

YEAR 10 GCSE ART



Learning Objective

To create an accurate tonal drawing of a camera



Really consider your layout and presentation!

ANDREA JOSEPH


Something I like about this artists work is the medium she uses is something thats fits in with my study.

I think the artist work is relevant to my ideas because I enjoy drawing in biro-pen.


I think the artist made their work this way because it is unique and detailed.

I will use the artists ideas by using biro-pen and pencils to create the same work.

Functional



Blender for PEN and PENCIL





Tonal


Pencil

8
2B
3B
4B

girls keys







Andrea Joseph is an award winning illustrator from Port Talbot in Wales now living and drawing in Devonshire she is self taught and her illustrations celebrate the unexpected beauty of the everyday object or surround ourselves with her medium is mostly ball point and fountain pen as they are good for achieving thick and thin lines with one pen. She also describes using ball point pens as hard pen.

In terms of inspiration she says she is inspired by music especially from the 70's and 80's and also other artists and detail books such as Danny Gregory's illustrated.

I find her work unique, her use of ballpoint pen instead of more traditional media such as paint and pencil, sets her apart from a lot of other artists. Her precise use of line and cross-hatching techniques to create a variety of tones creates the realistic three dimensional effect. I also find her use of limited colour and colour schemes within a piece aesthetically pleasing, it also adds extra interest.

Andrea Joseph Everyday Objects

ANDREA

i like the intricate detail in her work especially that she only uses a biro to do all her work. i also like how realistic her work is.



i don't dislike anything particularly about her work as she has a variety of pictures and has minimalistic images and layered ones to.

JOSEPH



Andrea Joseph grew up in Wales but now lives in derbyshire england. music is one of her biggest inspirations.

- FIRST & CLEAN
- QUIET & CLEANSING
- FRIENDLY ATMOSPHERE
- DELICIOUS WESTERN AND THAI FOOD

She likes to make something out of nothing.

Andrea Joseph prefers to use traditional materials such as inks and pencils. her preferred tools are bios and ball point pens.



Your Homework - Due 20th September

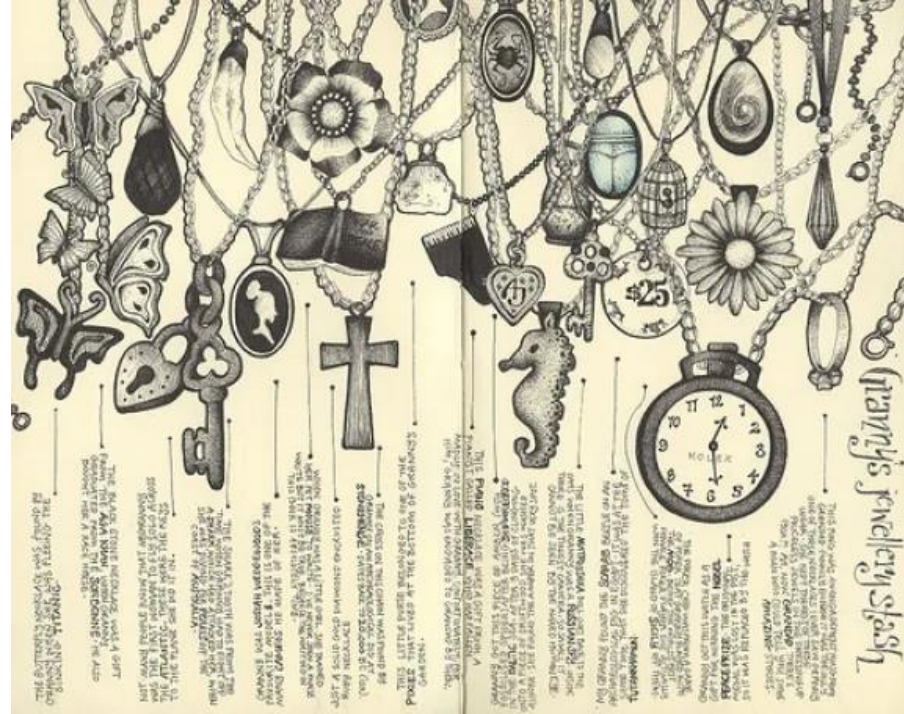
Research the work of Andrea Joseph giving a bit of background information about her and then describe the following:

1. What are her illustrations of?
2. What style does she draw in?
3. What materials does she use create her illustrations?
4. Do you like her style of illustration?
5. Why/Why not?
6. What everyday object/s are you going to take a photo of to draw from a home?

