



A Level Art

AQA

Foundation Project

Natural Landscapes

Name.....

Andy Goldsworthy

Andy Goldsworthy is a British sculptor, renowned in his field, that creates temporary landscape art installations out of sticks and stones, and anything and everything else that he finds outside. The son of a mathematician, Goldsworthy grew up working on farms before eventually getting his BA from what is now the University of Central Lancashire. “A lot of my earth art is like picking potatoes,” he told the Guardian. “You have to get into the rhythm of it.”



Much of Goldsworthy's land art is transient and ephemeral, leading many to view it as a comment on the Earth's fragility. But for Goldsworthy, the picture is more complicated.

"When I make something, in a field, street or altering the landscape, it may vanish, but it's part of the history of those places," he says in another interview. "In the early days, my work was about collapse and decay. Now some of the changes that occur are too beautiful to be described as simply decay. At Folkestone, I got up early one morning ahead of an incoming tide and covered a boulder in poppy petals. It was calm, and the sea slowly and gently washed away the petals, stripping the boulder and creating splashes of red in the sea. The harbor from which many troops left for war was in the background."



Create a double page research page exploring the work of Andy Goldsworthy

ANDY GOLDSWORTHY

Sculptor and photographer, Andy Goldsworthy not only works with nature, but in nature, rearranging its natural forms to enhance rather than detract from their beauty.

He takes an environmentalist's approach, lending respect towards the natural world as most of his pieces gradually fade away into the land they originated.

Although the physical survival of his sculptures is rarely ensured, Goldsworthy photographs his sites before, during and after he has created his structures, allowing them to serve as permanent records.

He has said that "movement, change, light, growth, and decay" are the lifeblood of nature, and his work is designed to reflect that.

The materials he uses include stones, rocks, branches, twigs, leaves and ice which are arranged carefully and patiently, making use of various repeated motifs such as snaking lines, spirals and circles.



Goldsworthy was certain that he would be a farmer or gardener, and that art school would be a hobby. While in art school, Goldsworthy couldn't stand working in a minuscule partitioned studio. This led him to explore the great outdoors, a move that was pivotal for his work and ultimately shaped his entire career.

Through his professors, he was introduced to and inspired by the works of Joseph Beuys and Robert Smithson.



Robert Smithson, Michael Heizer, and the British artist Richard Long have all worked on large-scale landscape projects.

Goldsworthy's interest in specific geographical points of land, its history and the relationship between organic material and the human presence has set him apart from those working with land as more than a canvas or material.

I love his use of shape, finding unique pieces of nature and presenting them in creative ways. He also considers the arrangement of contrast and complement colours.



Experiment with materials in response to Andy Goldsworthy

Using a variety of found natural form objects create a series of experiments and exploration of colour, pattern and composition.

Found objects could include sticks, leaves, feather, bark, pine cones, stones etc

Materials could include, colour pencil, water colour, acrylic, pencil, charcoal, photography etc

Composition experiments could include, circles, spirals, lines, ordering colours, size etc



Photocopy different coloured leaves and arrange them in organised patterns like Goldsworthy.

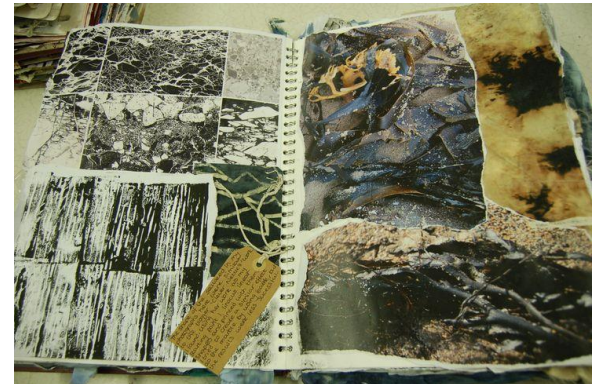
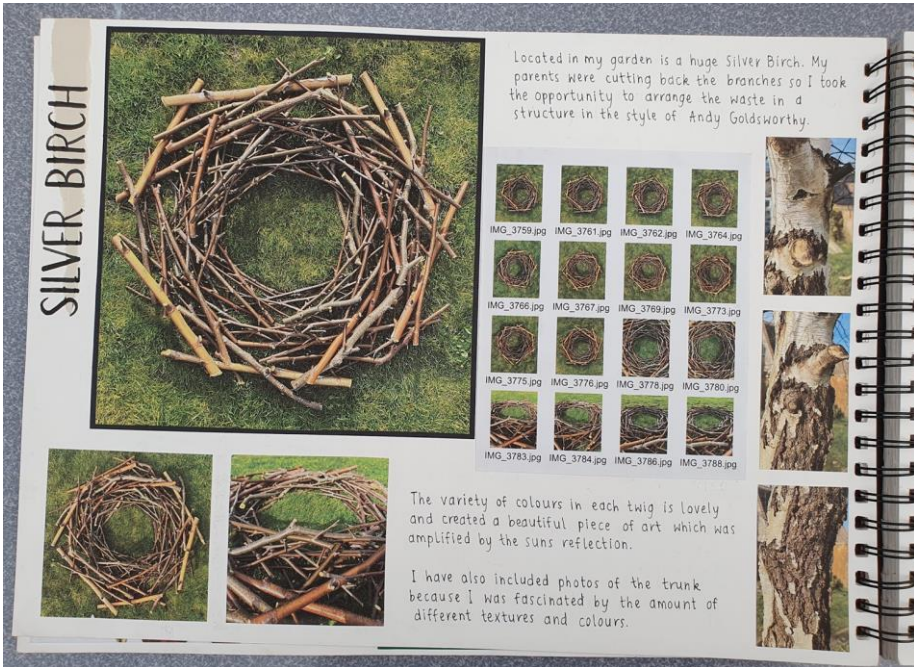
Create a series of photocopy compositions using a variety of real leaves, drawn, coloured or painted leaves.



Then arrange them in a variety of different compositions

Textures and Patterns in Wood.

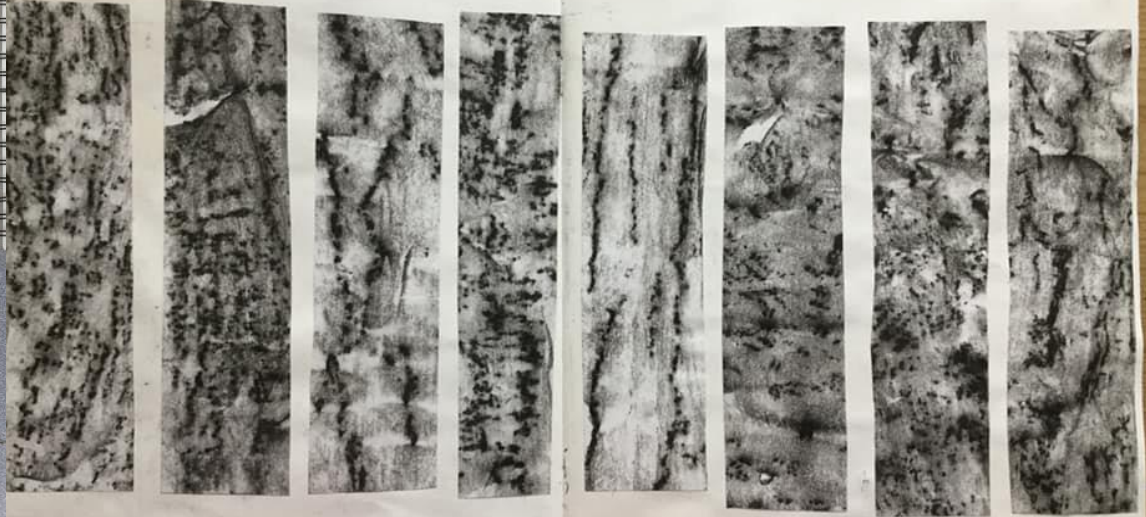
Create your own wood studies. Record interesting shapes, colours and textures in a variety of ways including photos, collage, experimenting with textiles, rubbings, print and drawings.



