

Fine Art

Welcome

STARTER

Find somebody who..

1. Has a brother and a sister.....
 2. Has raised money for charity.....
 3. Has a pet snake.....
 4. Is doing Art and Photography at Onslow....
 5. Has an allergy.....
 6. Has an interesting fact...
- Write down their name next to each question.
 - Only use each name once.



To be able to understand course expectations and assessment grid criteria.
To be able to understand the main elements of the project theme, AO1.
To be able to take primary photos from a range of angles and begin media studies, exploring pencil. AO2/3.

Learning
Objective

Art and Design titles

All titles explore practical and critical/contextual work through a range of processes and media.

Art, Craft and Design: through a broad-based course of study, developed through a range of 2D, 3D and time-based processes and media, drawn from disciplines from **at least two** of the other five endorsed titles in Component 1, with study of **one or more** disciplines in Component 2.

Fine Art: through the disciplines of painting and drawing, printmaking, sculpture, lens-based image making.

Graphic Communication: through the disciplines of advertising, illustration, branding, information design.

Textile Design: through the disciplines of textiles for interiors, fine art textiles, fashion textiles.

Three-dimensional Design: through the disciplines of spatial design, product design, design crafts.

Photography: through the disciplines of film-based photography, digital photography, film and video.

Additional guidance

Drawing

Drawing is an essential skill for studying art and design at GCE and degree level. It forms a core element of the practice of artists, craftspeople and designers. It can take many forms; at its simplest and most direct it consists of marks of pencil or pen on paper, though it can employ any media and be applied in two and three dimensions or time-based media.

Drawing in the context of this qualification is taken to mean the following: recording the observed world, using mark-making in appropriate media; exploring ideas visually, through the act of mark-making; investigating, through the exploration of drawing media to find new ways of expressing ideas, feelings or observations; experimenting with various tools, materials and techniques. Further details are given in the following sections.

Annotation

Notes can be used to annotate visual work, to reflect on students' own work and that of others, as a development log and to record notes on experiments, ideas or visits. Students should aim to use specialist terminology and vocabulary relevant to art and design in their annotations.

Personal study

The personal study, which is an assessed element of Component 1, is a separate piece of writing which must comprise a minimum of 1000 words of continuous prose. Further details are outlined in the section on Component 1,

Critical and contextual knowledge and understanding

Along with written annotation, an important aspect of student progression in art and design is the application of critical and contextual knowledge and understanding, and an ability to express and justify ideas. Developments of these aspects are integrated within practical work, written annotation and the spoken word. They may be honed, for example, through practical visual analysis; by using the spoken word in a critique, a discussion or an interview; through investigation of some aspect of art and design, e.g. from a museum, gallery or site visit. Students should develop a critical understanding of their own work and appreciate it in relation to historical and contemporary contexts. In the broadest sense, this may be through looking at art, craft and design in galleries and museums, through various media, in the designed world and in understanding how art and design relates to everything around them. Students should consider the impact of global influences, cultures and traditions both past and present, particularly those that are influential in relation to technique, colour, symbolism, ritual, social climate and location. Environmental and social issues have long been a source of work and debate for artists and designers, with issues such as poverty, sustainability, consumption and political movements stimulating points of creative investigation.

Digital and non-digital media

While digital media offers new possibilities for making art and design, many of the underlying principles are common to non-digital media. Formal elements apply in the same way, although there are fundamental differences between screen-based and print-based images, such as the potential for different forms of interaction. Many types of digital media are relatively new, while others extend the functions of non-digital media. They are subject to continual change in techniques and processes both in their own right and in the way they interact with non-digital media. Digital media can function as a tool, a process, a method of dissemination and a means of interaction with any audience. Students can work entirely in digital media or entirely in non-digital media, or in any combination of the two, provided the Assessment Objectives are addressed. Further guidance on how digital and non-digital media may be applied is given in the title sections.

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To be able to take primary photos from a range of angles and begin media studies, exploring pencil. AO2/3.

Learning
Objective

Art and Design (Fine Art) (9FA0): Introduction

Fine art requires engagement with aesthetic and intellectual concepts through the use of traditional and/or digital media, materials, techniques and processes for the purpose of self-expression, free of external constraints. Fine art may be created to communicate ideas and messages about the observed world, the qualities of materials, perceptions, or preconceptions. It can also be used to explore personal and cultural identity, society and how we live, visual language, and technology. Fine Art allows us to consider and reflect on our place in the world, both as individuals and collectively.

Drawing and other materials processes

- Drawing in fine art forms an essential part of the development process from initial idea to finished work; from rough sketches, to diagrams setting out compositions, to digital drawings used for installations or as part of three-dimensional work.
- Students should use a variety of tools, materials and techniques, as appropriate, for recording their surroundings and source materials. Students should consider the application and implications of new and emerging technologies that can be used in conjunction with traditional and digital fine art materials.
- Contextual understanding and professional practice
- Contexts for fine art can be found in a wide range of sources; for example, from historical works in museums, contemporary art shows and fairs, an exhibition at a local gallery, films, architecture, music, literature and nature.

