

A Level Fine Art



Welcome to your New home



What is it ?

Match



Ballpoint pen



Cigarette



Paintbrush



Screw



Red Onion

A Level Fine Art

*There should be something revelatory about art.
It should be totally creative and open doors
for new thoughts and experiences.*

Tracey Emin



Exam board: OCR

Exam: Externally set theme 40%

Coursework: Personal theme 60%

A01 Develop ideas informed by contextual and critical understanding.

A02 Explore resources, media, materials, techniques and reviewing and refining ideas as work develops.

A03 Record ideas, observations reflecting critically on work and progress.

A04 Present a personal and meaningful response making connections between visual and other elements.

Fine art is the study of visual and intellectual creativity through the use of traditional and/or digital media, materials and techniques.

Fine art communicates ideas and messages, it can explore personal and cultural identity, society, 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. Fine Art is the beating heart of our cultural well being.

Resources:

Specification available from www.ocr.org.uk
Great support available all over the Internet

Future Pathways:

- University courses
- Art, Advertising, Architecture, Illustration, Game Design, Fashion, Film, Media,
- Apprenticeships
- Printmaker, Sculptor, Jewellery Designer

Course lead : dtebbs@lfatsf.org.uk

A LEVEL FINE ART - UNIT INFORMATION

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.

UNIT 1: Personal Investigation

Overview

- **Personal Investigation (including a Related Study)**
- **60% of total for A level**
- **Maximum Mark - 120**
- *You will produce one or more final outcomes.*
- *Work is assessed by your tutor and externally moderated.*

UNIT 2: Externally Set Assignment

Overview

- **40% of total for A level**
- **Maximum Mark - 80**
- *This is an externally set assignment, which begins in February of the second year.*
- *You will sit a 15 hour exam in which you must produce a final outcome. This usually takes place in May.*
- *Work is assessed by your tutor and externally moderated.*

Unusual Viewpoints

A Fine Art Transition Project

In this short introductory project you will create a collection of work that showcases your skill and models the structure of the course to come.



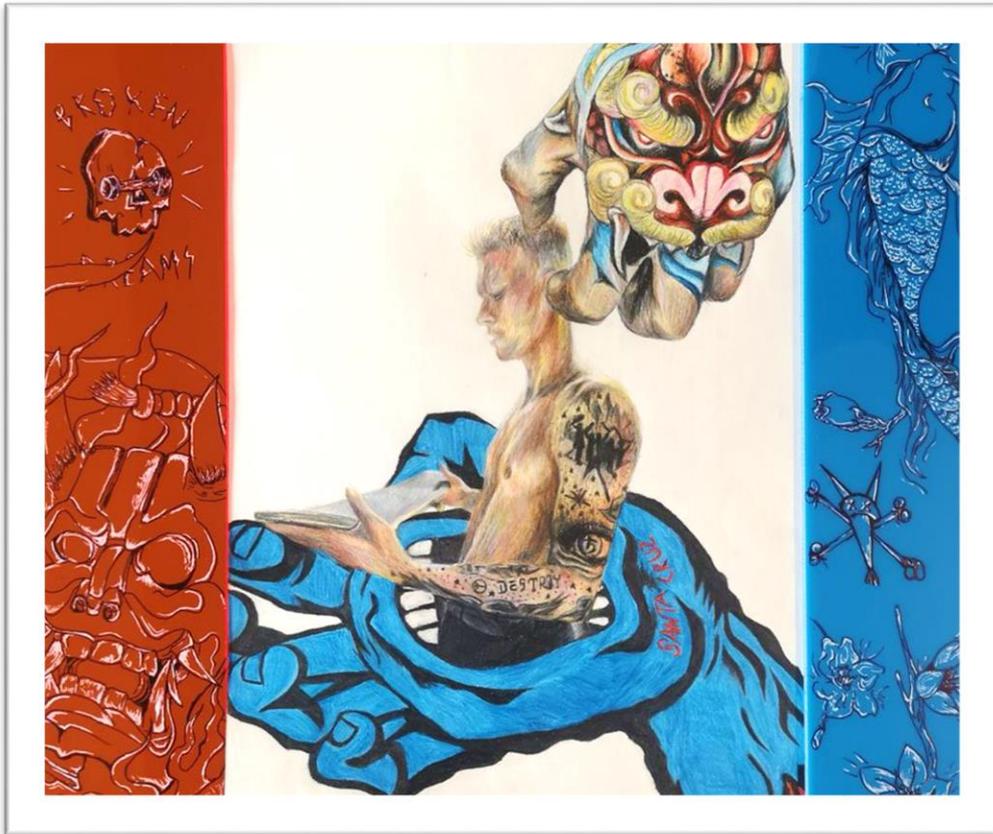
What comes to mind?

