

ARTIST INSPIRATION

CHRISTINA DREJENSTAM



Christina Drejenstam:

Media: withy stick and drawing ink

Process: dipping withy stick into ink to draw images. Photocopy illustration and add coloured inks to copy. Paint water down first to allow inks to spread and dry with tone. Keep loose and bleed colours outside of illustration.

Angela Moulton:

Media: acrylic painting

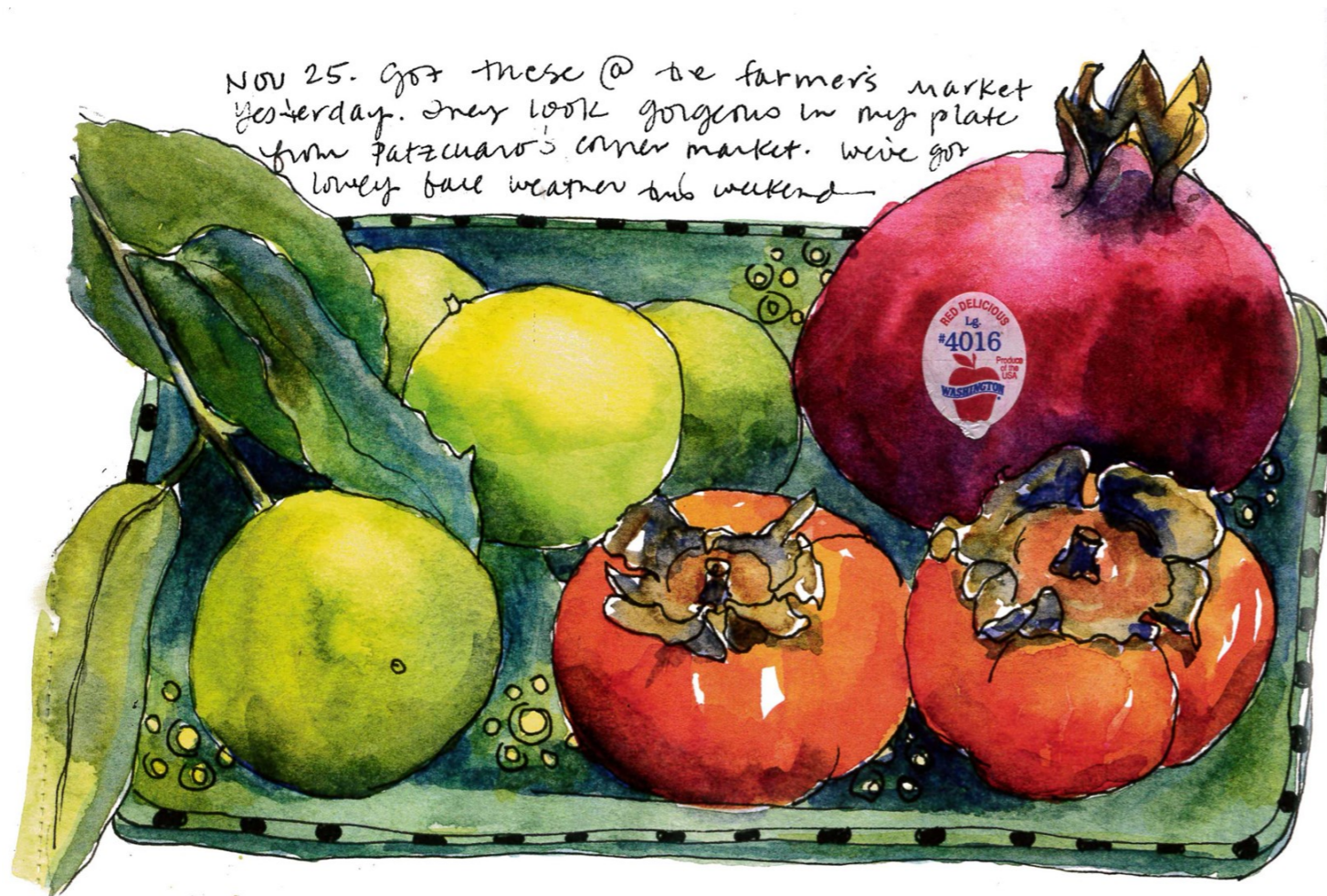
Process: charcoal initial drawing. Painting using acrylic paint and flat brush. Photocopy charcoal drawing onto card and work on copies. Layer from dark to light with paint, remembering to show brush marks of flat brush. Try not to blend but show expression with your brush marks.