Students are required to develop the knowledge, skills and understanding

They should also engage with:

- concepts such as figuration, representation and abstraction
- how the formal elements evoke responses in the viewer
- various forms or presentation in fine art and the ways that audiences may respond to or interact with them
- sustainable materials and production processes in the construction of work
- the potential of collaborative working methodologies in the creative process

Disciplines within fine art

For the purposes of this qualification, fine art is sub-divided into the following four disciplines:

1. ● painting and drawing
2. ● printmaking
3. ● sculpture
4. ● lens-based image making.

Students will be required to work in one or more of the disciplines to communicate their ideas. By working across disciplines, they will extend their understanding of the scope of fine art; by focusing on one discipline, they will gain a deeper understanding of specific processes within fine art.

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Learning
Objective

1. Painting and drawing

Students will develop integrated knowledge, skills and understanding of the following:

- characteristics of materials such as plasticity, opacity, translucence, malleability and transparency
- properties of colour, such as hue, tint, saturation, tone and colour perception
- materials such as graphite, wax crayon, oil pastel, soft pastel, aquarelle, charcoal, ink, chalk, conté crayon, gouache, watercolour, acrylic paint, oil paint, dyes and computer software
- the use of a range of tools, such as artists' brushes, decorators' tools, knives, sponges, digital software, fingers, card squeegees, scrapers, sticks, found objects and natural forms
- the potential for exploring combinations of materials, such as combining drawn and painted elements, collage, found objects, including inert materials to add textures/impart meaning.

2. Printmaking

Students will develop integrated knowledge, skills and understanding of the following:

- print qualities and how they result from different printmaking tools, materials and processes
- printing processes such as screen printing, intaglio printing, relief printing.

3. Sculpture

Students will develop integrated knowledge, skills and understanding of the following:

- ● producing forms in three dimensions, utilising volume, space, materials and movement
- ● modelling techniques such as the manipulation of plastic materials such as clay, plaster or wax using hands, tools or using 3D software
- ● carving techniques such as cutting and abrading
- ● construction techniques such as fixing or joining materials such as card, metals and plastics, using processes such as soldering, brazing, welding, glueing, jointing, riveting, bolting and 3D printing
- ● materials such as wood, stone, plaster, leather, clay, textiles, card, plastics, wax, recyclable materials, ready-mades and found objects/materials.

4. Lens-based image making

Students will develop integrated knowledge, skills and understanding of the following:

- ● the production processes of artworks in a range of lens and time-based media, such as mixed media, installation, site-specific, montage, digital, film and video, animation and sound
- ● elements that can contribute to lens-based image making such as lighting, sets, environments and sound
- ● qualities and functions of various film and video formats, such as 8mm film, analogue video, digital video, HD, 4K, .flv, .mov, .wmv, animated gif
- ● editing, including knowledge of the variety of ways in which images might be juxtaposed to create appropriate effects, such as in-camera editing, non-linear, offline edits, use of time key, compression, in and out points.

For all titles, students are required to develop practical and theoretical knowledge and understanding of:

For all titles, students are required to develop practical and theoretical knowledge and understanding of:

- ● relevant materials, processes, technologies and resources
- ● how ideas, feelings and meanings can be conveyed and interpreted in images and artefacts
- ● how images and artefacts relate to the time and place in which they were made
- and to their social and cultural contexts
- ● continuity and change in different genres, styles and traditions
- ● a working vocabulary and specialist terminology.

For all titles, students are required to develop the skills to:

- ● record experiences and observations in a variety of ways using drawing or other appropriate visual forms; undertake research; gather, select and organise visual and other appropriate information
- ● explore relevant resources; analyse, discuss and evaluate images, objects and artefacts; make and record independent judgements
- ● use knowledge and understanding of the work of others to develop and extend thinking and inform own work
- ● generate and explore potential lines of enquiry using appropriate media and
- techniques
- ● apply knowledge and understanding in making images and artefacts; review and modify work; plan and develop ideas in the light of their own and others' evaluations
- ● organise, select and communicate ideas, solutions and responses, and present them in a range of visual, tactile and/or sensory forms.

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Learning
Objective

Continued: For all titles, students are required to develop practical and theoretical knowledge and understanding of:

Developing students' knowledge, skills and understanding in art and design


- Students need opportunities to generate ideas and research from primary and contextual sources, record their findings, experiment with media and processes, and develop and refine their ideas towards producing outcome(s). It is essential that students review their progress at appropriate points in the development of their work. Each component aims to develop students' ability to generate and develop ideas for their practical work and to build contextual understanding, from either a self selected or teacher-negotiated focus. Students will be required to:
 - develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding
 - explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops
 - record ideas, observations and insights relevant to intentions, reflecting critically on work and progress
 - present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements .

