

## 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%

**AO4:** Present a personal and meaningful response that demonstrates understanding of visual language. = 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 FLESH

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

FLESH

SKIN

MUSCLE

BONES

MEAT

CARCASS

VISCERAL

## KEY ARTISTS

**FRANCIS BACON**

<https://www.tate.org.uk/art/artists/francis-bacon>

Francis Bacon (1909–92) was a maverick who rejected the preferred artistic style of abstraction of the era, in favour of a distinctive and disturbing realism.

**JENNY SAVILLE**

<https://gagosian.com/artist/jenny-saville/>

In her depictions of the human form, Jenny Saville transcends the boundaries of both classical figuration and modern abstraction. Oil paint, applied in heavy layers, becomes as visceral as flesh itself, each painted mark maintaining a supple, mobile life of its own.

