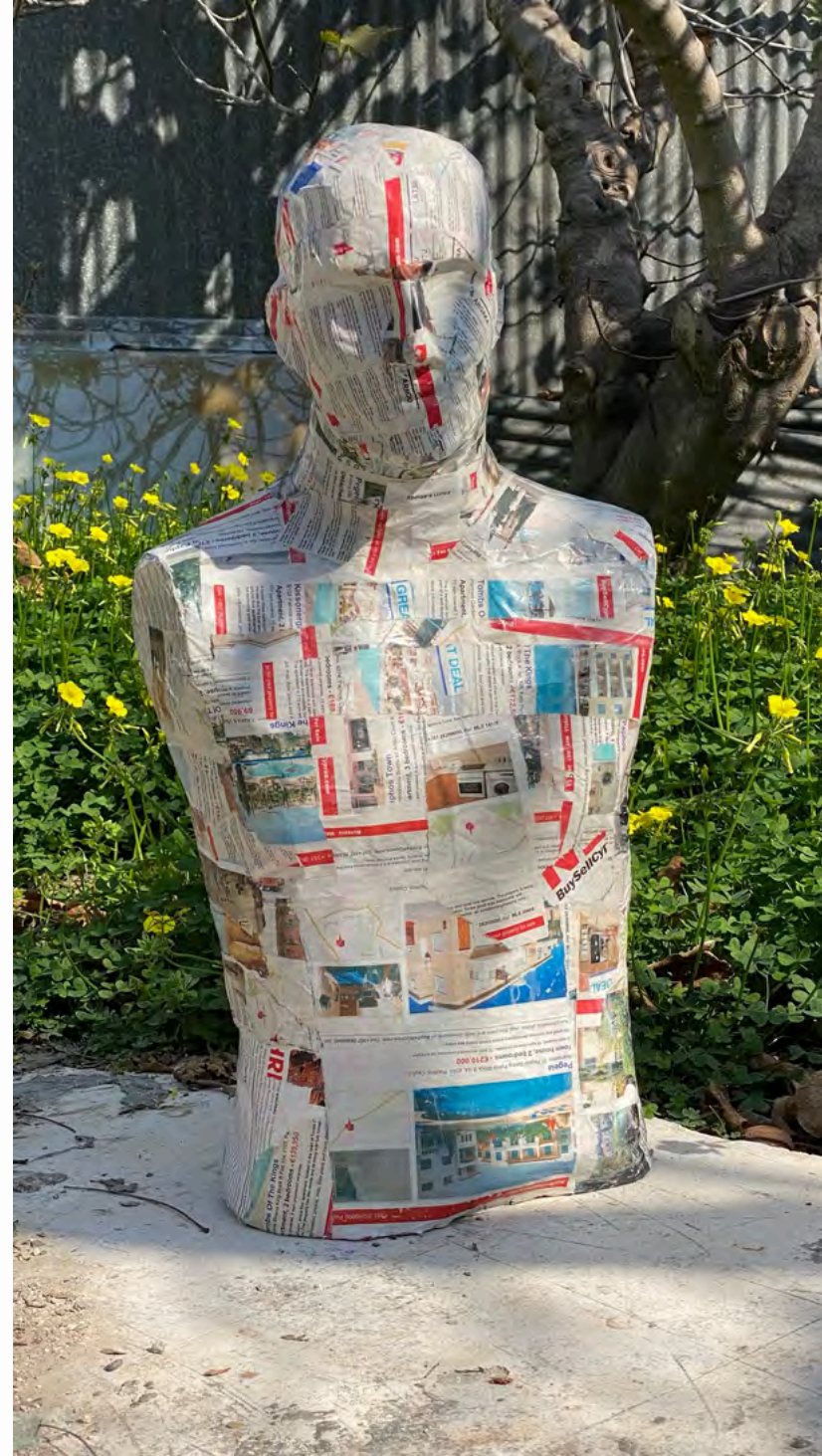


# HUMAN PRESENCE IN ABSENCE



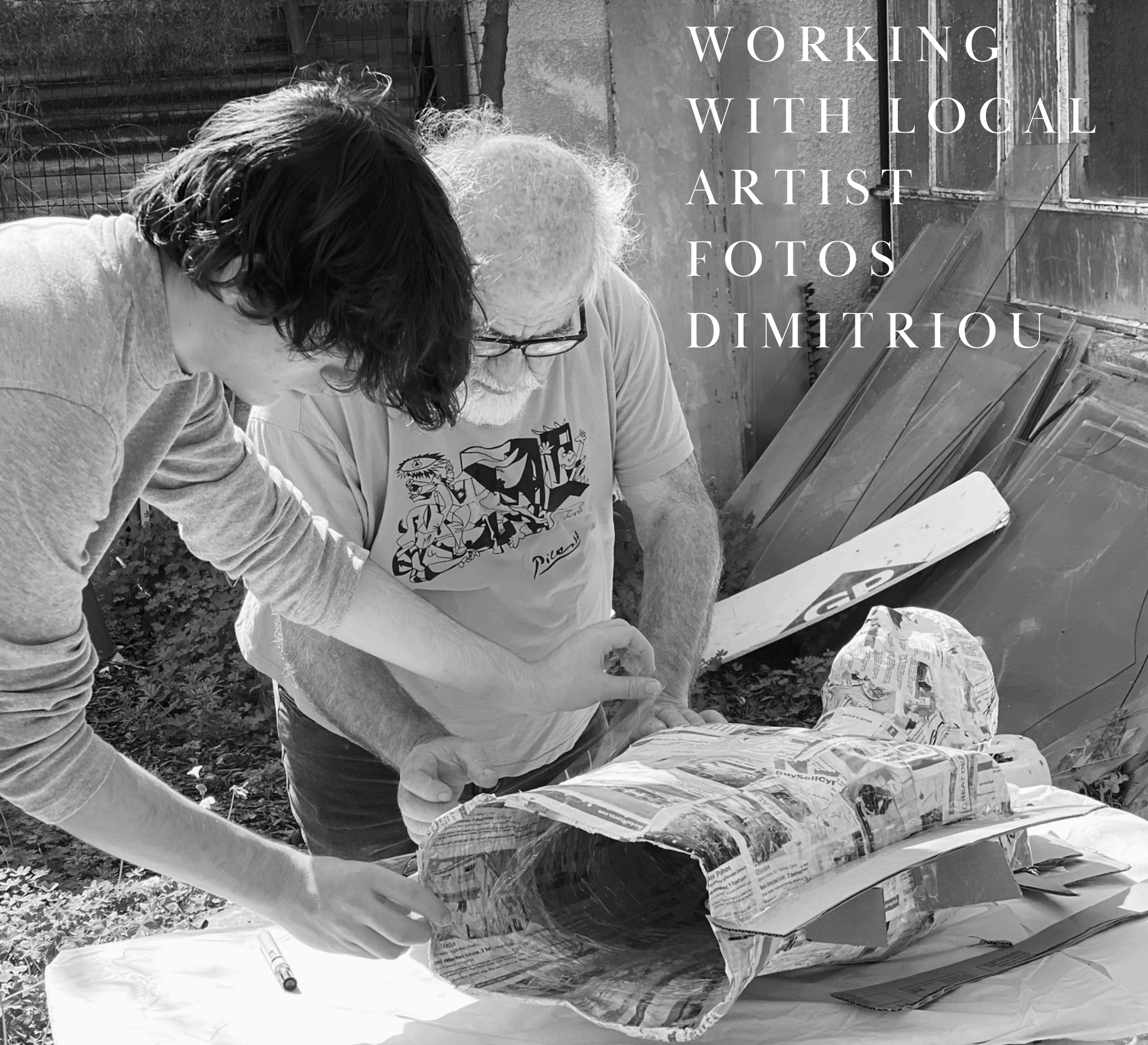


# SCULPTURE PROCESS





WORKING  
WITH LOCAL  
ARTIST  
FOTOS  
DIMITRIOU

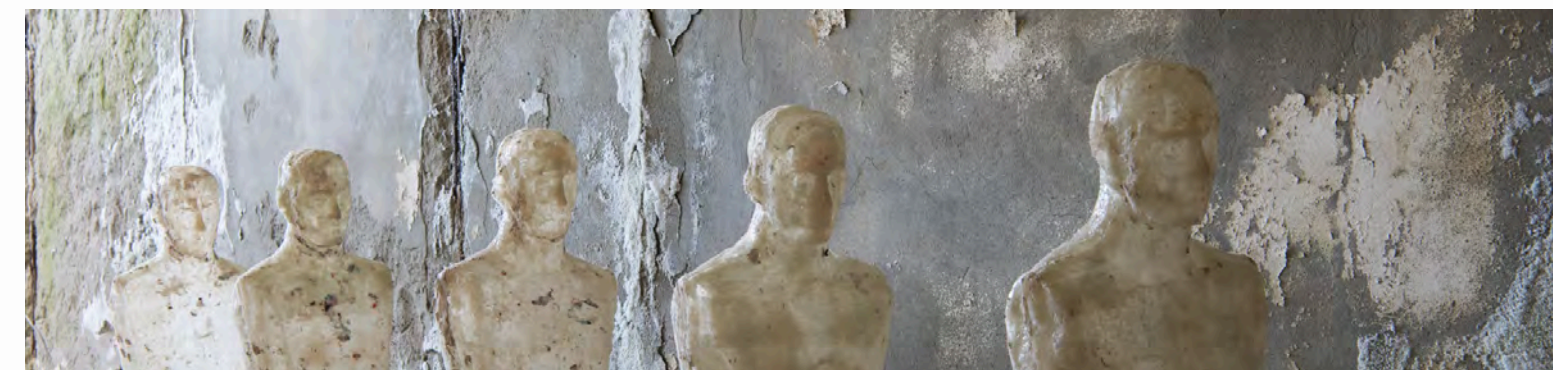






CREATING THE SCULPTURES





For my final piece, I aim to explore the significant contributions and sacrifices of the Amiantos mine workers. Today, the mine stands abandoned, with only a few warehouses and machines left as silent witnesses to their labor. The workers' efforts and the heavy price they paid, often with their lives due to asbestos exposure, remain heavily unrecognized. Through this project, titled "Finding the Presence in the Absence," I seek to honor and revive their memory, bringing their presence back to Amiantos and finding their presence within the mine. When starting this project, I knew that I wanted photography to be the main focal point of the artwork, so I decided to return to Amiantos. To bring back the workers' presence, I decided to create figures representing the workers.