Create Organised Bark Rubbings Using Pencil and Charcoal



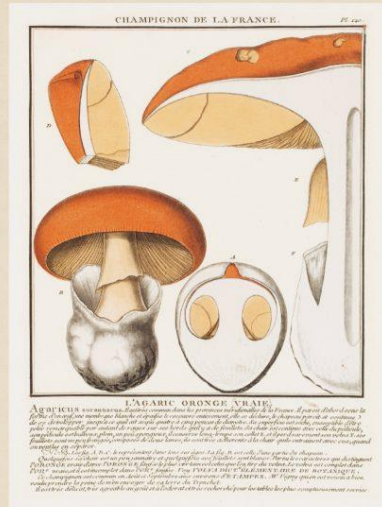
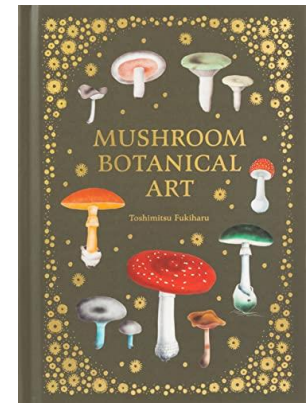
Bark rubbings



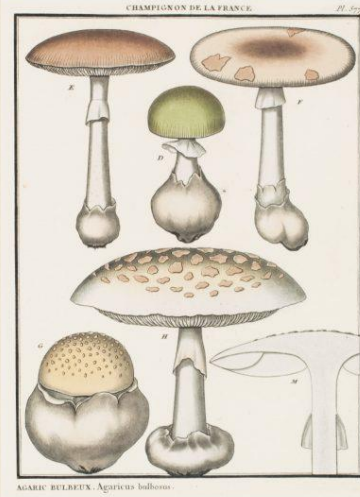
Field maple Damson Oak Silverbirch Ash Cherry Apple Pear

Toshimitsu Fukiharu - Mushroom Botanical Art

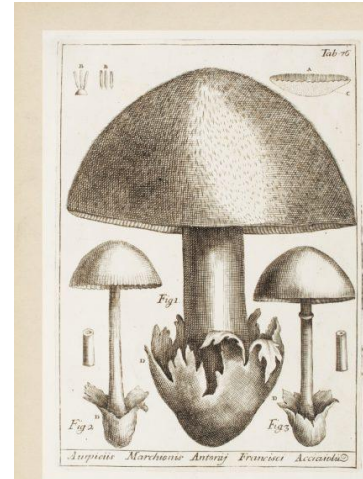
Create your own botanical mushroom illustrations based on Toshimitsu Fukiharu



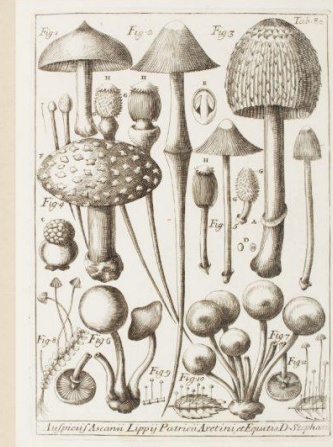
Amantia cistina (Scop.) Pers. (Amanitaceae / Agaricales)



Amantia cistina Pers. (Amanitaceae / Agaricales)



Vibrodia spp. (Pluteaceae / Agaricales)



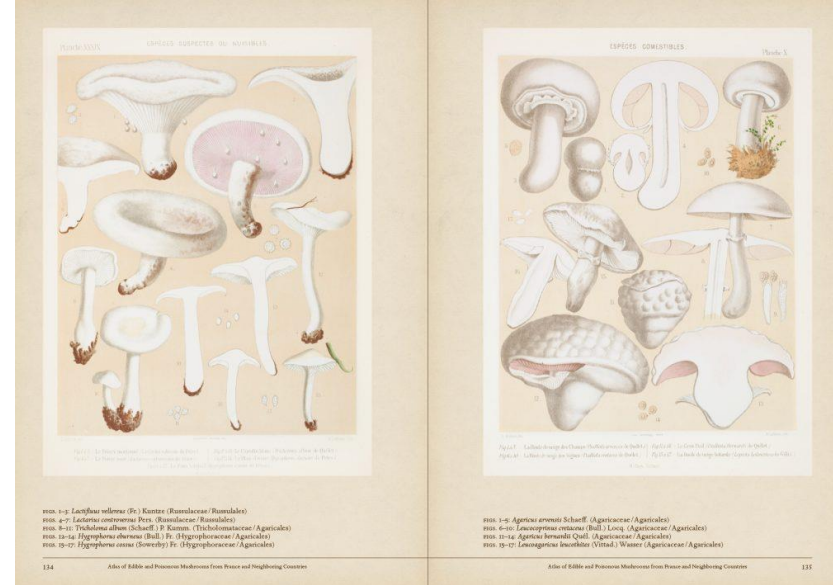
nos. 1-4, 6-7, 9-11: *Agaricus* species / (Agaricales)
 nos. 2, *Cerrena streptoloma* (Fr.) Fr. (Agaricales / Agaricales)
 nos. 4, *Amantia* sp. (Amanitaceae / Agaricales)
 nos. 5, *Cryptogonus cistina* (Schaff.) Holtt. (Vulgata, Vilgata & Monocloa) (Pezizales / Agaricales)
 nos. 8, *Galerina mesophila* (Lamb.) Kihner (Hymerogastreae / Agaricales)

Mushroom Botanical Art is a collection of mushroom and fungi paintings by European and Japanese naturalists in 18th to 19th century. The paintings each show the plant in its natural habitat and have been executed in a straightforward natural history illustration style with meticulous attention to detail.

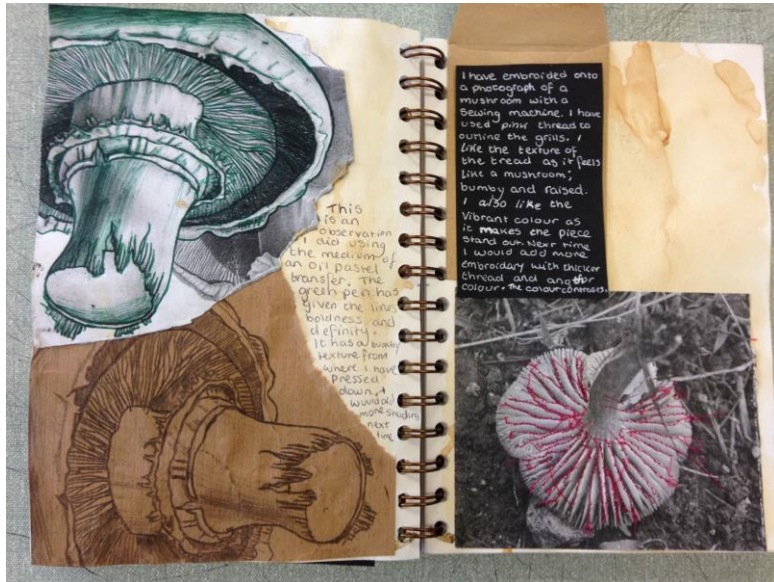
Beautiful color plate illustrations of each mushroom will attract both botanical art fans and lovers of mushrooms. It is pleasant to look and appreciate the beauty of these mushrooms, also useful for your own drawing and painting.

Toshimitsu Fukiharu was born in Fukuoka, Japan, and graduated with a doctorate from the Department of Forest and Biomaterials Science of the Faculty of Agriculture at Kyoto University. He serves as senior researcher at the Chiba Open-air Museum Boso-no-Mura and is a part-time lecturer in the Faculty of Integrated Human Studies at Kyoto University.

Toshimitsu Fukiharu specializes in the natural history of mushrooms and researches ammonia fungi, which uniquely grow in places where animal excrement and carcasses have decomposed. world of fungi and their power to heal, sustain, and contribute to the regeneration of life on Earth.