ANGELA MOULTON



ARTIST INSPIRATION

JANE LAFAZIO



Jane Lafazio:

Media: watercolour and fine liner

Process: sketch in fine liner, photocopy illustration and add watercolour to copy. Layer watercolour, starting with wash and building deeper tones with layering.

Nishant Choksi:

Media: acrylic painting/digital manipulation

Process: flat colour painting in acrylic, splitting sections into different bold, flat colours. Further development by scanning painting and developing image digitally, emphasising contrast and colour.

NISHANT CHOKSI



ARTIST INSPIRATION

SARAH SEDWICK



Sarah Sedwick:

Media: Pencil drawing

Process: Use of soft pencil (6B). Layering of pencil to develop tone using a loose and expressive style. Tone built up using a cross-hatch technique. Understanding of light and where dark and light tones are used, develops the form and shapes.

Edward Weston:

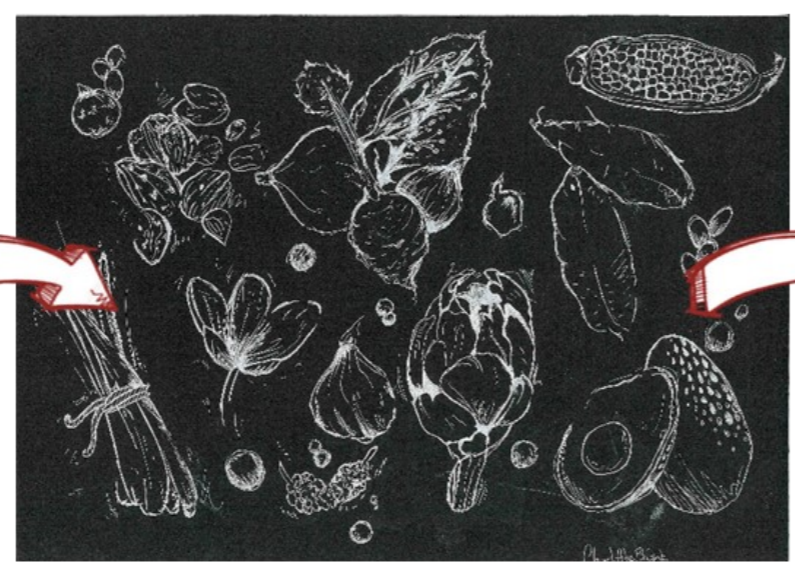
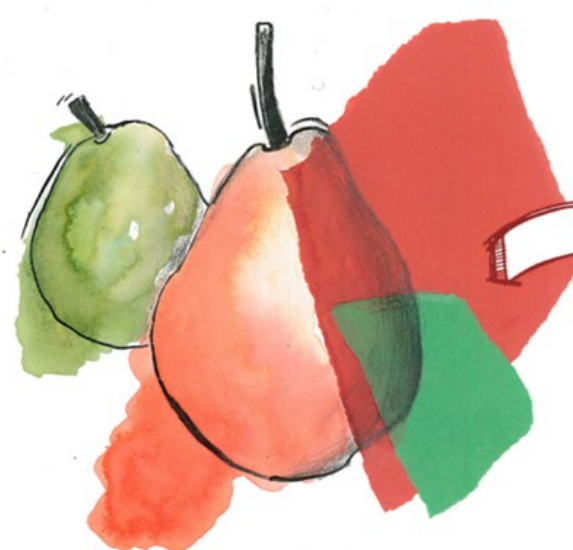
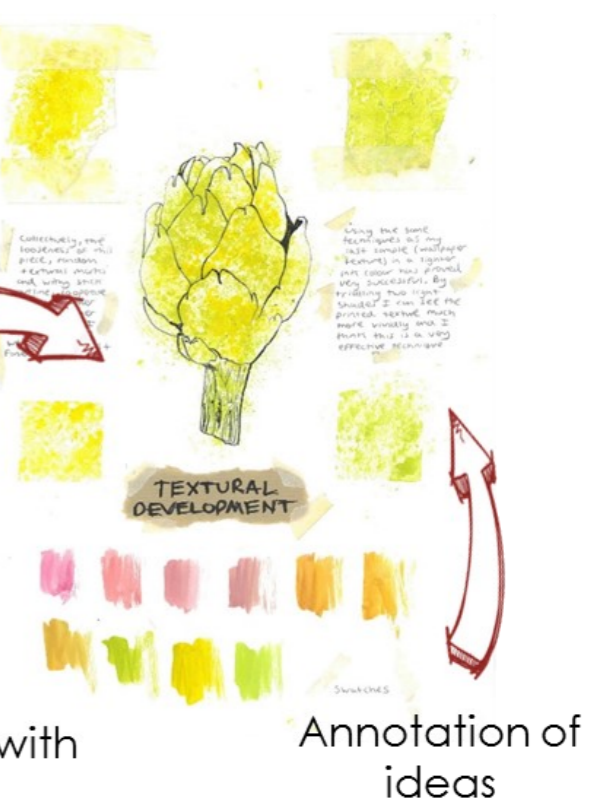
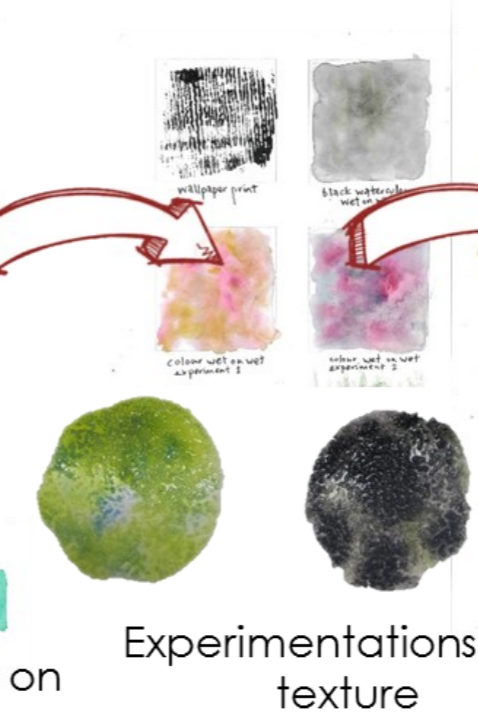
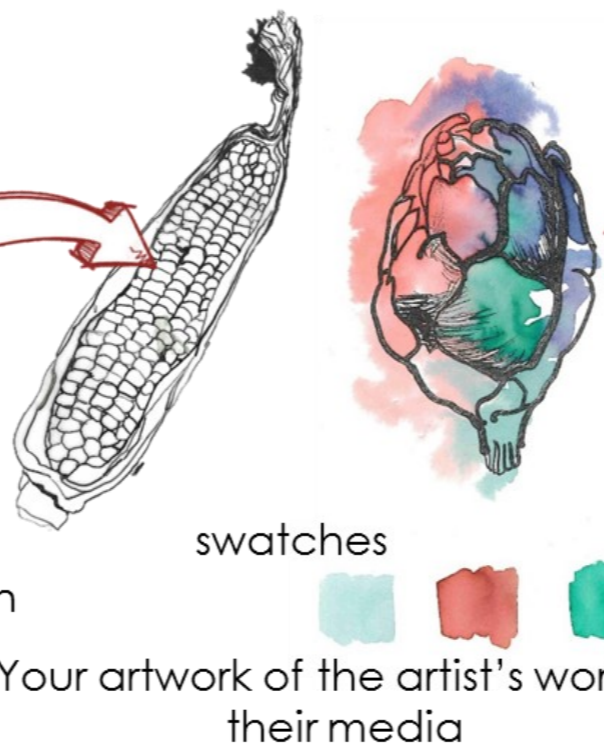
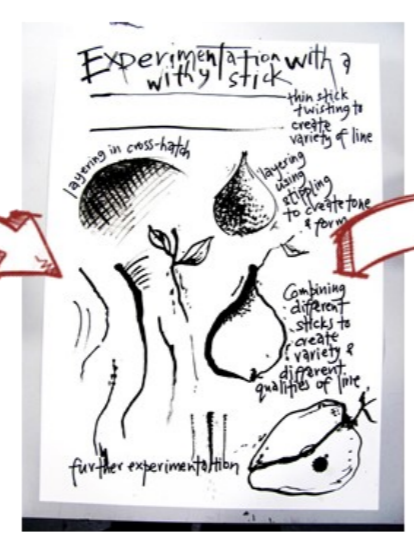
Media: Photography

Process: Black and white photography of fruit and vegetables, amongst a variety of subjects. He takes both close ups (macro photography) and whole objects, exploring the lines, surfaces and textures of the items. The use of black and white emphasises the tones and contrast.