For all titles, students should also:


- understand how ideas generate starting points for art and design practice and form an integral part of the creative process
- understand how images and artefacts relate to ethical and political contexts
- undertake sustained development and refinement of ideas
- develop their visual language to communicate ideas
- demonstrate skilful use of the formal elements, including line, tone, colour, shape, pattern, texture, form and structure
- record evidence of their progress, in an on-going critical and analytical review
- respond to a theme, stimulus or ideas
- make connections between their investigations and creative intentions
- realise intentions
- produce and present outcome(s).

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Learning
Objective



A Level Art and Design



Component 1: Personal Investigation (60%)	Component 2: Externally Set Assignment (40%)
<p data-bbox="698 676 1090 758">Part 1: practical work (72 marks)</p> <ul data-bbox="698 762 1212 919" style="list-style-type: none">• From personal starting points• Students submit:<ul style="list-style-type: none">- supporting studies- personal outcome(s) <p data-bbox="698 939 1098 1021">Part 2: personal study (18 marks)</p> <ul data-bbox="698 1025 1245 1139" style="list-style-type: none">• Students submit a piece of continuous prose of a minimum of 1000 words <p data-bbox="698 1196 1149 1233">Total marks available: 90</p>	<ul data-bbox="1284 676 1837 1168" style="list-style-type: none">• Externally-set, broad-based theme released to teachers and students on 1 February• Sustained focus period of 15-hours controlled assessment in which students create final response(s) to the theme• Students submit:<ul style="list-style-type: none">- preparatory studies- personal outcome(s) <p data-bbox="1284 1196 1735 1233">Total marks available: 72</p>

ALWAYS LEARNING

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Assessment Objectives and weightings

All student work will be assessed against the following Assessment Objectives

Assessment Objectives are equally weighted in this qualification.

Students must:		% in GCE
AO1	Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	25
AO2	Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	25
AO3	Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	25
AO4	Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	25
Total		100%

Students must:

AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding

% in GCE

25

Woo-jae Jeong

Woo-jae Jeong is a South Korean artist who is known for his detailed and expressive animal portraits. He often uses a combination of oil and acrylic on canvas, creating a sense of texture and depth in his work. His subjects are often domestic animals, such as horses, dogs, and cats, which he depicts with a human-like quality, capturing their emotions and personalities. Jeong's style is characterized by fine lines and a rich color palette, giving his animals a lifelike and almost ethereal appearance. He has exhibited his work in various galleries and museums, and his art has gained a significant following in the contemporary art world.

Flora Yu

Flora Yu is a Chinese artist who is known for her vibrant and expressive animal portraits. She often uses a combination of oil and acrylic on canvas, creating a sense of texture and depth in her work. Her subjects are often domestic animals, such as horses, dogs, and cats, which she depicts with a human-like quality, capturing their emotions and personalities. Yu's style is characterized by bold colors and expressive brushstrokes, giving her animals a sense of movement and energy. She has exhibited her work in various galleries and museums, and her art has gained a significant following in the contemporary art world.



William Wegman

William Wegman is an American photographer known for his black and white photographs of his dogs. He often uses a combination of black and white and color, creating a sense of contrast and depth in his work. His subjects are often domestic animals, such as dogs, which he depicts with a human-like quality, capturing their emotions and personalities. Wegman's style is characterized by a focus on light and shadow, giving his animals a sense of movement and energy. He has exhibited his work in various galleries and museums, and his art has gained a significant following in the contemporary art world.

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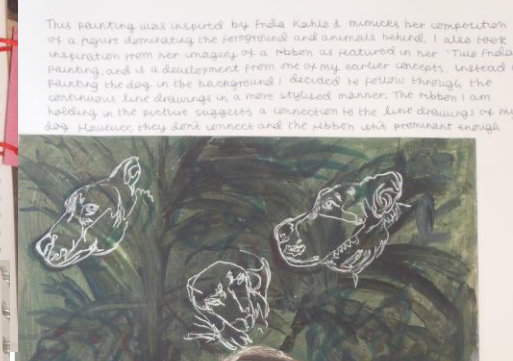
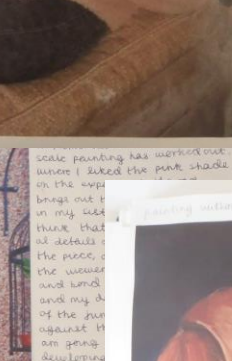
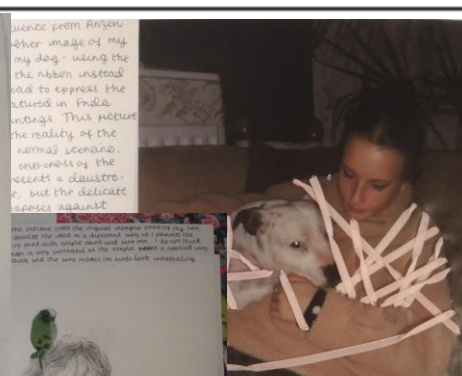
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Students must:

A02 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops

% in GCE

25



inspired from Anson's other image of my dog - using the red ribbon instead of the red to express the texture in Frida Kahlo's paintings. This piece is a normal scene, one-point of the second a drawing, but the delicate lines against the background...