Create your own mushroom Studies using a variety of materials, focusing on texture



Create your own
Mushroom Lino Print that
focuses on texture



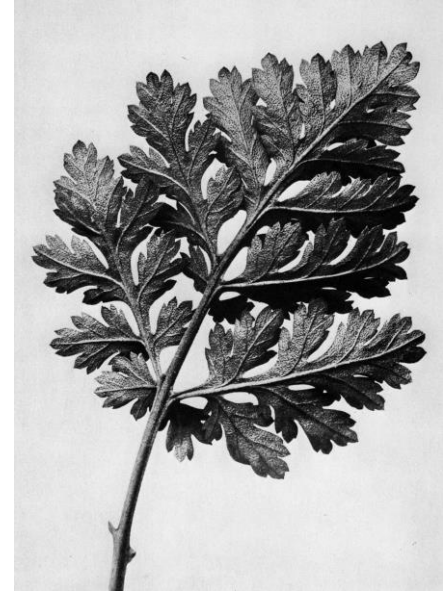
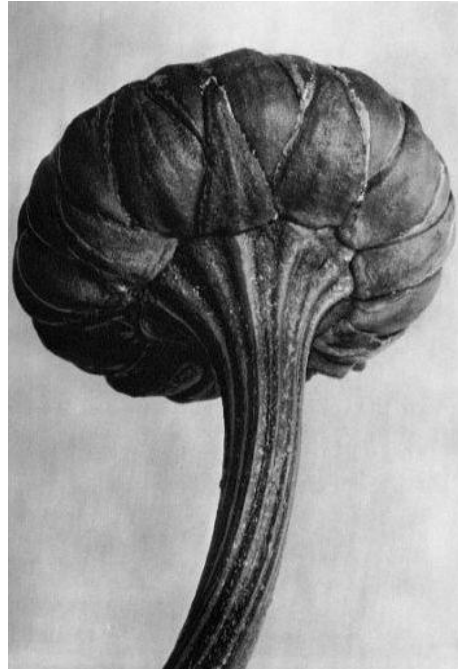


The lines and marks found in my bark rubbings and sketches, inspired me to study the layers and fine lines in mushrooms, which are naturally growing fungi.

I captured this image of a mass of mushrooms sprouting from a tree trunk. The lighting accentuates the layers by highlighting the raised areas creating dark shadows between.

I carved lino hoping to achieve a detailed replica of the delicate lines. I used different coloured inks on contrasting paper, producing some beautiful prints.

Research the work of Karl Blossfeldt



Karl Blossfeldt

(June 13, 1865 – December 9, 1932) Karl Blossfeldt is best known for his precise photographs of plants; however, he began his career as a sculptor, completing apprenticeships at the ironworks and foundry in Mägdesprung and the Kunstgewerbeschule (Institute of the royal arts museum) in Berlin from 1884 to 1890. From 1890 to 1896 he traveled through Italy, Greece, and North Africa, working for Moritz Meurer, who theorized that natural forms were reproduced in art. From 1898 to 1930 Blossfeldt taught at the Kunstgewerbeschule in Berlin; during this time, he amassed an archive of thousands of photographs of plants that he used as models to teach his students.

Never formally trained in photography, Blossfeldt made many of his photographs with a camera that he altered to photograph plant surfaces with unprecedented magnification. His pictures achieved notoriety among the artistic avant-garde with the support of gallerist Karl Nierendorf, who mounted a solo show of the pictures paired with African sculptures at his gallery in 1926 and, subsequently, produced the first edition of Blossfeldt's monograph *Urformen der Kunst* (Art forms in nature), in 1928. Following the enormous success of the book, Blossfeldt published a second volume of his plant pictures, titled *Wundergarten der Natur* (The magic garden of nature), in 1932. The clarity, precision, and apparent lack of mediation of his pictures, along with their presentation as analogues for essential forms in art and architecture, won him acclaim from the champions of New Vision photography. His work was a central feature of important exhibitions, including *Fotografie der Gegenwart* and *Film und Foto*, both in 1929.



Karl Blossfeldt is a photographer that mainly shoots natural forms. He use a lot of perspective an tries to catch the best textures and more of view of his inspiration. The photos that we see are not normally how we usually observe the plants, not in the same angle. His photographs are all in black and white. It defines the silhouette of the plant and gives new ideas of composition. I like it aesthetic because we can clearly see the contours & texture of the plants which makes it nice to watch.



Karl Blossfeldt
 He was born in June 13, 1865.
 He was a German sculptor & photographer (teacher)

He was a German instructor of sculpture who used his remarkable photographs of plant structures to educate his students about design elements in nature.

I really want to make me of his natural form objects in 3D for my ceramic task!

Self-taught in photography, he devoted himself to the study of nature, photographing for 35 years.

His fusion of scientific observation, sculptural form and surreal composition pioneered an artistic style that forged new approaches to modern art and

His photographs were made with a homemade camera that could magnify the subject up to thirty times (30x) its actual size.

By doing so, he revealed extraordinary details within the natural structure of the plants. The simple yet expressive forms captured on film afforded his boundless artistic and intellectual ability.

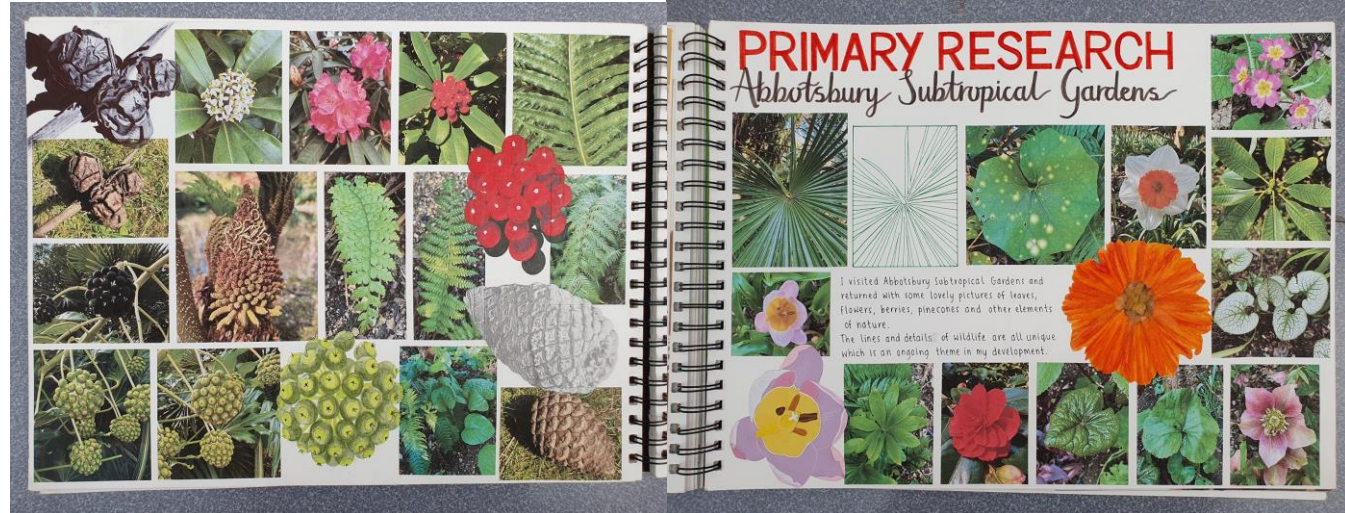
He once said, "The plant never lapses into mere avid functionalism; it fashions and shapes according to logic and sustainability, and with its primal force compels everything to attain the highest artistic form."

"Of course, I like his pictures. I have never seen natural forms really close, zoomed in like this before, so I was able to be inspired by seeing very interesting shapes & curves lines on them. I love his idea taking pictures with black and white to show the texture, light and shadow on objects." 12th September 2014 Friday

Take your own series of Natural Form photos and drawings from primary sources.



Try and focus on naturally formed patterns and symmetry. As well as surface patterns.



Kurt Jackson

Kurt Jackson (born 21 September 1961) is a British painter whose large canvases reflect a concern with natural history, ecology and environmental issues.

Born in Dorset, the son of two painters, he developed an early interest in natural history and landscape. He studied zoology at St Peter's College, Oxford, but spent most of his time attending classes at The Ruskin School of Drawing and Fine Art or painting in the countryside around Oxford. In 1984 he and his wife Caroline Jackson moved to Cornwall; currently he lives and works near St Just, Penwith. He paints in mixed media, drawing inspiration from the Cornish landscape around Penwith and elsewhere in Britain and abroad.