EDWARD WESTON

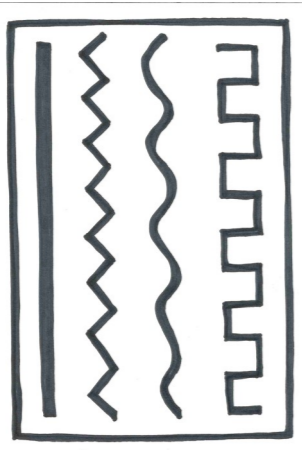


What makes a successful artist exploration? (A01)



Understanding how to create a lino plate

- Trace the design with a graphite stick on tracing paper
- Transfer onto lino by placing the design on the lino, graphite down, & scribbling hard on the back of the tracing
- Cut all areas of lino except the black



Lino sequence:

draw → trace → flip → rub → cut → print

UNDERSTANDING HIGHER LEVEL CRITERIA



Graphite drawing showing tone



Withy stick & ink

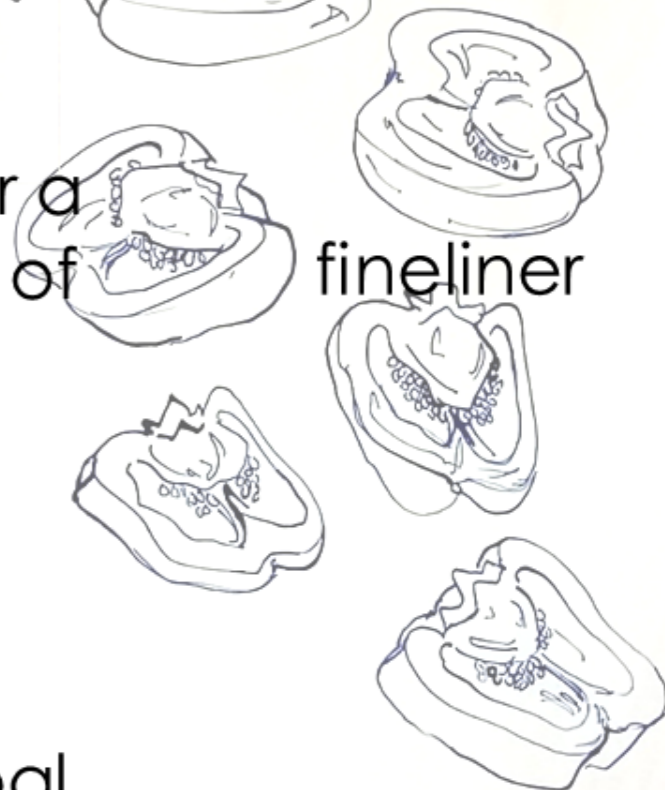


Ink & brush

What I need to see for a high grade is a range of media.

A grade 7 or above:

Oil pastel, withy stick, graphite/pencil, ink, lino printing, acrylic, monoprinting, charcoal



fineliner

KNOWLEDGE ORGANISER

Art Vocabulary

LINE: A mark with length and direction, created by a point.

SHAPE: 2-Dimensional objects (circle, square, triangle)

FORM: 3-Dimensional objects (cone, cube, cylinder, sphere)

THUMBNAIL SKETCH: a small, quick drawing used to get your ideas on paper

POSITIVE SPACE: area an object occupies.

NEGATIVE SPACE: area around an object.

TOPE: lightness or darkness of an colour

COMPOSITION: way of arranging a drawing or painting so it is interesting to look at and equally balanced.

BACKGROUND: area within a composition that appears further away.

MIDDLE GROUND: part of a composition that appear between the foreground and background.

FOREGROUND: in a scene or artwork , the part that seems closest to you.

SYMMETRY: both sides of a centre line are exactly or nearly the same.

PIGMENT : gives paint it's colour.

WARM COLOURS : red, orange & yellow

COOL COLOURS : blue ,violet & green

INTENSITY : brightness or dullness of a colour

OPAQUE : colours that you can't see through

TRANSPARENT : colours that you can see through

TINT : colour and white

SHADE : colour and black

MONOCHROMATIC : a single colour and it's tints and shades

MOOD : emotion portrayed within an artwork

VERTICAL : top - to - bottom. This can refer to the placement of objects within a composition or the composition itself.

HORIZONTAL : left - to - right. This can refer to the placement of objects within a composition or the composition itself.

ANALYSING AN ARTIST'S ARTWORK

CONTENT

What is the subject matter? What is it about?