The painting is inspired by Frida Kahlo's self-portrait photograph that I watched at the V&A exhibition. The double self, that a sense of photographs to express the human characteristics of a pet as it reflects on its identity. I used the medium of oil paint on canvas which quite thick application to create the texture of the dog's fur and develop a relatively prominent texture of an animal.

some painting has worked out where I liked the pink shade on the eye brings out the in my case, think that all details. The piece of the woman and dog and my dog of the girl against the am going developing Maingie A think it is

painting natural ribbon



This piece is a development of Frida Kahlo's self-portrait, which is a double self, that a sense of photographs to express the human characteristics of a pet as it reflects on its identity. I used the medium of oil paint on canvas which quite thick application to create the texture of the dog's fur and develop a relatively prominent texture of an animal.



This painting was inspired by Frida Kahlo's self-portrait photograph of a figure dominating the foreground and animals behind. I take the inspiration from her imagery of a ribbon as featured in her 'Two Fridas' painting, and it a development from one of my earlier concepts. Instead of painting the dog in the background, I decided to follow through the continuous line drawing in a more stylized manner. The ribbon, am holding in the picture suggests a connection to the line drawing of my dog. However, they don't connect and the ribbon isn't prominent enough.

Students must:

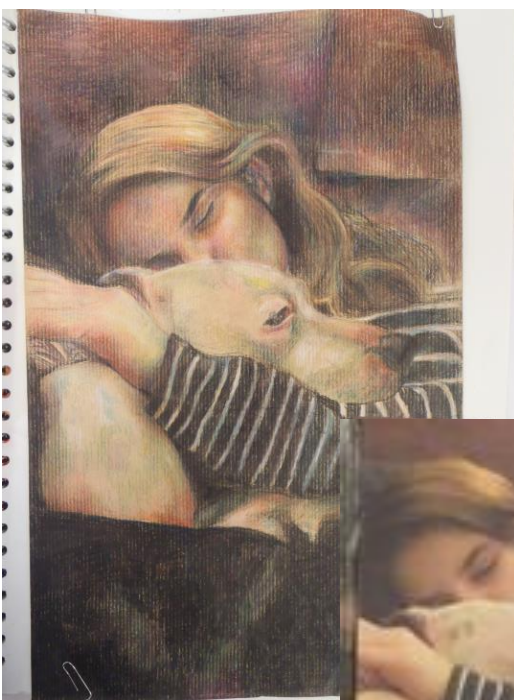
A03 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress

% in GCE

25



Students must:		% in GCE
A04	Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	25



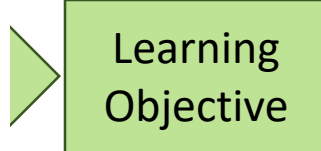
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Centre number:

Title:

Candidate name:

Candidate number:



A level assessment grid – practical work and annotation

We recommend using the A level Practical Performance Calculator to establish a mark for each Assessment Objective. Marks should then be transferred to the assessment grids below.

The following grid relates to all A level student practical work and annotation, and should be used to mark all titles. The grid assesses all four Assessment Objectives equally. All four Assessment Objectives must be met in each component. A mark out of 18 should be awarded for each Assessment Objective. The four Assessment Objective marks should then be added together to give a total mark out of 72 for practical work and annotation in each component.