## INSTALLING THE SCULPTURE PROPS





# PRELIMINARY ARTWORK



While experimenting with the image I chose as my final piece I wanted to see how the materials I was thinking of using would look on a small section of an image, so I created three quick sketches.

The first sketch uses black ink to create the simple outline of the figure, once the inks partially dried I added a little bit of ink in areas that were darker than I used water and treated it like watercolor moving the ink around to the wanted areas making some more dilute or more concentrated depending on how strong the light was. Then using bleach I added it to areas that had a lot of highlights and areas of plain bright color to get the effect of the light bouncing off the sculptures. Finally, I used watercolor pencils to add small hints of color and used water to dilute most of the pencils.

The second sketch uses blue and black ink. I used blue ink to outline the figures and then black ink was used to create the darker parts with the help of a little water. This allowed me to control how concentrated the area was. The more concentrated the area was meant that there was more light in that one area.

In the final sketch, I used paint with a lot of water to create a background color so that when I applied the charcoal on top of the paint an interesting color would appear. But in the figures, I used a separate color which was lighter so that the charcoal would appear lighter than the background color. Once the paint was laid and fully dried I used charcoal to add the details and the shading to create the image. Then to experiment if I wanted to use the color I got soft pastels and added subtle colors in the way the charcoal flowed to see if I liked it. I also added a mixture of ground-up charcoal and dried-up clay to achieve the look at the bottom of the artwork. In the end, I liked the way that the added texture on the bottom of the paper looked but it was still a little too white, but the color on the other hand didn't go with the darkness of the image thus I didn't like it.