The majority of Jackson's work reflects his commitment to the environment and the natural world within Cornwall, although he also works elsewhere in Britain and mainland Europe; recent projects include bodies of work on the Thames, the Avon, the Forth, Ardnamurchan and the Glastonbury Festival series. His paintings frequently carry small commentaries on the scene depicted and show a fascination particularly with the detail of plants and animals within an overall ecology and evoke a calm, spiritual and warm relationship with the landscape, even of apparently bleak scenes. His work has been described as "uplifting" and "transporting". To quote Robert Macfarlane "the bristling of landscape is Kurt Jackson's subject as an artist, and his brilliance as an artist lies in the success with which he represents his subject."



Research the work of Kurt Jackson and create at least double page analysis of his work.


Kurt Jackson's Crab and Lobster exhibition, focuses on the richness and diversity of the natural world, looking at crustaceans and shells.

He claims that only by acknowledging and appreciating the ordinary as well as the extraordinary can we then realistically respect and conserve this biodiverse world. His aim is to celebrate their uniqueness.




Jackson's paintings are renowned for their fluent, dynamic and intense qualities, which result from an artist working at one with his landscape.

His studio Acrylic paint is a range of smooth, not chalky and highly pigmented acrylic colours. One of his techniques is where he uses fine dots on trees, plants, water and skies as well as thin brush strokes creating an abstract yet realistic appearance. The splinting adds reflection and detail.







In my opinion, Jackson's work is very creative, he manages to display life-like pieces while keeping his brush stroke application limited, and his work is unique to each other.

The words and phrases on each painting connect in some way to the landscape or natural objects and often include the date of production.



Kurt Jackson


Kurt Jackson is a British painter whose large canvases reflect a concern with natural history, ecology and environmental issues. Born in Blandford, Dorset, the son of two painters, he developed an early interest in natural history and landscape.

Jackson's practice involves both 'plein air' and studio work. He used this technique to capture the emotional and sensory dimensions along with the effects of sunlight and its influence on surrounding objects.


The Cornish countryside and coast has been a hugely influential factor to his work, resulting in paintings with an overwhelming sense of space.

Celebration of nature can also be seen in J.M.W. Turner's watercolours of sunlight fracturing in the upper atmosphere, in the oil studies of clouds made by John Constable, with scribbled notes, dates and times and in the intense examinations and poetic descriptions of rock formations by John Ruskin.





Using a landscape photo of my own, I again used watercolour to create a copy in Jackson's style.

The result is more realistic than his paintings which tend to have less brush strokes and be more abstract, but overall I am pleased with the outcome. I included the terms 'sunrise' and 'reflection' to display his style further.







To recreate this artwork by Jackson, I applied candle wax in the areas I didn't want colour. I experimented with techniques as I haven't used it before and this helped produce effective reflections in the trees. I used watercolour which I am satisfied closely resembles the original.





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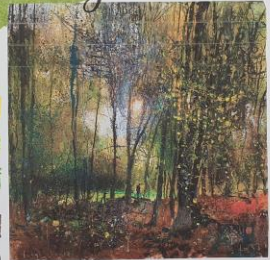

Jackson Analysis



Although Jackson has used many spontaneous brush strokes he has still been able to show depth within the piece. The main feature in this composition of the woods is the large tree in the foreground, with more trees surrounding it in the background making the painting look very three-dimensional. In addition, the full length of the trees, filling the way through the painting, gives a great sense of space and atmosphere.

It is fascinating how he has created the dots and splats to show how much they make the painting look more detailed. As well as the thick tree trunk he has used thin, precise lines for the branches and leaves which show his extensive variety of brush strokes.

His use of bright colours makes the painting appealing and shows the vibrancy of the master of nature. It is fascinating. A unique feature of Jackson's paintings is that words relating to the landscape, in this case he has used the words 'fungi' and 'mushrooms' in the bottom left in a contrasting colour.

Landscape and Seascape Photo Shoot

Take photos of the landscapes and seascapes of scenes that you think would inspire Kurt Jackson.

Present these in your sketchbooks.



The Great Wave off Kanagawa

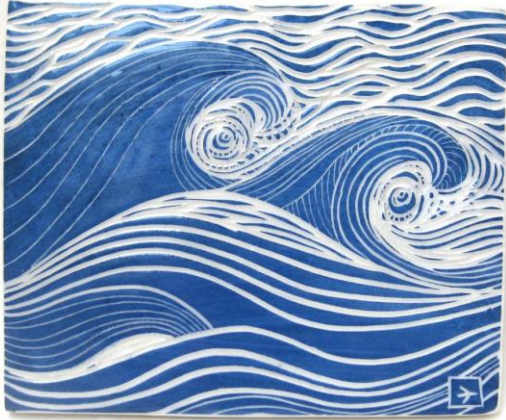
The Great Wave off Kanagawa (Japanese: 神奈川沖浪裏, Hepburn: Kanagawa-oki Nami Ura, lit. 'Under the Wave off Kanagawa')[a] is a woodblock print by Japanese ukiyo-e artist Hokusai, created in late 1831 during the Edo period of Japanese history. The print depicts three boats moving through a storm-tossed sea, with a large wave forming a spiral in the centre and Mount Fuji visible in the background.

The print is Hokusai's best-known work and the first in his series Thirty-six Views of Mount Fuji, in which the use of Prussian blue revolutionized Japanese prints. The composition of The Great Wave is a synthesis of traditional Japanese prints and use of graphical perspective developed in Europe, and earned him immediate success in Japan and later in Europe, where Hokusai's art inspired works by the Impressionists. Several museums throughout the world hold copies of The Great Wave, many of which came from 19th-century private collections of Japanese prints.

The Great Wave off Kanagawa has been described as "possibly the most reproduced image in the history of all art",[1] as well as being a contender for the "most famous artwork in Japanese history".[2] This woodblock print has influenced several notable artists and musicians, including Vincent van Gogh, Claude Debussy, Claude Monet and Utagawa Hiroshige.

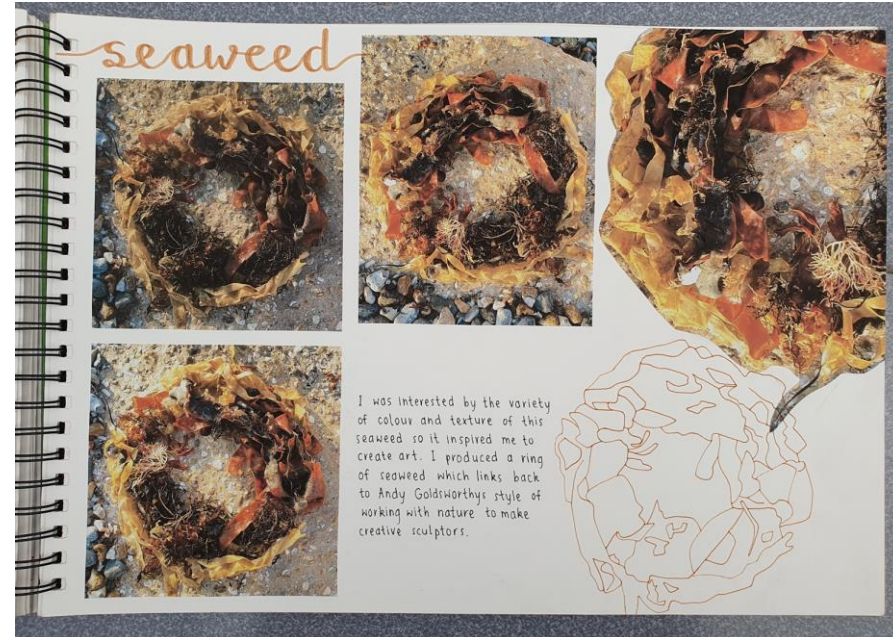
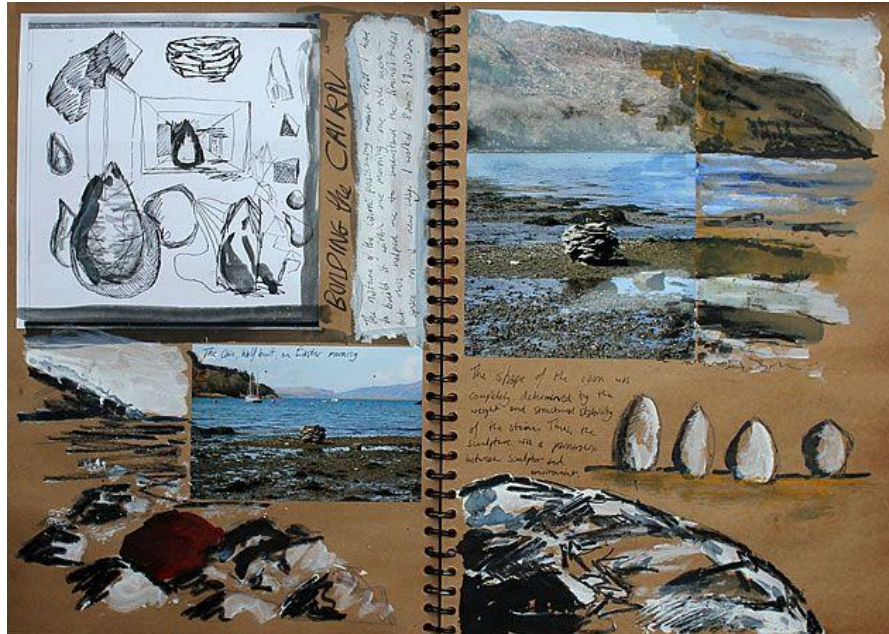