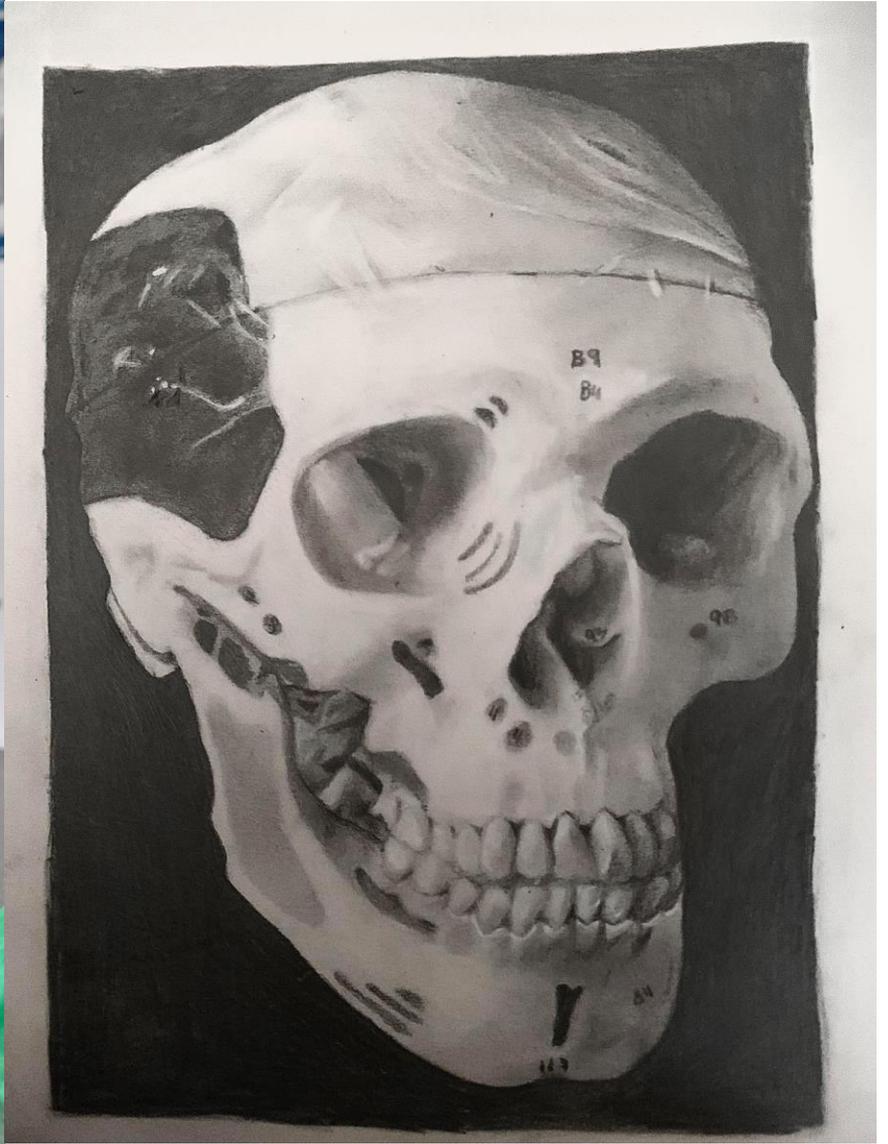


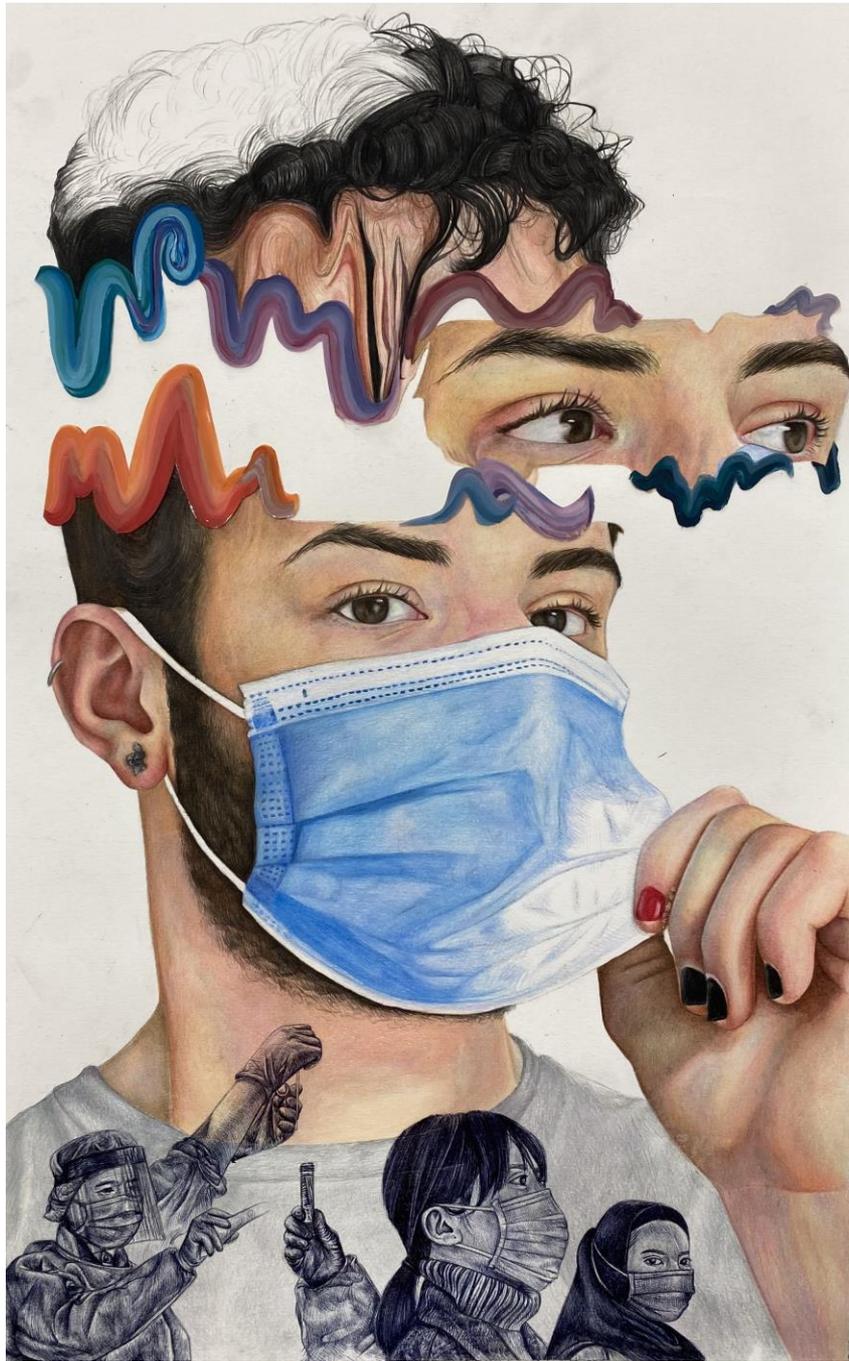
Use the images in this PowerPoint as inspiration but it is important you find *your own ideas, your own artists and techniques*. Use this project to explore art and your own ways of working, *challenge yourself to go beyond what you have done before*, maybe make a model out of blu-tac or a short video piece, perhaps you can use digital art or visit a location and take a photoshoot.

Try typing A Level Art into Pinterest for a start, it is a great shared resource used by teachers and artists all over the world.

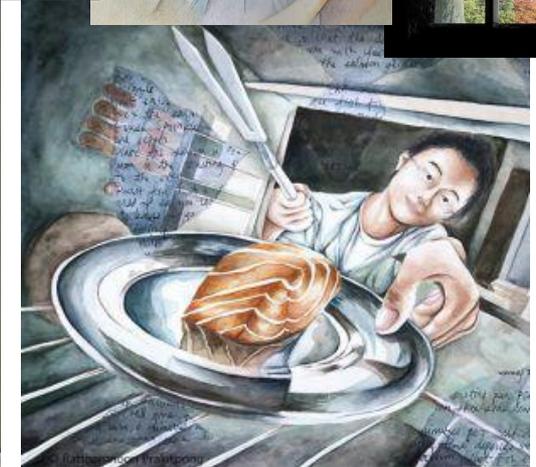
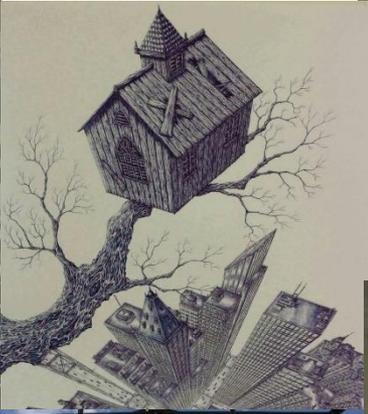
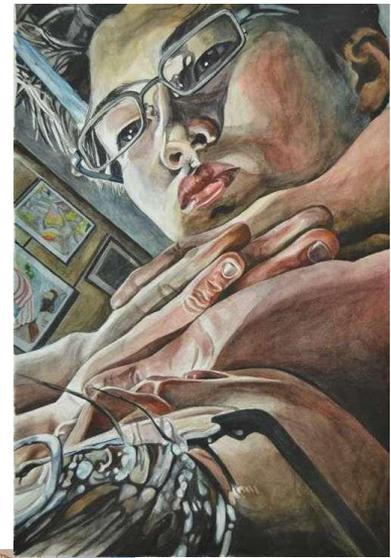
We will mark this work as a whole project and identify where your skills lie and where they can be improved.