Out of the three methods I used, I preferred using diluted paint and charcoal to create the image, as there was definition in the figures as well as the process of working hands-on with the material. As the ink gave a rough definition but not a lot of room to actually touch and move the material, I would have experimented more with the way bleach reacted to different materials.

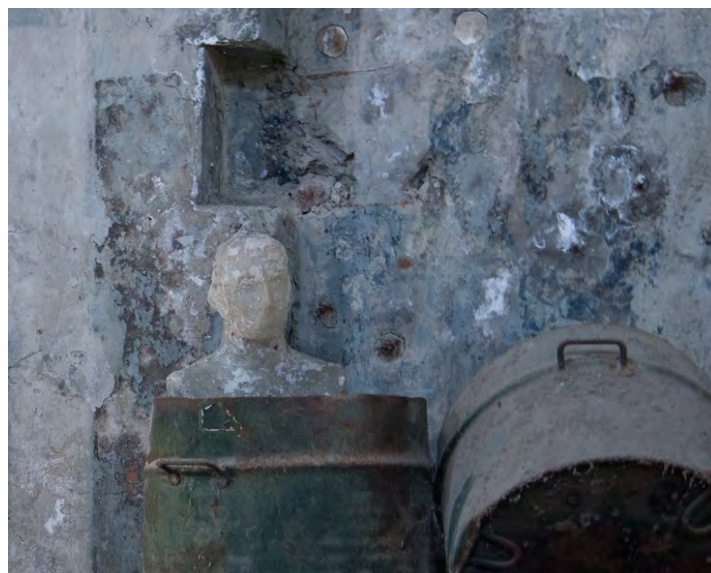


To make the workers, I started by casting a papier-mâché mould out of a plastic mannequin of a man's body. I decided to use a male body because all the workers at the mine were men, and it would be fitting to use male figures to bring their presence back. Once the papier-mâché mould was completed, I cut the mannequin out of the mould and took it to the workshop of a local artist, Fotos Dimitriou, where he assisted me to create a second mould out of fiberglass and resin. To do this, we placed cardboard around the sides of the mould and placed clay in areas where the cardboard didn't fully touch the paper. This was to avoid creating an undercut that would make the mould impossible to remove. We also applied WD-40 to ensure that the resin wouldn't stick to the papier-mâché. Then, using small pieces of fiberglass and resin, we laid the fiberglass and then applied resin on both the bottom and top of the fiberglass pieces. This was repeated on both sides of the papier-mâché mould and on the cardboard. Once the resin dried, I drilled holes around the mould where the cardboard was to ensure I would be able to line up the two sides again. Afterward, I removed the papier-mâché from the inside by prying the two sections apart, giving us the mould for the figures.

To begin the process of making the actual figures, I used different sizes of fiberglass pieces to be placed on the inside of the mould, applying resin generously underneath and on top of the fiberglass pieces. Since we needed the mould to last for creating five figures, I applied a release agent. I learned from doing the papier-mâché that WD-40 wasn't an option, as it tore the paper to bits, so I followed Dimitriou's suggestion to use a very thin layer of melted candle wax, which worked perfectly. Once I completed the two sections of the mould separately, I used bolts in the pre-drilled holes to align the figure, then applied more fiberglass and resin to the seam to connect the two pieces. After the figure had dried, removing it from the mould was extremely difficult, as I didn't want to break the figures. I used many screwdrivers and hammers around the mould's head and body. Once the bottom section was lifted, I used long wooden sticks to pry up to the bottom of the chin. Finally, I flipped the figure over and removed the back side to get access to the front, which allowed me to free the ears, the main areas where the figure and the mould held together tightly. Eventually, with a little maneuvering, the figure was freed.