Create a 3D response to The Great Wave



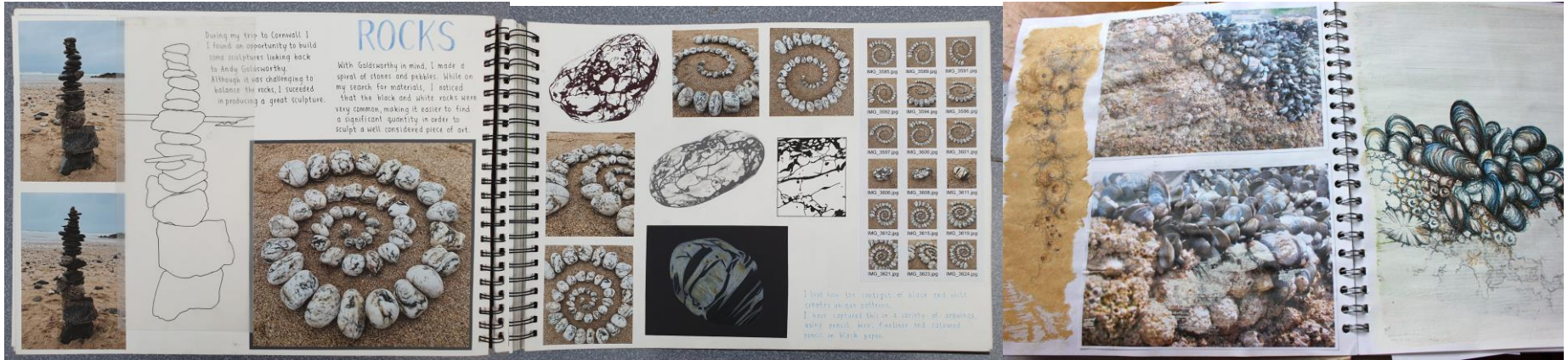
Close Up Studies

Create your own series of studies from the coast. This could include a mix of photos and drawings, as well as experiments with materials and colours. You should also look for repeated shapes, patterns and surface textures.



Stacking stones, repeating patterns and swirls

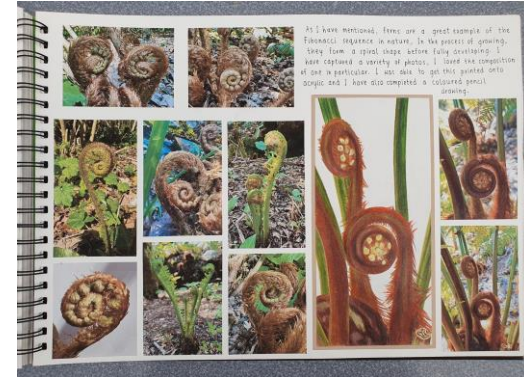
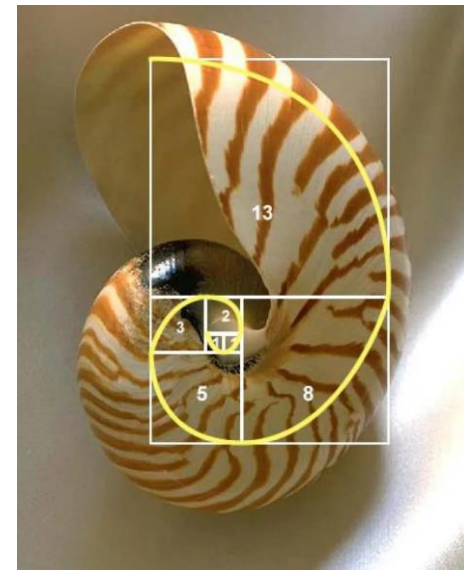
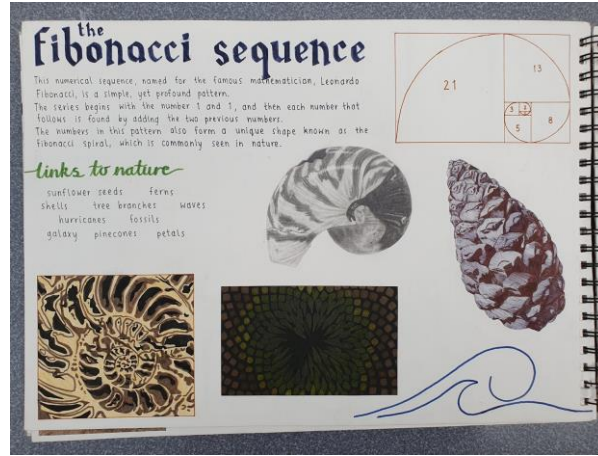
Linking to the work of Goldsworthy, Blossfeldt create a double page spread where you have experimented with creating your own balanced patterns and compositions using found natural objects from the coast like shells and rocks. Try stacking them and arranging the into spirals. Record your findings using photography and drawing in a variety of materials.



Naturally occurring sequences and shapes

What is the Fibonacci sequence?

The Fibonacci sequence is one of the most famous formulas in mathematics. Each number in the sequence is the sum of the two numbers that precede it. So, the sequence goes: 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, and so on. It's been called "nature's secret code," and "nature's universal rule." Just take a look at the pattern it creates and you can instantly recognize how this sequence works in nature like an underlying universal grid. A perfect example of this is the nautilus shell, whose chambers adhere to the Fibonacci sequence's logarithmic spiral almost perfectly. This famous pattern shows up everywhere in nature including flowers, pinecones, hurricanes, and even huge spiral galaxies in space. But the Fibonacci sequence doesn't just stop at nature. In graphic design, we refer to it as the Golden Ratio. It can be applied to everything from logo design, print design and website design.



The golden ratio

The Golden Ratio is a design concept based on using the Fibonacci sequence to create visually appealing proportions in art, architecture, and graphic design. The proportion, size and placement of one element compared to another creates a sense of harmony that our subconscious mind is attracted to

EVERYTHING YOU NEED TO KNOW ABOUT

THE GOLDEN RATIO

WHAT IS THE GOLDEN RATIO?

The golden ratio originates from a series of numbers called the Fibonacci sequence. Beginning with 0 and 1, each number in the Fibonacci sequence is derived by adding the two previous numbers in the sequence together.

0 1 1 2 3 5 8 13 21

0+1=1 1+1=2 1+2=3 2+3=5 3+5=8 5+8=13 8+13=21

As the numbers in the sequence get larger and larger, the ratio between them gets closer and closer to 1:1.618. That's the golden ratio.

VISUALIZING THE GOLDEN RATIO

A **golden rectangle** has sides that match the golden ratio; their proportion to one another is 1:1.618.

A series of interlocked golden rectangles creates the shape of a **golden spiral**.

A **golden triangle** is an isosceles triangle that has two equal sides that are in the golden ratio to the third side. It works very similarly to the golden rectangle and can even be used to create a golden spiral.

You can create the same spiral shape using circles, as well. These are sometimes called **Fibonacci circles**.