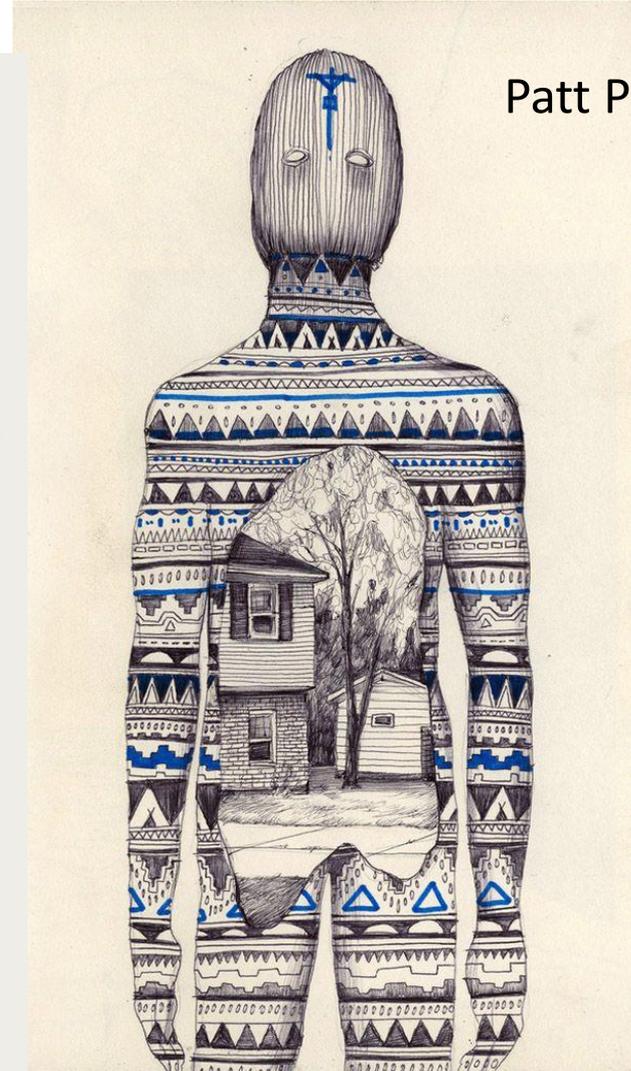






INSPIRATION SLIDES



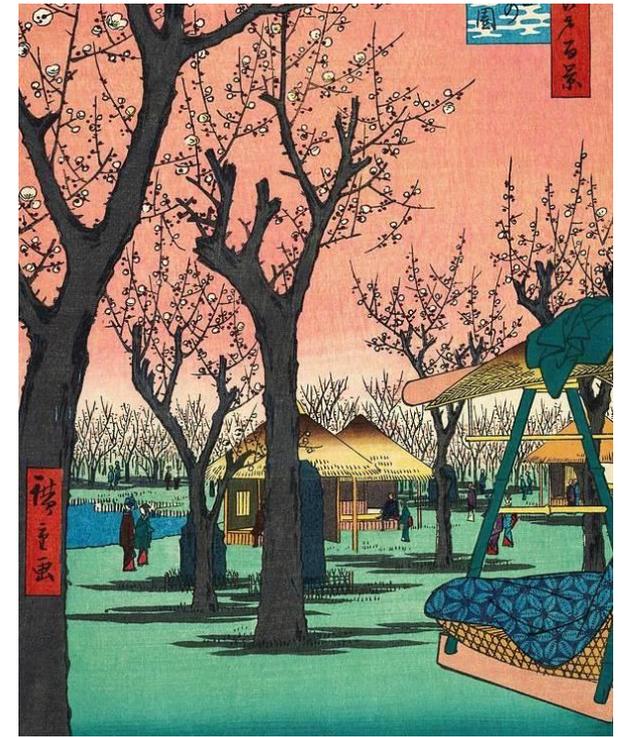
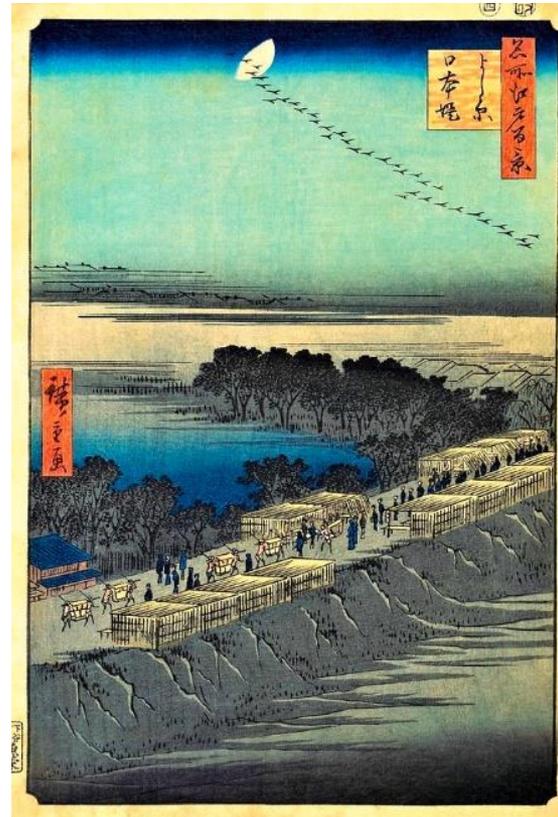


Patt Perry



Lee Friedlander documented American life in the 1960's and 70's. Many of his photographs use reflections to frame the images.

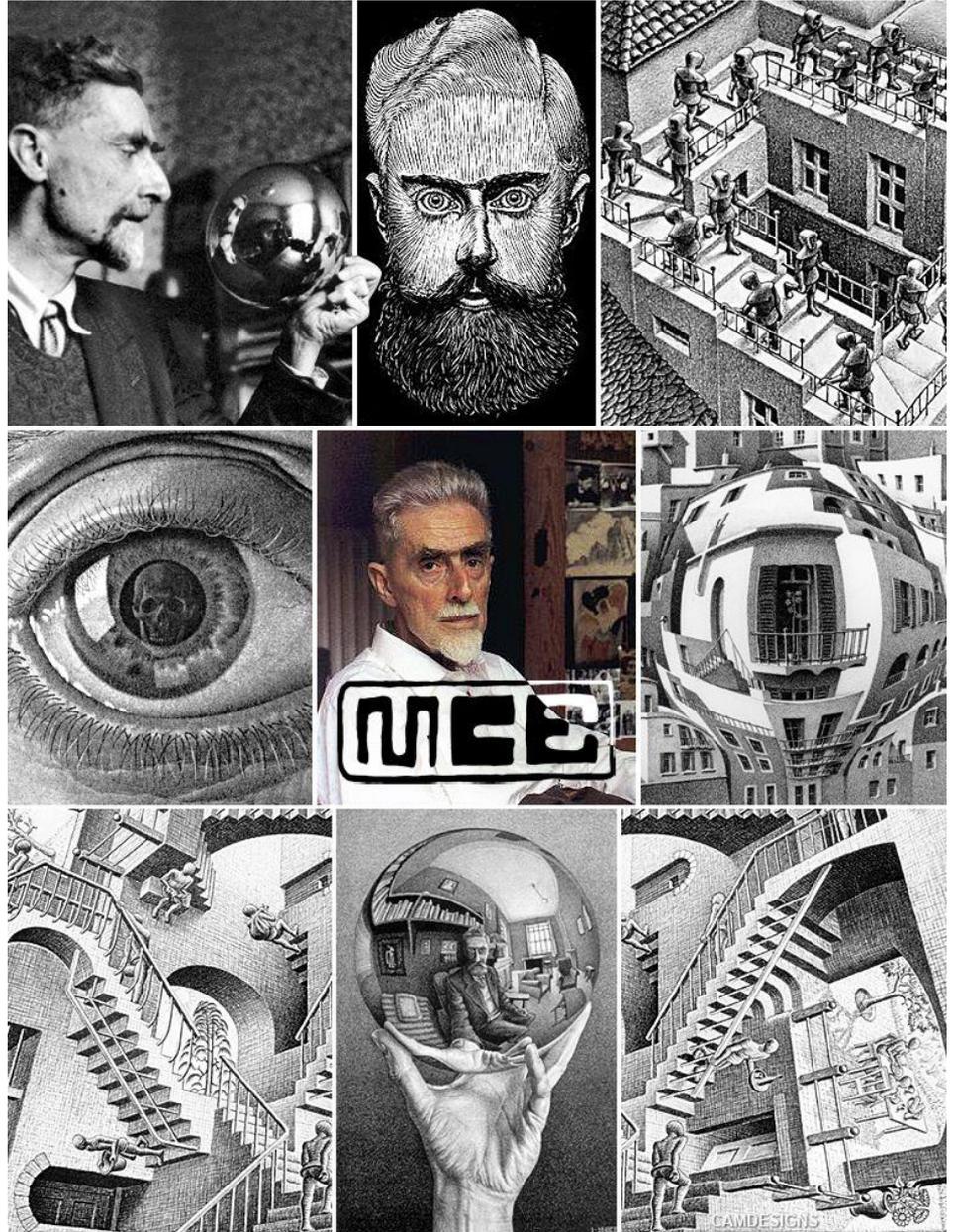
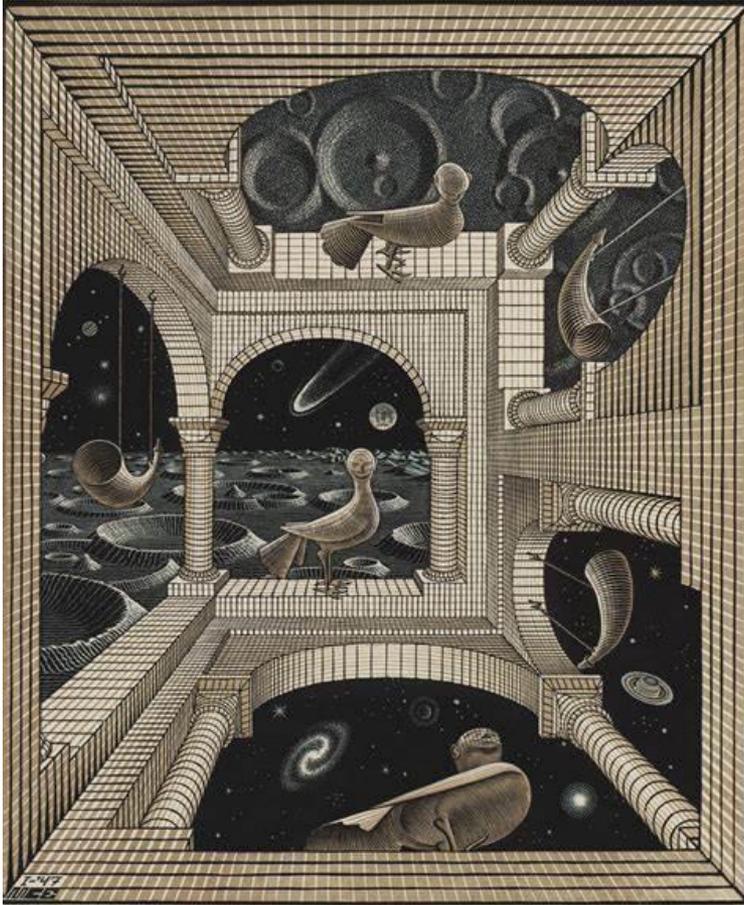
Traditional Japanese art showing perspective