Assessment Objectives	0	Level 1 LIMITED ABILITY			Level 2 BASIC ABILITY			Level 3 EMERGING COMPETENT ABILITY			Level 4 COMPETENT AND CONSISTENT ABILITY			Level 5 CONFIDENT AND ASSURED ABILITY			Level 6 EXCEPTIONAL ABILITY		
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	0 No rewardable material	Development of ideas shows limited ability Sustained and focused investigations show limited ability, partially informed by contextual and other sources Limited ability in analytical and critical understanding			Development of ideas shows basic ability Sustained and focused investigations are basic, partially informed by contextual and other sources Basic analytical and critical understanding			Development of ideas shows emerging competence in ability Sustained and focused investigations show emerging competence, informed by contextual and other sources Emerging competence in analytical and critical understanding			Development of ideas shows competent and consistent ability Sustained and focused investigations are competent and consistent, informed by contextual and other sources Competent and consistent analytical and critical understanding			Development of ideas shows confident and assured ability Sustained and focused investigations are confident and assured, thoroughly informed by contextual and other sources Confident and assured analytical and critical understanding			Development of ideas shows exceptional ability Sustained and focused investigations are exceptional, thoroughly informed by contextual and other sources Exceptional analytical and critical understanding		
AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	0 No rewardable material	Limited ability to explore and select appropriate to intentions Limited ability to review and refine ideas as work develops			Basic ability to explore and select appropriate to intentions Basic ability to review and refine ideas as work develops			Emerging competence in ability to explore and select appropriate to intentions Emerging competence in ability to review and refine ideas as work develops			Competent and consistent ability to explore and select appropriate to intentions Competent and consistent ability to review and refine ideas as work develops			Confident and assured ability to explore and select appropriate to intentions Confident and assured ability to review and refine ideas as work develops			Exceptional ability to explore and select appropriate to intentions Exceptional ability to review and refine ideas as work develops		
AO3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	0 No rewardable material	Ability to record is limited and partially relevant to intentions Limited ability to reflect critically on work and progress			Ability to record is basic and partially relevant to intentions Basic ability to reflect critically on work and progress			Ability to record shows emerging competence and relevance to intentions Emerging competence in ability to reflect critically on work and progress			Ability to record is competent and consistent, and relevant to intentions Competent and consistent ability to reflect critically on work and progress			Ability to record is confident and assured, and relevant to intentions Confident and assured ability to reflect critically on work and progress			Ability to record is exceptional and relevant to intentions Exceptional ability to reflect critically on work and progress		
AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	0 No rewardable material	Limited ability to present a personal and meaningful response Limited ability to realise intentions and make connections where appropriate			Basic ability to present a personal and meaningful response Basic ability to realise intentions and make connections where appropriate			Emerging competence in ability to present a personal and meaningful response Emerging competence in ability to realise intentions and make connections where appropriate			Competent and consistent ability to present a personal and meaningful response Competent and consistent ability to realise intentions and make connections where appropriate			Confident and assured ability to present a personal and meaningful response Confident and assured ability to realise intentions and make connections where appropriate			Exceptional ability to present a personal and meaningful response Exceptional ability to realise intentions and make connections where appropriate		

Recording of marks for all A level practical work and annotation					Marks out of 72 for each component	
Component	AO1 marks: indicate a mark out of 18	AO2 marks: indicate a mark out of 18	AO3 marks: indicate a mark out of 18	AO4 marks: indicate a mark out of 18	Total COMPONENT 1	Total COMPONENT 2
Component 1 Personal Investigation	AO1 mark	AO2 mark	AO3 mark	AO4 mark		
Component 2 Externally Set Assignment	AO1 mark	AO2 mark	AO3 mark	AO4 mark		

A level assessment grid – Component 1 - personal study

The following grid relates only to the personal study, completed as part of Component 1 Personal Investigation. This grid should be used to mark all titles. The grid relates to all four Assessment Objectives equally. All four Assessment Objectives must be met in the personal study. A mark out of 18 should be awarded for the personal study.

Personal study (AO1/AO2/AO3/AO4)	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	Total mark awarded
	0 No rewardable material	All level descriptions for Level 1 apply in addition to the level description below Limited ability in use of written communication and specialist terminology			All level descriptions for Level 2 apply in addition to the level description below Basic use of written communication and specialist terminology			All level descriptions for Level 3 apply in addition to the level description below Emerging competence in use of written communication and specialist terminology			All level descriptions for Level 4 apply in addition to the level description below Competent and consistent use of written communication and specialist terminology			All level descriptions for Level 5 apply in addition to the level description below Use of written communication and specialist terminology is confident and assured, and expresses ideas fluently			All level descriptions for Level 6 apply in addition to the level description below Use of written communication and specialist terminology is exceptional and expresses complex ideas with authority			

Recording of total marks			Total marks for each component	
Component	Mark for practical work and annotation	Mark for personal study	Total COMPONENT 1 (out of 90)	Total COMPONENT 2 (out of 72)
Component 1 Personal Investigation	Out of 72	Out of 18		
Component 2 Externally Set Assignment	Out of 72			

The Journal Project

Supporting studies

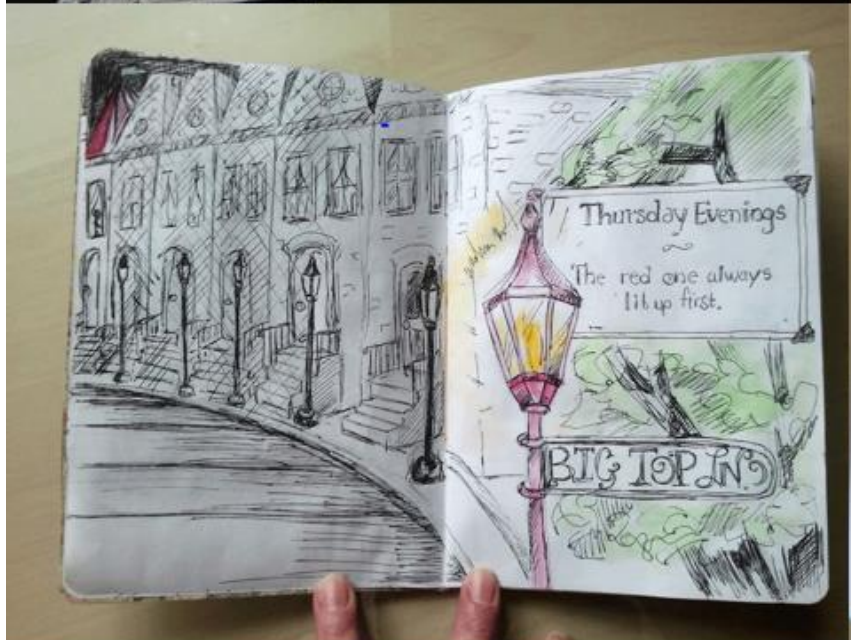
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**LESSON
OUTCOMES**