THE GOLDEN RATIO IS EVERYWHERE

— PLANTS —

Sunflower Spiral Aloe

— ANIMALS —

Nautilus Shell Human Face

— ART —

Da Vinci's Mona Lisa Dali's Sacrament of the Last Supper

— ARCHITECTURE —

Great Pyramid of Giza Parthenon

USING THE GOLDEN RATIO IN GRAPHIC DESIGN

— TYPOGRAPHY —

Use headline and body text sizes that are the golden ratio to one another. For example, a 20 pt headline would call for roughly 12 pt body text.

LOREM IPSUM DOLOR!

20 pt

12 pt

$\frac{20}{12} \approx 1.6$

— SIZING/CROPPING IMAGES —

Use the golden ratio as your guide for image proportions and for drawing focus to the most important elements.

— SHAPES AND SYMBOLS —

Use the golden ratio to add interest to vector-based shapes. Many major companies, for example, have used golden proportions in the design of their logos.

— GENERAL LAYOUT —

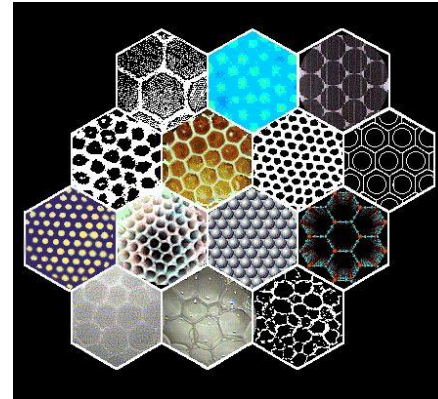
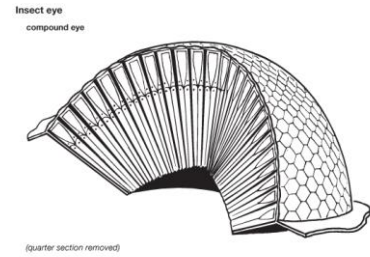
The golden ratio (and especially the golden spiral) can be used to inform the way that the elements of your overall design are arranged.

Web Print

Hexagons in nature

Honeycombs, snowflakes, the compound eyes of various insects, benzene and other cyclic compounds, and certain types of minerals are among the most well-known examples of hexagonal structures in nature.

Hexagons appear in honeycombs because they're the most efficient way to fill a space with the least amount of material. Some shapes tessellate, meaning they can be repeated across a surface without leaving gaps or overlapping. Triangles and squares tessellate; circles and pentagons do not. Hexagons, which are themselves composed of tessellated triangles, do. Tessellation ensures that there's neither wasted space nor wasted energy



Maths in Nature

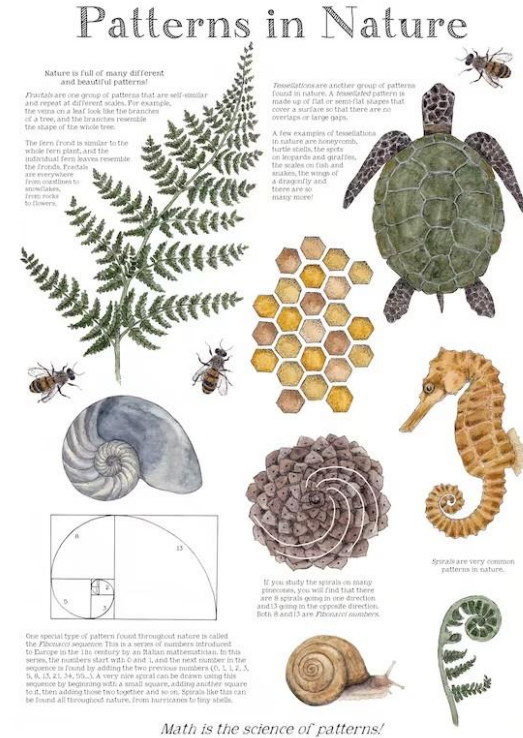
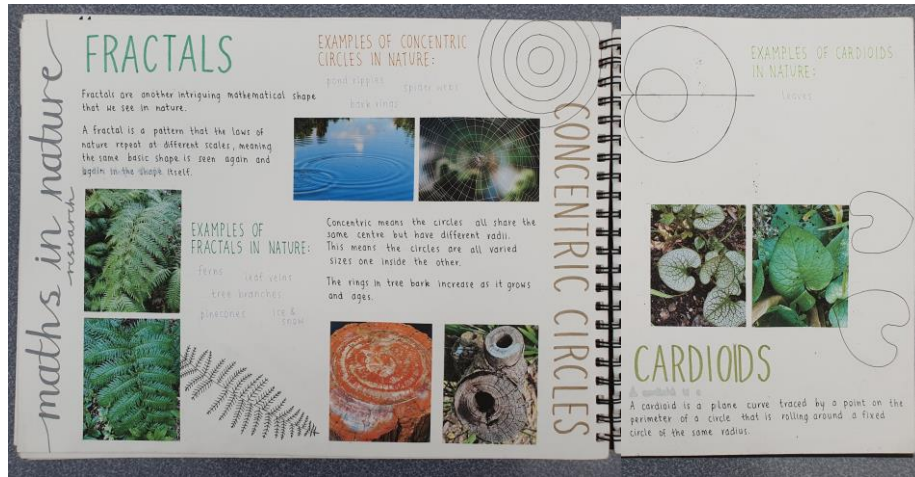
Building on our studies of the Fibonacci sequence, the golden ration and hexagons in nature, research some more maths in nature. Potential research topics could include;

Fractals

Concentric circles

Cardioid

Line patterns



Final Outcome

For your final outcome you need to create a response to the theme Natural Landscapes, based on your observations, experiments with materials and research.

You could focus on the following areas;

Patterns in nature

Maths in nature

Surface textures and pattern

Colour and tones

Your final outcome can be created in whatever medium or materials you think appropriate. You need to plan your final outcome in your sketchbook.

FINAL PIECE IDEAS



WORDS/SYMBOLS

BACKGROUND PLAN

For the background of my final piece I have chosen to use blue watercolour. This is because I can achieve a lighter wash than other mediums and not distract from the main subject. It also means I can create this effect, to resemble the sky. This technique reminds me of Kurt Jackson's painting style.

Instead of completing a single large piece, I considered creating several small pieces, each with a connection to nature and mathematics, but on separate canvases. The idea is that each section is linked by associated phrases and the same background but are each to have different focal point, similar to a collection.

initial idea



$X_n = \frac{\Phi^n - (1-\Phi)^n}{\sqrt{5}}$


$(x-h)^2 + (y-k)^2 = r^2$

$X_n = X_{n-1} + X_{n-2}$

πr^2

hexagons structure tessellations
curves fibonacci strength form
Symmetry concentric patterns
golden ratio proportion spirals phi
sequence fractals cardioids

more layout ideas




MATERIAL OPTIONS

watercolour paper canvas board


I have chosen to draw the focal points in coloured pencil as I have previously enjoyed using this media and is a good way to achieve fine details and blend colours. Given this, I have discarded canvas as an option because the texture will prevent me from reaching the desired finish. From the remaining two possibilities, I have decided to use board for my final piece as it is more robust for my final presentation.