Christo



M C Escher



Joseph Stella





Anthony Green

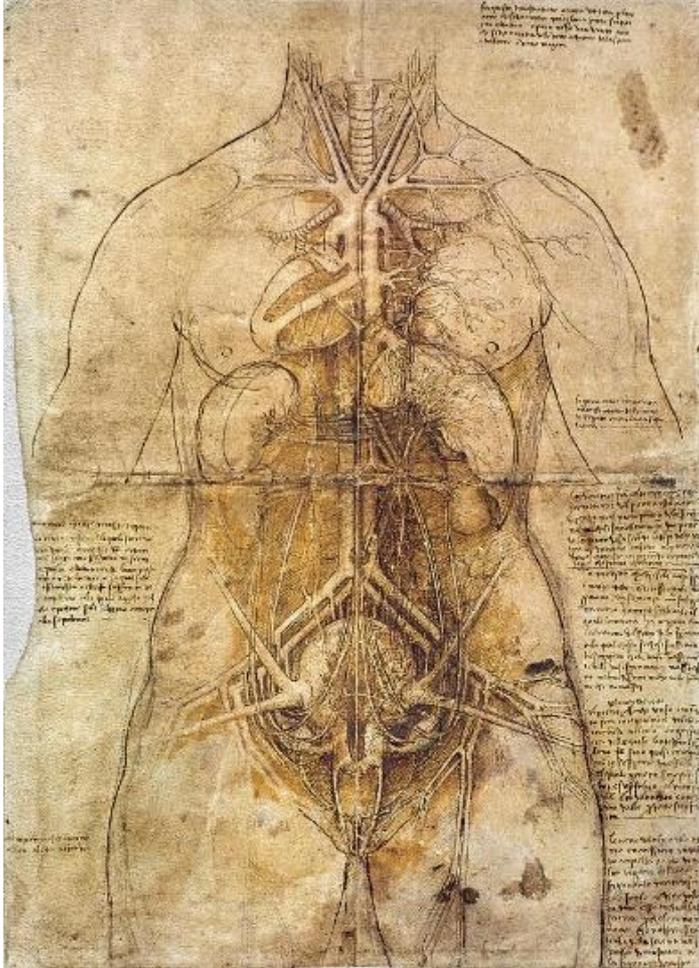
Joiner photography



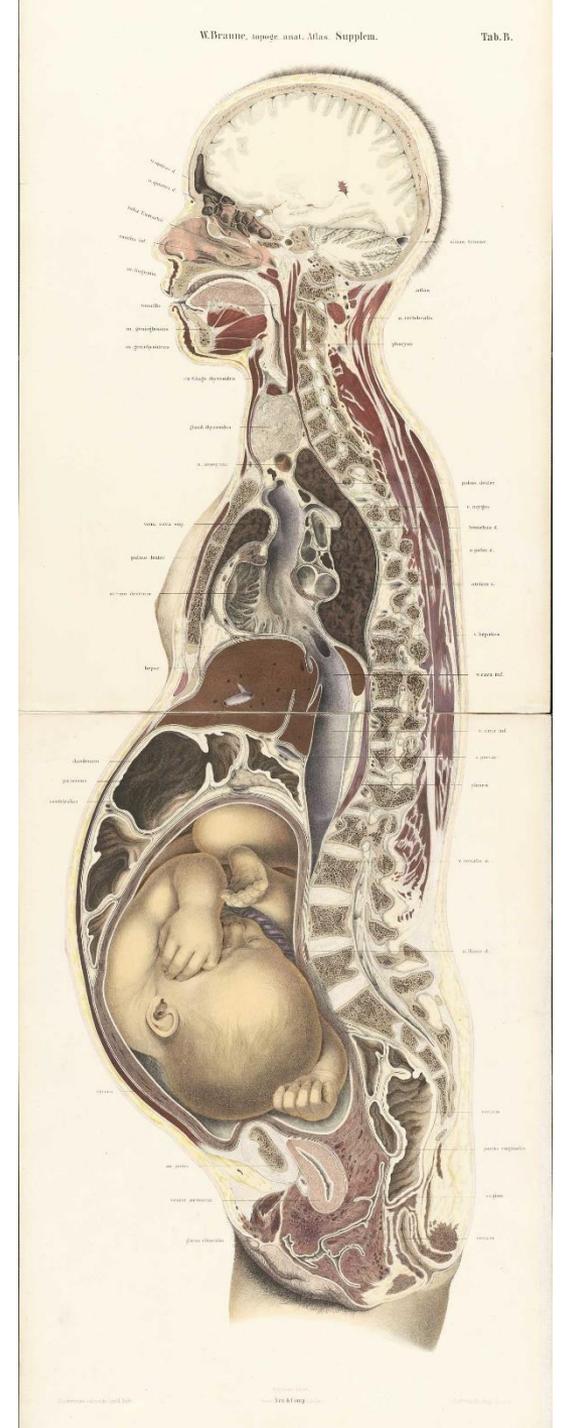
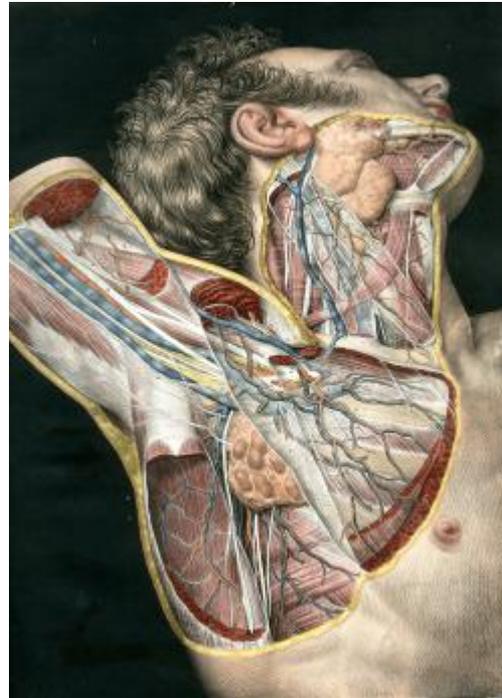
William Smith