Does the content go deeper? Does it address religious, political, moral or social issues?

Does the artist rely on direct observation, memory, invention or imagination?

Is the subject treated realistically? Or is it deliberately exaggerated, distorted or abstracted?

Is the meaning of the picture/object immediately apparent or are their hidden, obscure depths of perception in the work? Does the artist make use of symbols, analogies, or metaphors?

Is there a narrative involved? Is it a personal story or a traditional, historical or religious one?

Is there any action, or are you conscious of something having taken place or about to occur?

PROCESS

What is the work made of?

What materials, tools, techniques and processes has the artist used?

How do you think the artist commenced the work?

What stages must it have gone through from inception to completion?

Do you think the artist improved as he/she went along or do you think a design or other form of preparatory study provided a guide or support?

Do you think the artist made use of supporting studies, i.e. sketches, diagrams, maquettes or photographs, for the overall idea or specific details of it?

Do you think the work was produced rapidly or over a considerable time span.

What specific skills and techniques do you think were required to create such a work?

FORM

What type of art object is it?

What size and scale is it?

How has the work been composed and arranged (designed)?

Is the design in keeping with the content?

What colours have been used and how have these been arranged? Are they

harmonious or contrasting? Does one colour dominate or are 2 or more equally important and eye catching?

What form(s) or shape(s) have been used in the composition? Are they organic, geometric, structural? Do they connect to each other?

If so, how?

What use has been made of lines, rhythms and tones?

Has the artist used texture in the work?

To what extent do you find the overall design of the work pleasing or uncomfortable and why?

MOOD

How is the work affecting you and why?

Does it capture a mood, atmosphere or feeling you have already experienced, either in life or in/through another work of art, music, drama, literature etc.?

Does it give a particular viewpoint of life or nature?

Can you imagine what the artist's feelings might have been when creating the artwork?

Is the work quiet, noisy, calming or disturbing, happy or sad, relaxing or jarring, etc.?

What words most effectively describe your feelings about this work?

ANALYSING YOUR ARTWORK

Writing about your work and the work of other artists is an important part of your GCSE. Use this guide to help you get used to the terminology. Don't be afraid to use your own thoughts and opinions.

When talking about a piece of art work, it helps to break it down into the **formal elements**.

Line, Tone, Form, Colour, Pattern, Composition, Mood, Media, Texture

The following sentences are examples of who you might like to write about your artwork.

Line

Mark-making: I have experimented with different types of mark-making techniques that explore line through different qualities of line. I used a to achieve different effects.

Experimental line drawings: I have produced some drawings of Using different types of line. These were

Observational drawings: From first hand observation of a I drew out the object only using different types of line. Thicker, bolder lines make the objects look closer. Thinner, wispiers lines make the object look further away.

I have researched the artist because of his use of mark-making in paint. He uses a variety of different thickness and quality of lines and marks to create layers of paint. I thought his work was

Tone

Black and white tonal work: I explored different tonal properties of one type of material by producing tones of dark to light.

Shades in paint: Using one colour in paint, I mixed different shades of that colour, looking at the darkest shade to the lightest. I achieved this by adding white to make it lighter and the opposite colour to make it darker.

Observational drawing: I drew a still life from observation and recorded the light, medium and dark tones using a pencil. I Carefully shaded the objects adding shadows and highlights to make them look 3d.

Culture

I have looked at different cultures to see the difference in technique and style of art. I have found that

Rearrangement

I have used a variety of my drawings from observation and combined them together to produce a new composition.

I have looked at a variety of tonal scales to achieve a different design.

What have I done? Is it a painting, a drawing or a sculpture? Your own design or a copy?

How have I done it? Try to describe how you built up your work stage by stage.

Why have I done it/ what have I learnt through doing it? About an artist? New skills?

What medium or materials have I used? Paint, pencil, collage, mixed media etc.

What have I done well? Try to list at least 3 points.

What could I improve or what would I change if I were to do it again?

Is my work similar to an artist's work? Which one? How?

Possible ways to start your sentences:

In this piece I have.....

I have used the following materials.....

Through working in this way I have learnt how to.....

This piece contains the following characteristics.....

Here I have shown..... In the style of.....

This piece could have been improved by including.....

I could have made greater use of.....

In this piece I have used too much/ not enough

The artist..... has influenced my design.

I was inspired by When creating this piece of work.

To improve this piece I could have.....