focal point choices



concentric circles fibonacci sequence/golden ratio cardioids

FINAL PLAN

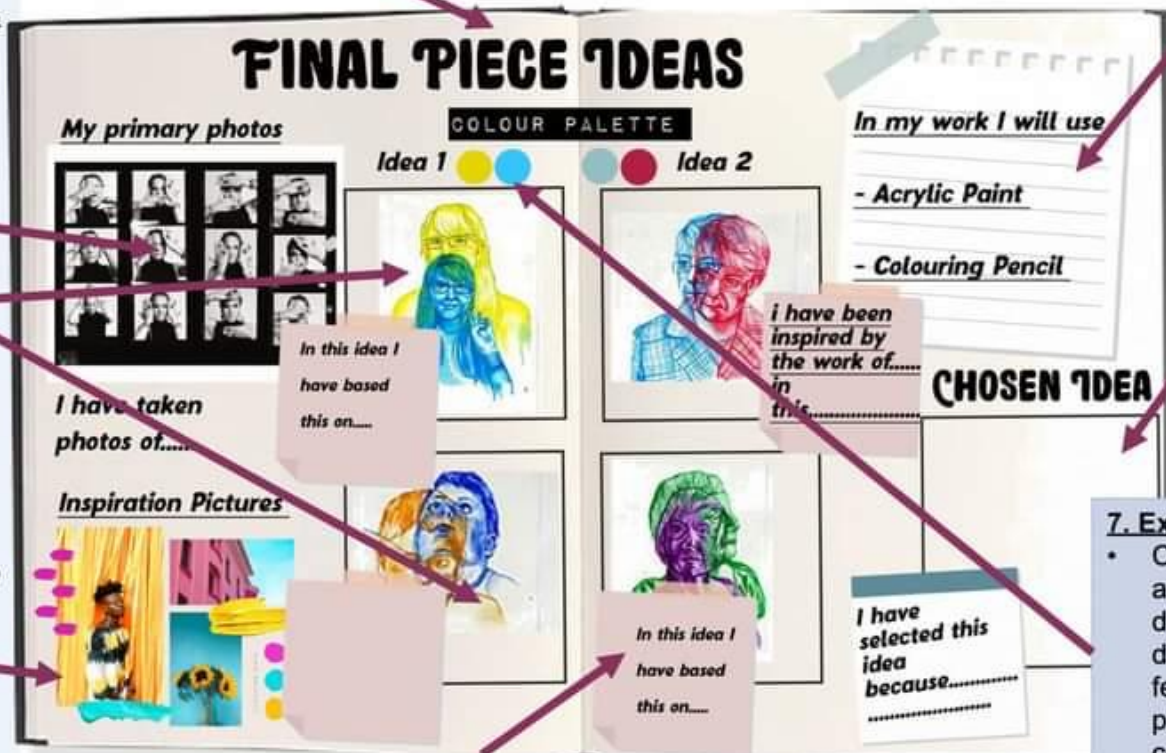


Task - Create a final piece ideas page over a double page in your sketchbook.
You could use this layout or adapt your own that reflects your theme and outcomes from artist research and experimentations.

What to include on your ideas page

1. **Primary photographs**
Include a section for Primary photographs.
2. **Design Idea sketches**
Produce 4 sketches these can be basic designs and you may want to draw them out on separate bits of paper first.
3. **Inspiration/Research**
Include any photographs of artists work or pictures that have inspired your work. You may want to include a mini mood board.

Don't forget to add a title! (Final Piece Ideas)



4. **Annotation.** Annotate your ideas, this can be done through bullet points.

5. **Media**

Explain what media you plan to use, you may also want to add some samples of what you plan to use.

6. **Chosen idea**

Once you have decided what idea you would like to use, create a detailed drawing of it.

7. **Extras**

- Colour palette – colour is an important factor in design and can express different emotions and feelings, create a colour palette to illustrate the colours you plan to use in your piece.

Annotating A01- Research

Initial analysis of an artist's entire practice

- Why do you like the work of this artist? Is there an image, or period of their work, you like in particular? Why?
- What are the direct relations back to your own work or concept?
- How have they made their work? Using which materials?
- Using which stylistic approach? Using which tools? Were they effective? Why do you think this? Would you incorporate them into your work?
- Does the artist's context influence their work? When and where were they working? Did any major events occur during this period that might have affected their work? Are the events comparable to any events and contextual influences today?
- What is the focus of their work? Is it personal to them? Is it a wider political or philosophical comment? What is your evidence for this? Give specific and clear reasons. Does their focus influence your own?
- What do you think the artist wanted the viewer to think or feel? Do you think or feel this, or something different? Why? What do you think would change your emotional response to the artwork?
- Is there any symbolism within the artwork? What? Is this obvious or subtle? Does it change the meaning of the artwork to you? Why?
- What scale/shape is the work? Which colour palette/ tonal range/ textural effect/ patterns has the artist chosen? Why and what is its impact on the artwork?
- Where is your eye drawn to first? What do you think the artist wants you to focus on? Why? Is this important for conveying the meaning of the piece?
- Has the artist created a balanced work (symmetrical/asymmetrical) or an unbalanced work? Why is this? Does it fulfil a purpose?
- Does the content of the artist's work link to your area of study, or is it simply their technical style that you find inspiring? Explain specifically which areas.
- Are the materials they work using important to their practice? Have you tried using them yet?

Annotating A01- Research

Comment on your copy of the artist's work

- Have you captured the work of the artist accurately? How? Where was it difficult to do this? Why, what challenges did you face??
- Did
- you select a section of the artist's work to copy, or did you try to reproduce a full artwork? Why did you select this specific section? Explain how it is relevant to your own work.
- Which materials did you use? How did you apply them? Is this effective? What size did you choose? Why and how is this relevant to your own work/ Justify this clearly to show you are looking at relevant sources.
- Did you manage to capture the quality of the artist's work that you liked? What was this? How? Will you incorporate it into your own

Other questions to ask

- Have you made the work of artists more personal to you in the way you present your analysis and artist copy? How?
- What else has inspired you, aside from the work of artists? What about graphic design, architectural form, natural objects, poems or songs, literature, personal photographs and films – show that you are an inquisitive and innovative student by taking inspiration from a wide range of primary and secondary source material. Can you find links? Have others been inspired by similar things?
- Are there any deeper links between you and the artist which connect you more closely? Any other aspects of your work, personal life or conceptual ideas?

Finally

Include a piece of further info or insight on the artist such as; Newspaper cuttings, Book pages, Exhibition leaflets or Quotes. This demonstrates the depth of your research and that you are delving deeply into the context surrounding their work.

Annotating A02 - Experiment and refine

Explaining your initial experiments

- Why did you choose to experiment with this material? Have you been inspired by an artist's use of it? Is it particularly well matched to your subject? Why is this? Are there other ways you could experiment further and use the material to your benefit?
- What did you enjoy most about the materials that you used? Why was this? Expand on their effectiveness. What did you choose to work on? Paper? Canvas? Was this important? Do you think it impacted your outcomes in any way?
- Were you limited by the materials available? Did you have to make any judgements about what material to use in its stead? Do you think this affected your outcome,, or did you have everything you needed to experiment exactly as you wished?
- Did you achieve the textural qualities you were hoping for? Why? Where there specific processes and techniques which you had to adopt/attempt/invent to do this?
- Did you achieve the colour qualities you were hoping for? Why? How challenging was this? Was it as successful as you intended? Why do you feel this was?
- Did you achieve the tonal qualities you were hoping for? Why? What did you have to do to attain this?
- Did you achieve the shapes or forms you were hoping for? Why? Were there any processes you used to assist in this?
- What size did you work at? Was this important? Would the material act differently on a much larger/smaller scale? Would you like to attempt this on a different scale? How do you think this might impact the outcome?
- Did you use a methodical approach, carefully trying the material in different ways, or did you dive in and use a tacit approach, trusting your instincts? Do you think your approach resulted in any interesting discoveries?
- Do you intend on pushing your experiments further? How might you do this? What else do you think you might discover/realise? If you were to keep experimenting how do you think it might impact your project?

Annotating A02 - Experiment and refine

Evaluating the experiments

- What have you learned from undertaking this experiment?
- How has this learning affected your understanding of art?
- Do you think it has been successful? What will you do differently next time? What results do you think you might encounter?
- Do you need to try the same thing again, perhaps to improve your technical approach, or to try a subtly different approach, or to start using the knowledge you gained during the process of creating this experiment?
- How has this experiment changed/reinforced your ideas about what to use in your artworks? What are those changes? How might this impact the development of your work?
- Did you manage to match what you were expecting, or did something unexpected occur? Was this positive or negative?
- What is next for your work? Ensure you explain clearly how your experiments are building your understanding of both other artists work as well as your own?

Finally

- Do you think you have managed to perfectly match the methods of the artists who inspire you? Is this important? If so or if not explain clearly.
- Have you shown genuine intent to improve and refine your technical approach? How? Has it been successful? If so or if not explain why you think this is?
- Have you shown that you are an inquisitive student? How? What new ideas or concepts have emerged from this exploration? How is your work showing that you are improving and refining your skills? Can you give any specific examples? How are you pushing yourself to actively progress your abilities? How might you push yourself next?