To explore ideas and be inspired.

To keep a collection of evidence to support your thinking process.

Examples



To explore ideas and be inspired.

To keep a collection of evidence to support your thinking process

A5 Journal / Squirrel book

Jose Naranja turns ordinary note books into highly detailed works of art. The artist uses media from watercolours to pencil, includes writing and collected materials like stamps and tickets, and elements of photography.

You should buy or make your own small A5 size journal to use to collect materials, make notes of sketch interesting things as you go through your art course. Start this summer and bring in for September.



Your A5 sketch book may include

- Drawings
- Any media: paint, pen, print, pencil..
- Collected papers from e.g magazines
- Lists of names of artists work you like
- Train tickets
- Stamps
- Photos



**LESSON
OUTCOMES**

To explore a range of materials to create interesting backgrounds.
To create a still life observational drawing.

Ideas of things to include:

1. Secondary images e.g animals, flowers, logos.
2. Primary photos you take of interesting things
3. Artists' work that inspires you
4. Information from art trips taken
5. Sketches of any of the above
6. First hand observation drawings



Examples



Journal ideas

Be creative:

- Back ground e.g paint or coffee
- Sensory – create texture
- Sound, smell, touch, feel
- Blind folded drawing
- Ink / paint drip
- Draw with a found stick
- Brown Paper paper
- Collage photos
- Pen, pencil, fine liner

Stretch and Challenge

- Use more than one media per page
- Use analytical annotation and key words
- Use words to build your visual story
- Include quotes and facts that connect to your ideas or journey
- Create one detailed page every week
- Focus on skill and detailed drawings
- Use drawing techniques: cross hatching, continuous line, pointillism



**LESSON
OUTCOMES**

To explore a range of materials to create interesting backgrounds.
To create a still life observational drawing.

Extra ideas:

- Paint with coffee
- Collage
- Paint on different surfaces, e.g sand paper, card
- Write poems
- Add quotes
- Write stories
- Record thoughts

Inspiration Ideas:



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Holiday Assignment

Y12 Project Title: **'Identity'**

Exploring artists and techniques, experimenting
and developing a range of skills

What do we want you to do before you start in September?

Y12 Fine Art Summer Assignment 2023 DRAWING PROJECT

Over the summer holidays we would like you to begin your Y12 project on Still Life by making **at least 5** good quality drawings on A3 paper (you could work larger if you wish!). They are not practice pieces – they will be submitted as part of your A Level so they need to be a step up from GCSE and need to reflect the quality of the work you see in your induction lesson. Each drawing should take you between 6-10 hours, this is to educate you on how long individual pieces of work may take you as during the course you will be expected to do at least 6 hours individual study outside of lessons to progress your work and enhance your skills.

To help you make interesting still life drawings the following list should be used as inspiration for;

- The objects that you choose – their characteristics/look/feel
- How you arrange your objects
- The surfaces you arrange them on
- The media that you consider appropriate for the work and the objects
- Whether your still life is inside or outside your house.

The 'drawings' should be completed in a range of media and could include pencil, charcoal, paint, ink and bleach, collage, pastel, etc.

Think carefully about these words and the ideas they give you – do not just go for the obvious, take your initial thoughts and really push them. If you can explain your idea that's fine, it shouldn't necessarily be visually obvious;

- Contrast
- Reflection
- Balance
- Care
- Tension
- Links and combinations
- Organic
- Geometric
- Senses
- Emptiness
- Structure
- Decay
- Negative
- Delicate and fragile
- Complexity
- Isolation
- Safe

Please label each drawing with the word that inspired it. If you have taken photographs of your object include these too.