Anatomy



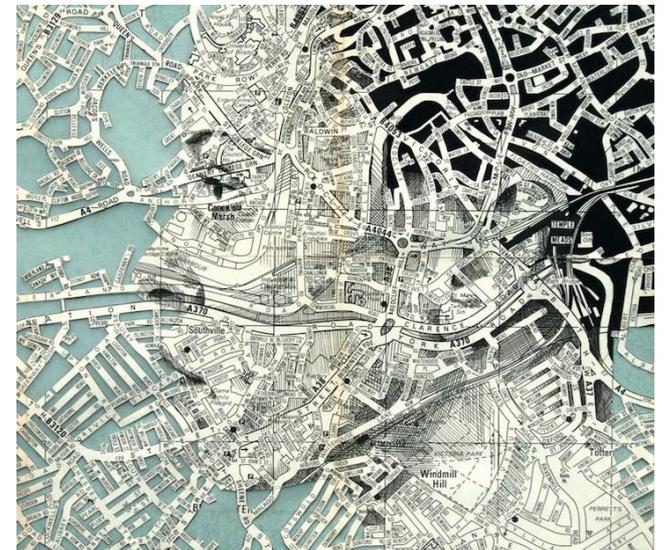
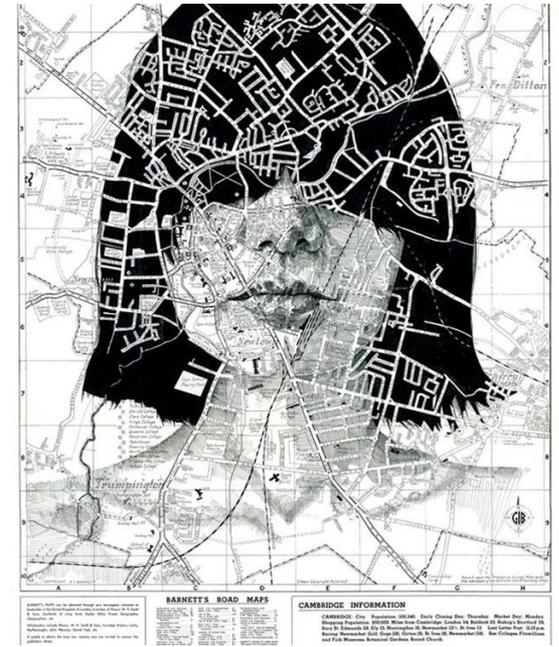
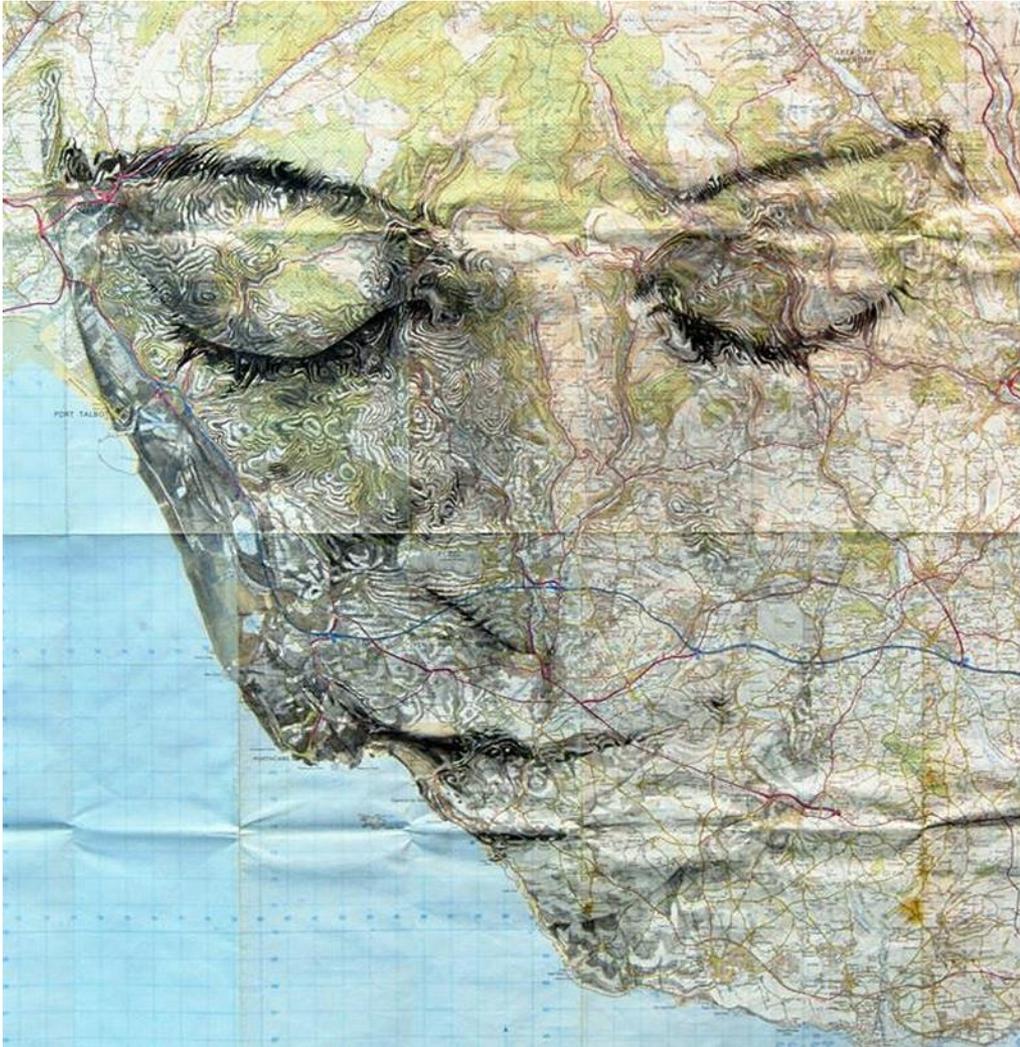
Leonardo
DaVinci