Annotating A03 – Annotate and draw

Explaining and justifying your recording

- Why did you choose to include this? What do you like about it? Is it the aesthetics, or the concept? How does it relate to your own? Has it influenced your own way of thinking?
- How is it relevant to your idea? Has it helped you to develop or refine your idea further?
- How did you record it? What materials, technologies or process did you use?
- Is it recorded from direct observations (first-hand), is it copied from somewhere else (second-hand), or is a secondary source (made by somebody else)?
- If you made it, are you happy with it and why? How long did it take to record? Did you record it 'en plein air' (on location) or in the studio? Did this impact the outcome? Why and how might it have done this?
- Why did you choose the materials you did? Does this relate to the recording itself or the location of the recording?
- If you found it, where did you find it? Was context important? Who is the intended audience?
- If you found it, who is it by? When was it made? Does it have an important context behind it?
- Where and when did you encounter it? When did you have the idea to record this? What triggered it?
- Is there any interesting story, anecdote, or quote to accompany the visual imagery recorded?
- What decisions did you need to make whilst making these recordings?
- Did those decisions impact the way you viewed the subject matter? Why was this?
- If you were to gather further recordings of the same subject matter what do you think you would do differently? Why would this be?

Annotating A03 – Annotate and draw

Reflecting on your recording

- What links could you make between this imagery and earlier work in your project?
- Does it link via composition, shape, colour, balance, symmetry, subject matter or any other way?
- How is it relevant to your project title? How is it relevant to the other things you have included? Is it directly relevant to an artist? Has that artist influenced you already? How do you think they might influence your work now?
- What happens next? Will you use this recording as a learning experience and move on, or will you reuse the imagery, extend the focus or repeat the exercise? How might this impact the direction of your work?
- What have you learned by undertaking this recording? Did it introduce you to something new, or has it been made using a technique you are very comfortable and confident with?
- Do you feel you have more insight into the recordings you made now? Would this impact any future plans to make more recordings of the same subject matter? How might it do this?

Finally

- Have you recorded information in a broad variety of formats (observational drawing/photographs/found objects or images/descriptive writing/diagrams)? If not why not? Have you decided that a certain format is more relevant to your work and concepts? Why would this be?
- Have you included both primary and secondary source material, as well as first-hand and second-hand recording? If not why? Do any of the different types of source materials have different strengths or weaknesses regarding your project?
- Always ask yourself WHY you are recording something – it may not be obvious and that is fine, but if it is, record this reason too.
- You should show that your recordings are targeted and focused, even when you are not sure what you might discover. Ensure that you are showing your ability to systematically move through a concept and follow relevant paths and disregard irrelevant ones.

Annotating A04 – Final piece and book

Demonstrating critical understanding of your outcome

- What do you think is the most powerful feature of your image? Why do you think this? What evidence and conjecture do you have to reinforce your opinion?
- What do you think is the most original feature of your image? Why? How have you decided this? Have you weighed up which aspects of your project are influenced by other artists and which are purely developments of your own experiments and explorations?
- Where could you have been technically more capable? How? Why weren't you? What challenges did you face and how did you decide to adapt to them?
- Where might your concept have been better expressed? How? Why wasn't it? What might you do to adapt your ideas moving forwards? How might this change the path of your project?

Did you realise your intentions?

- Have you managed to perfectly fulfil your intentions in the final outcome? Does it look as you expected it to when you first imagined it? If not why not? Were there issues which you encountered that you didn't expect? Give details on how they changed your expected outcome.
- In what ways does it vary from your initial intentions? Did you change your approach whilst making it? What triggered this change? Was it by choice or necessity? Why was this? Explain giving specific reasons and explanations?
- Were you satisfied with the outcome of your intentions? Was it better than your original intention? What was different and why do you feel that was?
- Did you feel you were prepared enough when you started making? Could you have done anything else to make the production of your artwork easier?
- How did you envisage the work being presented or displayed? Did this happen? Could you still improve the way it is displayed? Does it need to be photographed? Is there a specific environment that this should be done in to achieve the best results?

Annotating A04 – Final piece and book

Making connections between your outcome and your influences

- Do you think you can see the influences of the artists that you studied in the final imagery? In what ways are they still present in your work and decision making? Have they influenced you in ways you were not expecting?
- Can you make direct links between outcomes and recordings? Can you pinpoint a drawing or scribbled idea which started the journey towards a polished and finalised outcome? Did you develop this appropriately as your concept developed? Could you develop another outcome which would learn from the first and improve upon it?
- Have you produced more than one outcome? If so is there a relationship between these pieces? Do they show development of practical and conceptual skills? How do they do this?
- Can you make any connections between your images and yourself or your life? Give specific examples. It is useful to be able to link your artwork to the influences and contextual forces within your own life, this might help to make your own understanding of your work profoundly clearer.

Artist research page

How to analyse an individual artwork

Analysing an artist's work means closely studying the elements that make up an artwork, and making informed judgements about the work. You can show your understanding by answering questions which critically analyse the work.

How to complete an artist research page

- Introduce the artist using a clear page title (e.g. Frida Kahlo: Artist Study).
- Include at least 6+ images of the artist's work (Ensure at least 1 or 2 are at least A5 in size as most of the page should be dominated by artwork images not writing).
- Include an informative biography covering relevant information (one paragraph is suffice).
- Discuss WHAT the artist makes, discuss WHY they make it and discuss HOW they make it.
- You must include your own opinions on their work and link them closely to your project.
- Discuss how their influence might impact your intentions.
- Copy a section of at least one of their artworks (use the same/or similar medium to the artist where possible to show that you are linking to their practical processes/techniques).
- Include a piece of further info or insight on the artist such as; Newspaper cuttings, Book pages, Exhibition leaflets or Quotes. This demonstrates the depth of your research and that you are delving deeply into the context surrounding their work.

Artist research page

Context

This refers to how the work relates to a particular time, place, culture and society in which it was produced.

- When was it made? Where was it made? Who made it?
- Who was the work made for?
- What do you know about the artist?
- How does the work relate to other art of the time?
- Does the work relate to the social or political history of the time?
- Can you link it to other arts of the period, such as film, music or literature?
- Does the work relate to other areas of knowledge, such as science or geography?
- Does the work reflect events in the life of the artist at that point in time?
- Is the work a part of a larger series/body of artwork from the time?
- Does it have any comparisons to the contemporary context which we live?

Artist research page

Content

The content is the subject of a piece of work and what it contains within it.

- What is it? What is it about? What is happening?
- Is it a portrait? A landscape? Abstract? Genre painting? Or telling a story?
- Is it from the Artist's mind or is it based on something they have experienced?
- What does the work represent is there a key message?
- The title - what does the artist call the work? Does it help convey the meaning of the artwork?
- Does the title change the way we see the work? Does it influence your opinion about the artwork?
- Is it a realistic depiction? Or is it distorted by something, painting style, subjective perspective, or your preconceptions?
- Have any parts been exaggerated or distorted? If so, why might this be? Does it influence your understanding of the artwork?
- What is the theme of the work? Does it relate to what you already know about the context of the artwork?

Form

What is the medium of the work?

- What colours does the artist use? Why? How is colour organised?
- What kind of shapes or forms can you find?
- Are the main shapes organic or geometric?
- Is the image constructed diagonally, vertically or horizontally? Where is your eye first drawn to?
- Does the composition use the rules of thirds or the golden ratio?
- What kind of marks or techniques does the artist use? Is it important to the artwork and does this relate to your use of the same/similar medium?
- What is the surface like?
- What kinds of textures can you see?
- How big is the work?

Artist research page

Process

Looking at process means studying how the work was made and what techniques were used

- What materials and tools were used to make the piece?
- What do you think was the effectiveness of these materials and tools?
- What is the evidence for this? Can you visibly see this in the artwork? Describe in detail.
- Are there any clues as to how the work developed? If not, what was the developmental process?
- What would you personally do differently to the artist regarding their use of processes and techniques?

Mood

Mood means looking at how the artist has created a certain atmosphere or feeling within the artwork and how.

- How does the work make you feel? Would you like your own artwork to create similar atmospheres?
- Why do you think you feel like this? Explain what specific aspects are contributing to this feeling.
- Does the colour, texture, form or theme of the work affect your mood or your thoughts about the artwork? Does the work create an atmosphere which you can sense from the artwork? If so what is it about the artwork which draws you to it?