Please bring your completed drawings to your first art lesson at the start of year 12

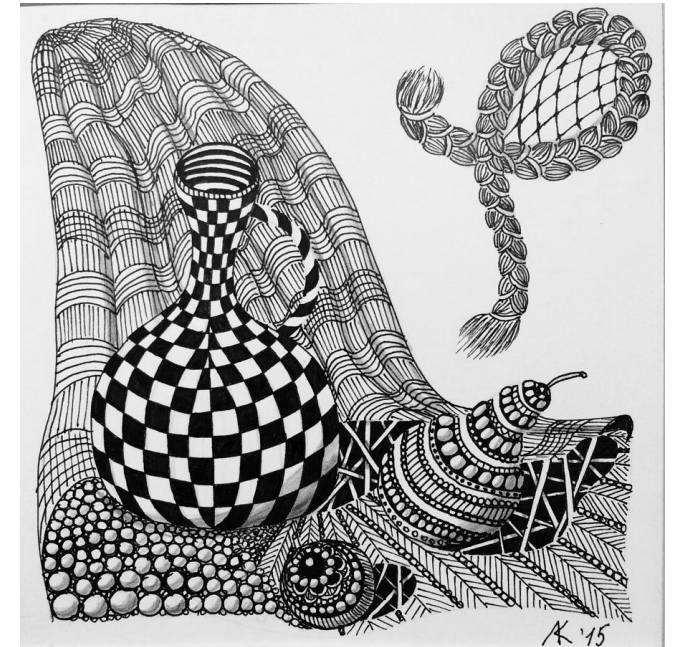
Contrast



Melanie Dupre



Paul Cezanne

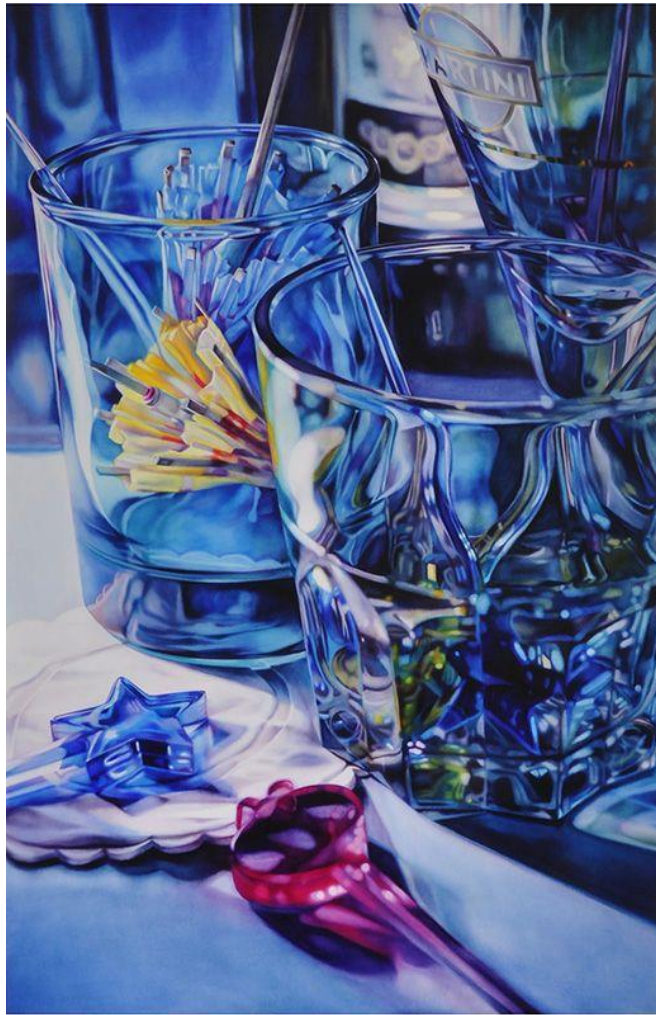


Elena Kuleshova

Reflection



Leslie White



Kate Brinkworth



Pieter Claesz

Balance



Catherine Rey



Carson Cox

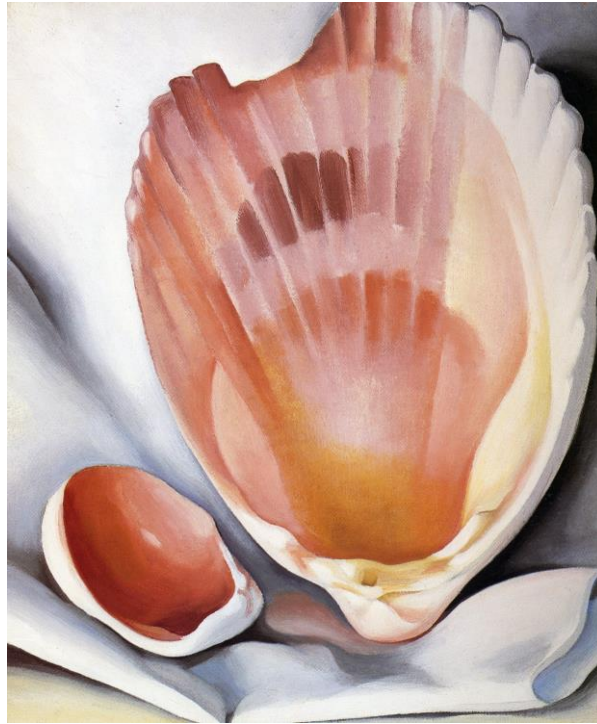


Jean Chesterton

Organic



Jo Hall



Georgia O'Keeffe

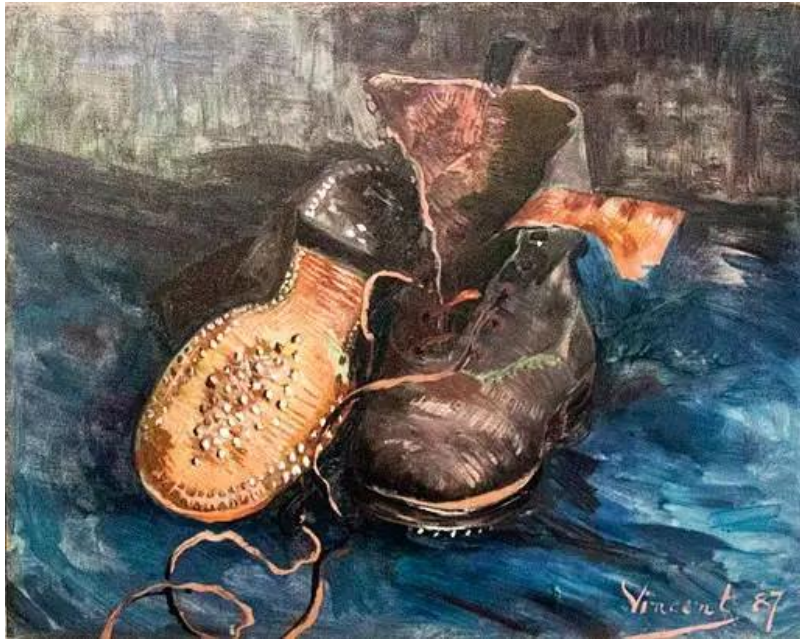


Ambrosius Bosschaert