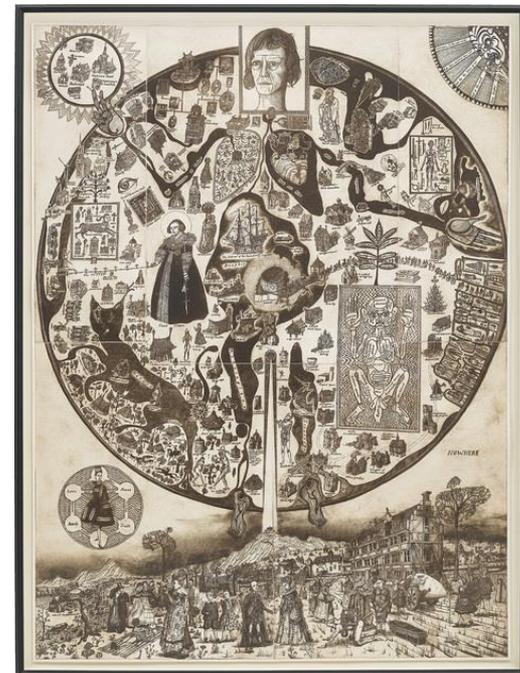
Cornelia Parker



Ed Fairburn



Grayson Perry



Foreshortening

The artist records, in varying degrees, the distortion that is seen by the eye when an object or figure is viewed at a distance or at an unusual angle. In a photograph of a recumbent figure positioned so that the feet are nearest the camera, for instance, the feet will seem unnaturally large and those body parts at a distance, such as the head, unnaturally small. The artist may either record this effect exactly, producing a startling [illusion](#) of reality that seems to violate the picture plane (surface of the picture), or modify it, slightly reducing the relative size of the nearer part of the object, so as to make a less-aggressive assault on the viewer's eye and to relate the foreshortened object more harmoniously to the rest of the picture

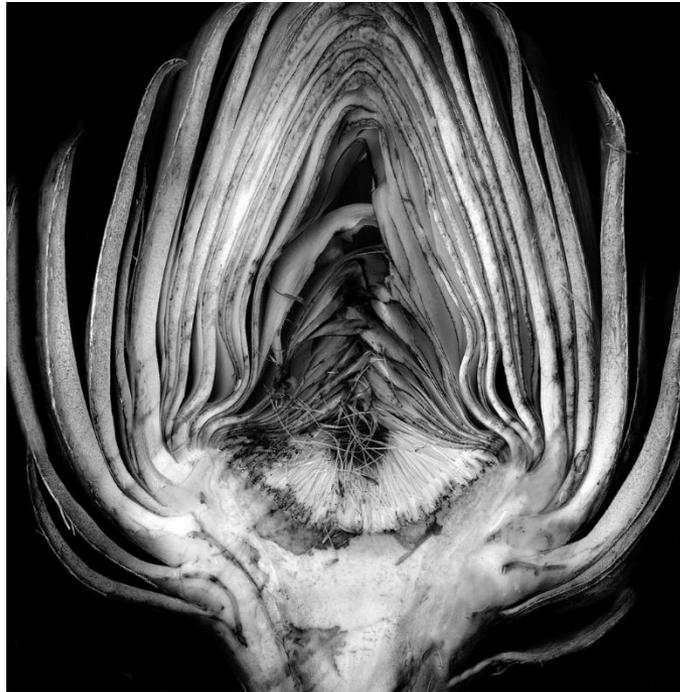
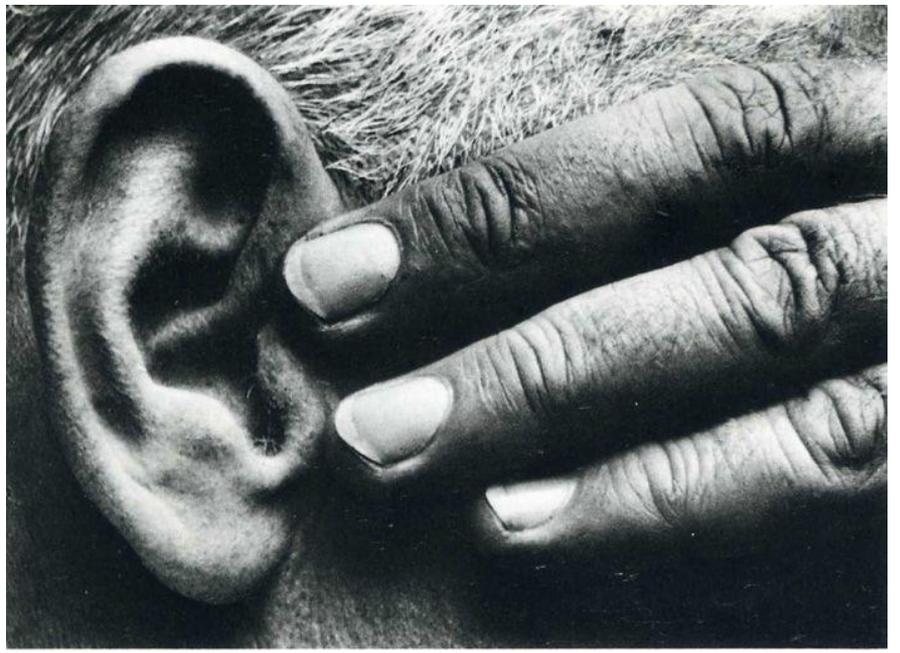


Jenny Saville

Lucien Freud



Edward Weston



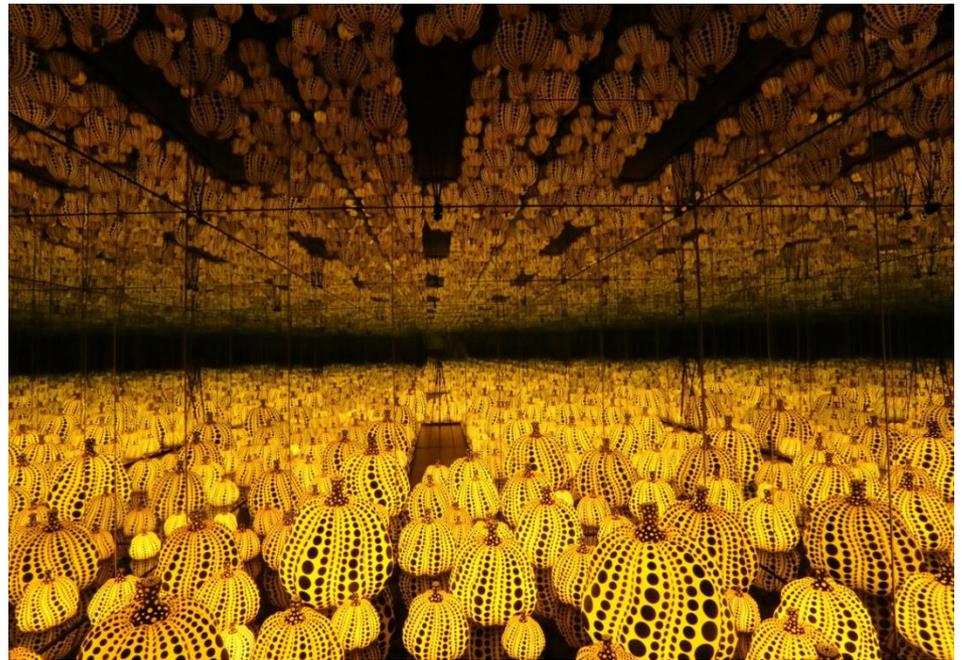
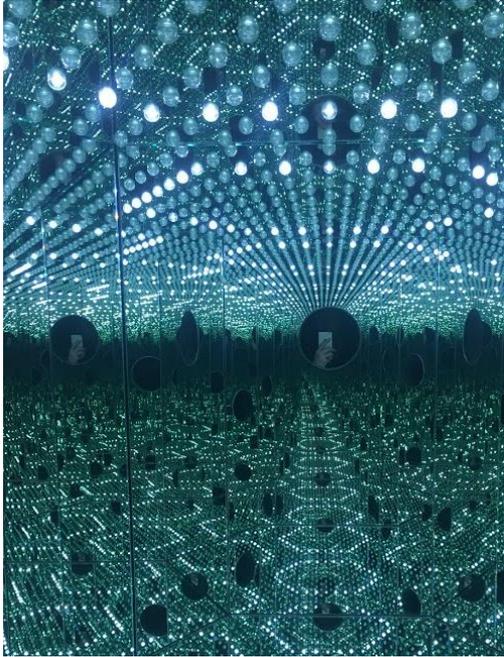
Extreme close up / macro photography