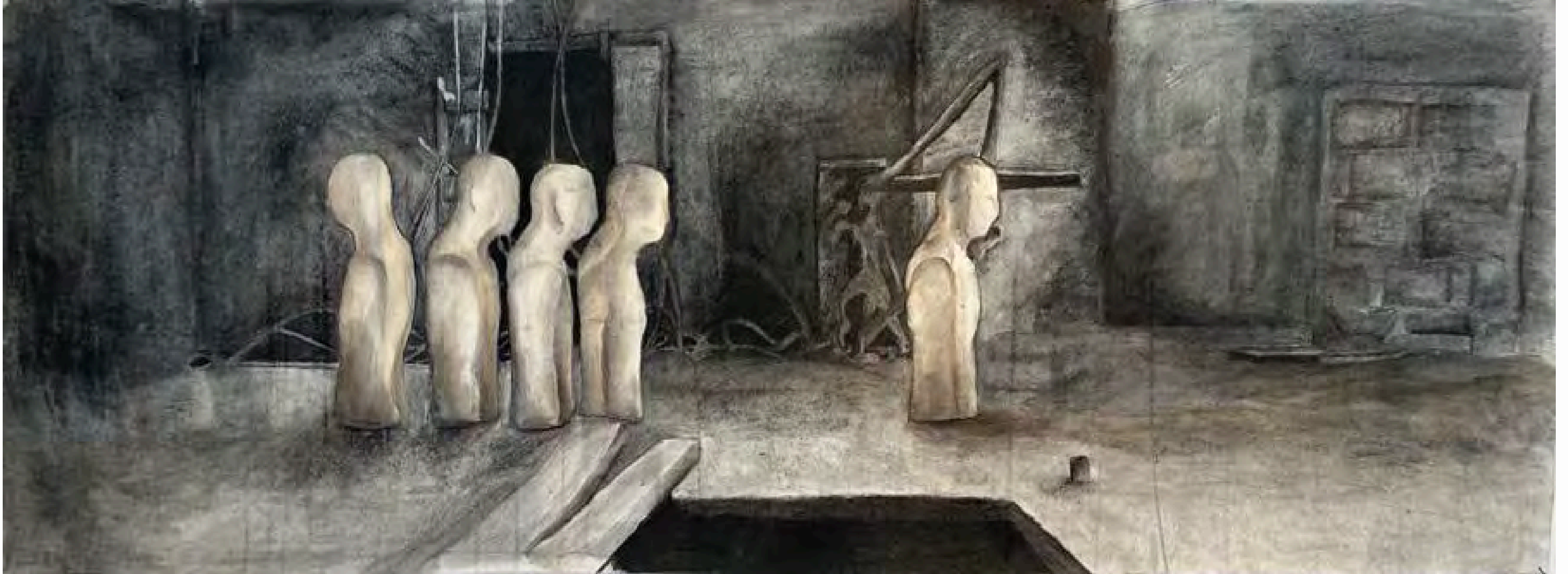
Once all five figures were created, I used a grinder to clean up any sharp edges or sections where resin had seeped out. I didn't polish the figures or remove the wax, leaving them semi-beat up, with the wax resembling asbestos in a way. I left them as they were to enhance the symbolism.

Finally, I took the figures to Amiantos, being careful where I placed them to ensure they caught the light, which made the resin figures glow. However, I didn't focus too much on their exact orientation, as I wanted them to appear lost in their "home."





## ART MEDIUM - ACRYLIC PAINT & CHARCOAL (50CM X 142CM)



I believe I captured what I was looking for in my final piece. I love how the sculptures blended with the background in some photos, giving the effect that they were coming back together. Additionally, I love the concept of bringing "life" back to a space, something I wish to explore further. Overall, I am extremely proud of the photoshoot and the resulting images. Once the photoshoot was completed, I decided to create an artwork based on it. From my preliminary sketches, I discovered that I loved using diluted paint and charcoal to create art. I decided to go big and create an artwork the same way, but without using color, as I found it distracting. I also chose not to use texture, as it didn't seem right for this piece. This allowed the charcoal to be appreciated for its own qualities, highlighting the details in the background and making the sculptures stand out against the darker background.



# FINAL - INSTALLATION ART - FINDING PRESENCE IN ABSENCE



COMPONENT 1  
FINAL - ART INSTALLATION  
FINDING PRESENCE IN  
ABSENCE