Decay



Jos van Riswick



Vincent Van Gogh



Chris Peters

Tension



Wayne Thiebaud



Alison Rankin



Juan Sanchez du Cotan

Student Examples



Reflection



Complexity



Organic

Student Examples



Balance



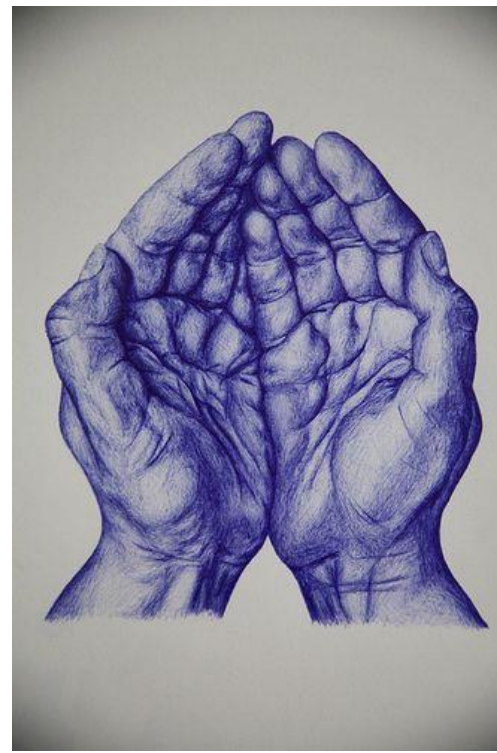
Tension



Contrast



Isolation



Care



Reflection



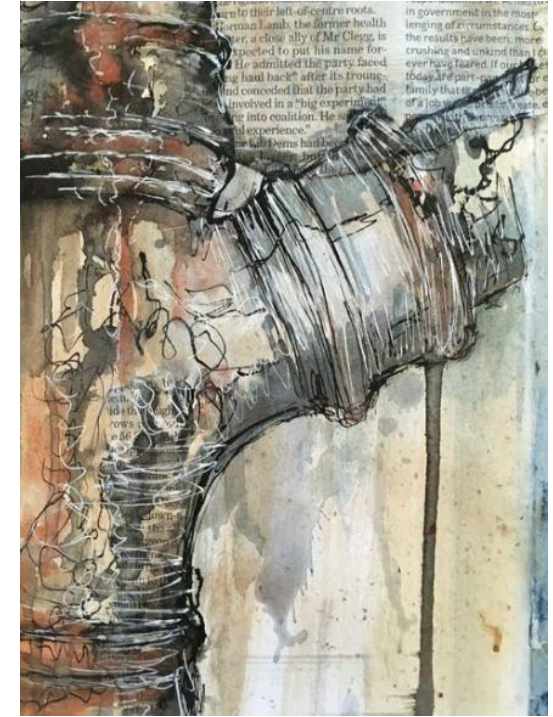
Negative



Fragile



Complexity



Structure



Safe



Geometric



Senses



Delicate

Now look at
exemplar work
- take a tour