Suren Manvelyan



Yayoi Kusama

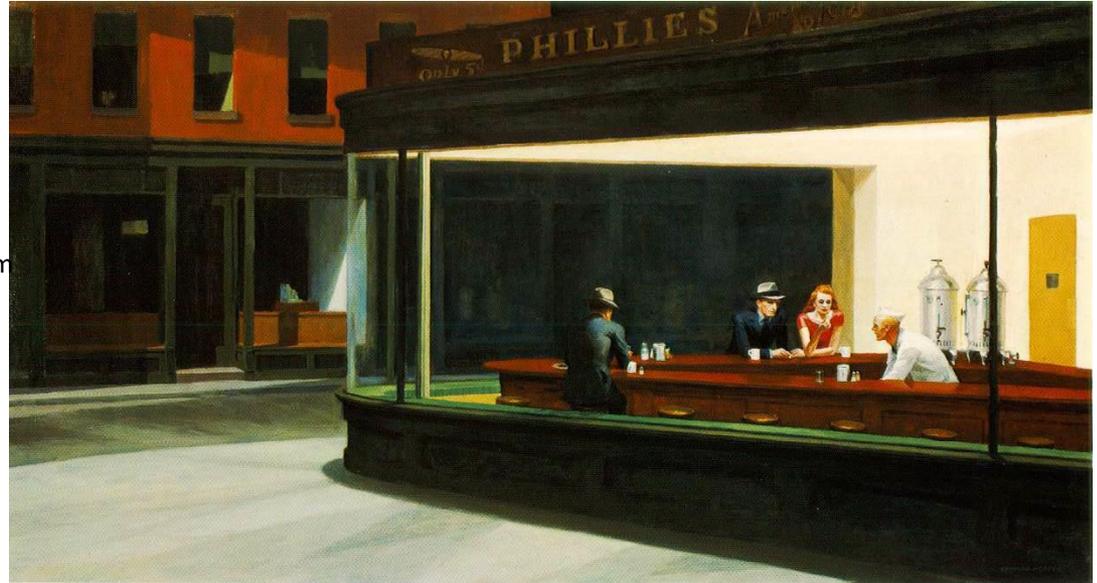


Edward Hopper

Hopper often cast the viewer as a voyeur, observing from outside

"Maybe I am not very human - what I wanted to do was to paint sunlight on the side of a house."

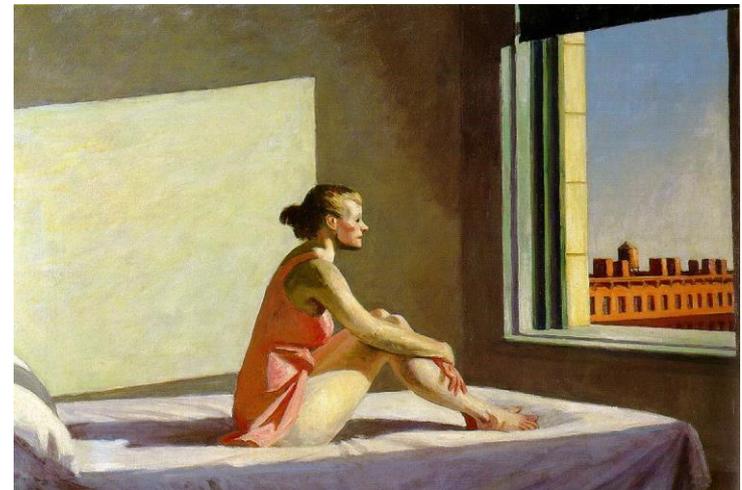
Nighthawks,
1942
Oil on canvas
84.1 x 152.4 cm



Summer Evening
1947; Oil on canvas, 30 x 42 inches



Morning Sun, 1952, Oil on canvas, 28 1/8 x 40 1/8 inches

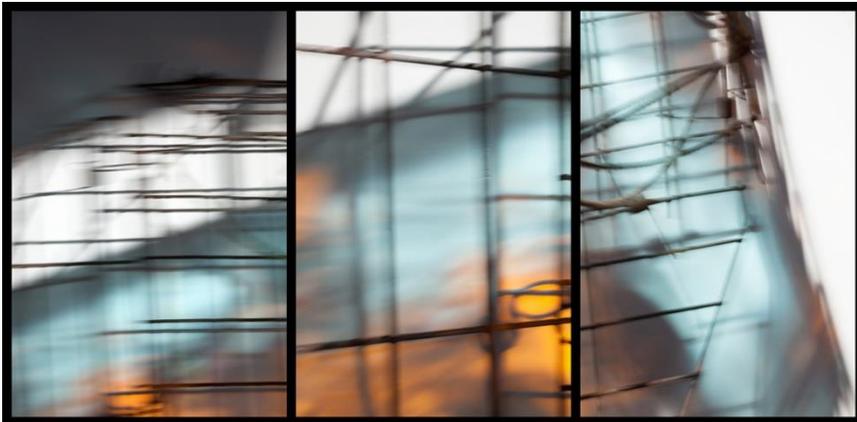


Brnu
Del Zou





Olivia Parker often produces intricate still life photographs of natural objects. The apparent simplicity of her technique acts to emphasise the complexity of these natural forms – the hard shell which had at one time contained the soft living creature, the feather which once adorned the a bird's exterior.





Damian Hurst, *The Virgin Mother*, 2005, painted bronze sculpture





Shoot through a transparent or semi-transparent surface such as glass with condensation or rain drops, or even a shower curtain as in the film Psycho.



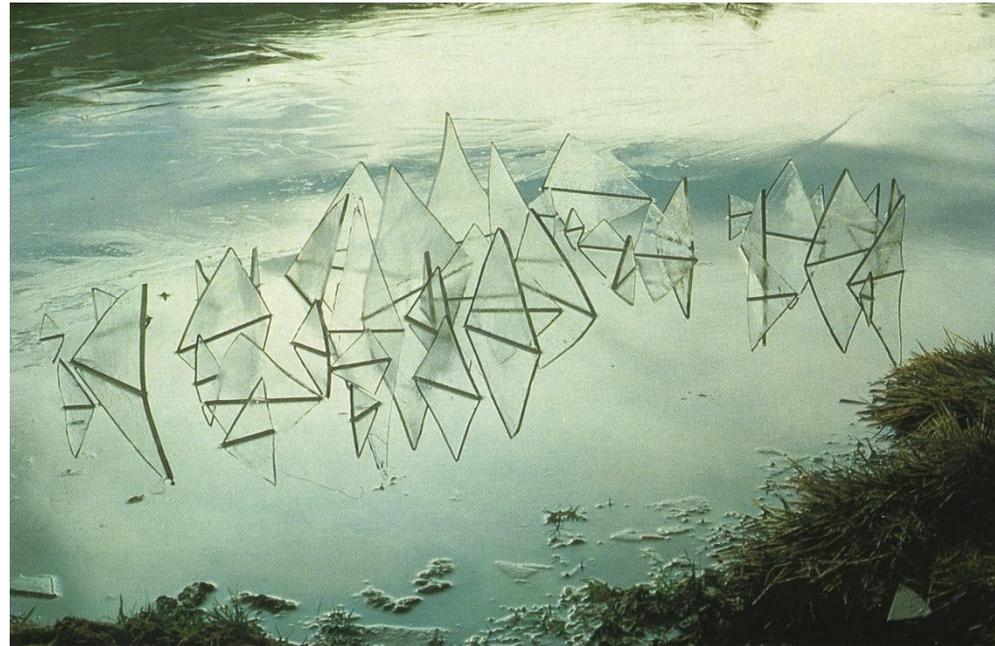
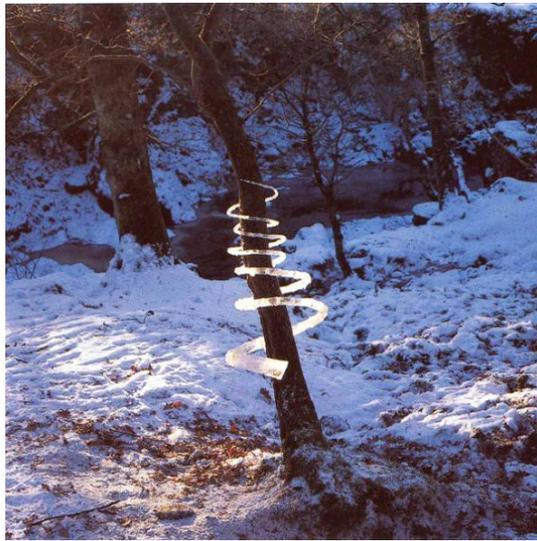
The surface is **between** the distant subject and the camera.

