

ASSESSMENT OBJECTIVES

AO1: Develop ideas through investigations, showing critical understanding of artist's work. = 25%

AO2: Selecting and experimenting with appropriate media, materials, techniques and processes. = 25%

AO3: Record ideas, observations and insights relevant to intentions as work progresses = 25%

Materials:

Pen
Pencil
Charcoal
Oil pastel
Chalk
Watercolour
Acrylic
Ink
Clay
Wire
Plaster
Latex
Found objects

Observations – drawings/paintings made by looking at the object in real life.

Impasto: The thick application of paint, mixing colours on the canvas to create a sculpture like surface

Chiaroscuro: The use of extreme light and dark in drawing, painting and photography.

Casting: The use of alginate, plaster or silicon to create a mould of an object.

Image transfer: Medium used to transfer printed images onto wood, glass, fabric or other surfaces.

Assemblage: Composing a variety of objects and materials to create an image or a piece of installation work.

TEXTURE DECAY

Title page

Mood board

Mind map

Observational drawings

Artist research 1 – double page and visual responses

Artist research 2 double page and visual responses

Artist research 3 – double page and visual responses

Initial Ideas – mind map

Initial Ideas thumbnail sketches - annotated

Experimentations – 8-12 pages testing your ideas out - annotated

Final Idea – technical drawing and plan, annotated

KEY WORDS

DECAY

ROTTING

DISCARDED

RUST

MOULD

DECOMPOSITION

DISTORTION

KEY ARTISTS

VALERY HEGARTY

<https://valeriehegarty.com/home.html>

Hegarty relishes the materiality of her process, incorporating a range of materials such as canvas, wood, Foamcore, paper-mache, epoxy and ceramics. Hegarty's large-scale installation work incorporates a process she calls "reverse archeology" in which layers of painted paper are adhered to the walls and floors of the gallery and then scraped back to create a material memory of a space.

ANISH KAPOOR

<https://www.lissongallery.com/artists/anish-kapoor>

Kapoor's geometric forms from the early 1980s, for example, rise up from the floor and appear to be made of pure pigment, while the viscous, blood-red wax sculptures from the last ten years – kinetic and self-generating – ravage their own surfaces and explode the quiet of the gallery environment.