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

TEXTURE FLESH



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

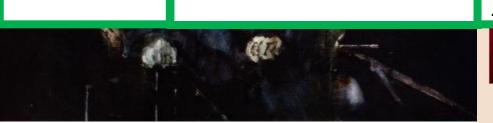
https://www.tate.org.uk/a rt/artists/francis-bacon

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
s/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.



other surfaces.

installation work.

Observations – drawings/paintings made by

Impasto: The thick application of paint,

mixing colours on the canvas to create a

Chiaroscuro: The use of extreme light and

Image transfer: Medium used to transfer

printed images onto wood, glass, fabric or

Assemblage: Composing a variety of objects

and materials to create an image or a piece of

dark in drawing, painting and photography.

Casting: The use of alginate, plaster or silicon

looking at the object in real life.

to create a mould of an object.

sculpture like surface