Images like this can obscure or hide the subject behind the surface, creating a mysterious, dreamlike or scary effect.



Scene from Psycho, Dir. Alfred Hitchcock

Naoya Hatakeyama



Andy Goldsworthy 'Land Art'



Reflections



Reflections can distort reality, they can also act as an 'in between' the subject and the image.

Any questions ?

Email

dtebbs@lfatsf.org.uk

The Tasks



You will be marked on

A01
Links to other
photographers

A02
Experimenting,
developing,
reviewing and
refining your work

A03 The ideas,
technical
quality of your
work, thinking
and annotation

A04 The final
outcomes

Task 1- Mind Map/ Mood Board

Create a Mindmap and Mood board on paper exploring a range of ideas linking to the Unusual Viewpoints This should include a decorative title, hand drawn/printed images, keywords.

Task 2 - Observational Drawing

Create a variety of observational drawings working from your own photos or secondary images. Make sure your imagery clearly links to the theme and consider the message you are trying to put across. This page should include title, min. x6 drawings, annotation and your own photos.

Task 3 - Artist Research & Experimentation

Research into an artist that clearly links to the theme.. Teach yourself a new skill by imitating the artist's work. There's lots of great Youtube tutorials to help enhance your skills. Check Pinterest as well for inspiration. This page must include 3-4 printed images, 1-2 artist copies, take photos in the same style, experiment in a variety of relevant mediums, annotation, show development and refinement in your skills.

Task 4 – Response

Begin by creating a small mind map at the top of the page. This must include all the key ideas that you have looked at so far. Take more of your own photos and refine the technique and composition. Use all the above research to create and develop x4 final outcome ideas – draw, colour, annotate and refine. Final outcomes can be one outcome or a series of outcomes. This can be 2D or 3D, a painting, drawing, collage or a print, anything really. You must be confident in your chosen skills and there must be a clear link to your artist technically or visually.

Task 5 – Final Outcome

Create one of the final outcomes from your response page. This doesn't need to be produced on a large scale.

Task 6 – Evaluate your work

Write a short evaluation identifying what went well and where you need to improve, including the things you really enjoyed.

Further useful resources

Analysis tips

- Do demonstrate your technical understanding of materials and processes.
- Do include a few basic facts about the artist.
- Do explain the reasons behind a particular artist's work.
- Do say why you did what you did.
- Do say whether the effect was what you expected.
- Do say what you have learnt by doing it, regardless of the result.
- Use the support sheets to help you extend your language with specialist words

Shape, form, space Closed Open Distorted Flat Organic Deep Flat Positive Negative Foreground Background Composition Curvaceous Elongated Large Small 2D 3D	Tone Bright Dark Faded Smooth Harsh Contrasting Intense Sombre Grey Strong Powerful Feint Light Medium Dark Dramatic Large Small	Pattern and Texture Repeated Uniform Geometric Random Symmetrical Soft Irregular Coarse Bold Uneven Bumpy Rough Smooth Uneven Spiky Broken Furry Fine Flat Grid	Line Fluent Free Rough Controlled Powerful Strong Geometric Angular Light Delicate Flowing Simple Thick Thin Horizontal Broken Interrupted Rounded Overlapping Broken Faint	Colour Bright Bold Primary Secondary Tertiary Radiant Dull Vivid Contrasting Deep Monochrome Harmonious Complementary Natural Earthy Subtle Pale Cool Warm Saturated Luminous Strong
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Basic, simple, solid, loud, quiet, bright, realistic, stylised, observed, busy, vibrant, strange, interesting, balanced, lively, negative, recognisable, abstract, tactile, meaningful, symbolic, depressing, unique, emotive, hidden, textural, dynamic, disturbed, sophisticated, puzzling, optimistic, powerful, intentional, concealed, subtle,

**REMEMBER to check your...
Spellings, Grammar and
Punctuation**

Sentence Starter Help

Try thinking of your own too

Example
 I have created this piece using watercolours, coloured pencil and oil pastel. I have learnt how to blend the watercolours to show different tones and use oil pastels to show the darkest tones and add texture. The piece shows strong shapes and vivid colours. I have added coloured pencils to show some areas in more detail and focus. The artist Georgia O'Keeffe has inspired my piece. In her work she uses bright, bold colours to show close up views of flowers with a range of dark to light tones. I aim to now further develop my piece by using other materials. I could do this by experimenting with block prints on watercolour back grounds or possibly try painting onto fabric to then stitch into to show more detail.

- In this piece I have...
- The materials I have used are...
- The technique I have used is...
- Through working in this way I have learnt how to...
- I have shown... in the style of...
- This piece could develop further by including...
- The artist..... has influenced my designs because...
- To develop this piece further I could...
- I think using... worked really well because...
- I am particularly pleased with... and I now aim to....

TECHNICAL HOW IS IT MADE? <ul style="list-style-type: none"> • Discipline (Painting, Printmaking, Sculpture...) • Media (Oil Paint, Bronze, Lithograph...) • Processes (single, combination, techniques) 	VISUAL WHAT DOES IT LOOK LIKE? <ul style="list-style-type: none"> • The content / subject matter (<i>man, dog, vase, tree etc</i>) • The Visual Elements: <i>colour, tone (light and dark), shape (2D), form (3D), space, line, texture, scale (how big it is)</i> • The Composition - <i>physical viewpoint, layout, arrangement, juxtapositions etc.</i>
CONTEXTUAL WHEN & WHERE WAS IT MADE? <ul style="list-style-type: none"> • Do you know when and where the artwork was made? What can you interpret from this information? • Is the artist portraying something about their own personal experience or views? • Does the artist belong to any art movements? How do they fit in to art history? • Does the artwork show us anything about a society or culture? 	CONCEPTUAL WHY WAS IT MADE? <ul style="list-style-type: none"> • What message does the work communicate? • What is the artist trying to tell us? • What 'themes' or bigger ideas does the work address: <ul style="list-style-type: none"> ○ Attitudes/ viewpoints ○ Visual themes (colour, contrast) ○ Emotions
PERSONAL RESPONSE <ul style="list-style-type: none"> • How does this work link to your theme? • Does this work give you any ideas? • What are your own views about this work, and why? 	