Then take a photo of an object or an arrangement of objects at home and email it to me to print. You will be drawing from this photography

Present your research, photos and drawings on a double page spread in your sketchbook

eallen@budmouth-aspirations.org



Jim Dine

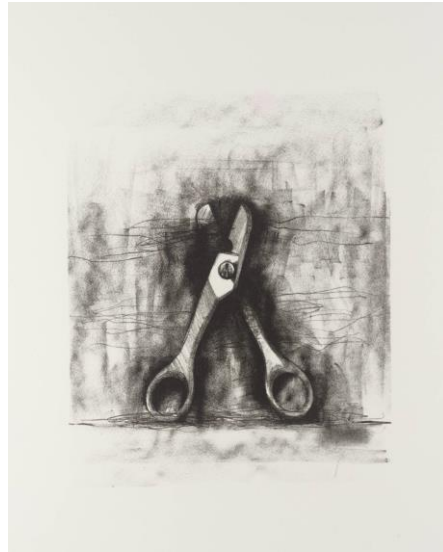
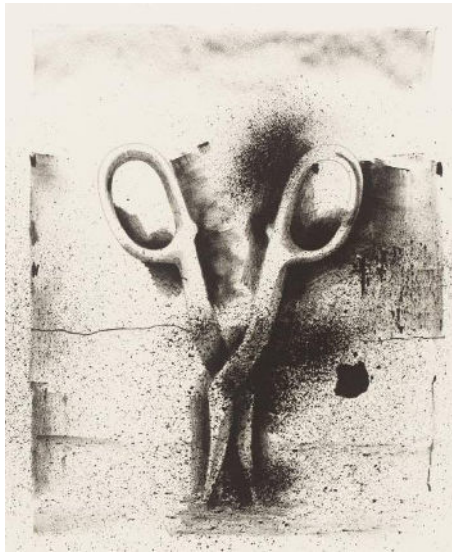
Jim Dine (born June 16, 1935 in Cincinnati, Ohio) is an American artist whose œuvre extends over sixty years. Dine's work includes painting, drawing, printmaking (in many forms including lithographs, etchings, gravure, intaglio, woodcuts, letterpress and linocuts), sculpture and photography; his early works encompassed assemblage and happenings, while in recent years his poetry output, both in publications and readings, has increased.

Dine has been associated with numerous art movements throughout his career including Neo-Dada (use of collage and found objects), Abstract Expressionism (the gestural nature of his painting), and Pop Art (affixing everyday objects including tools, rope, articles of clothing and even a bathroom sink) to his canvases, yet he has actively avoided such classifications. At the core of his art, regardless of the medium of the specific work, lies an intense process of autobiographical reflection, a relentless exploration and criticism of the self through a number of highly personal motifs which include: the heart, the bathrobe, tools, antique sculpture, and the character of Pinocchio (among flora, skulls, birds and figurative self-portraits). Dine's approach is all-encompassing, incorporating his entire lived experience: "Dine's art has a stream of consciousness quality to its evolution, and is based on all aspects of his life—what he is reading, objects he comes upon in souvenir shops around the world, a serious study of art from every time and place that he understands as being useful to his own practice

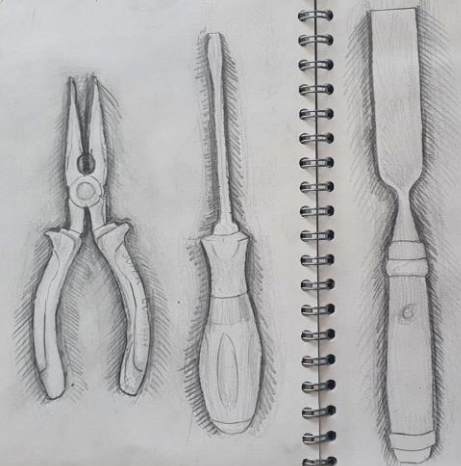


Jim Dine

Examples of Dine's work



05/10/21
L.O. Exploring the style of Jim Dine
Using Wet and dry material.



I drew a tool using carbon paper, focusing on the negative space like Jim Dine.

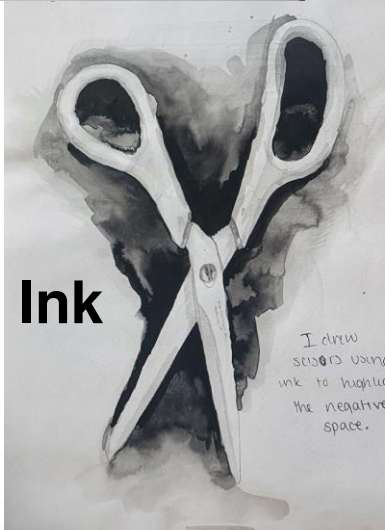
Pencil

Research Jim Dine
Then create your own Dine inspired studies in different materials



I USED WATER AND INK TO HIGHLIGHT THE NEGATIVE SPACE AROUND THE SCISSORS, IN THE STYLE OF JIM DINE

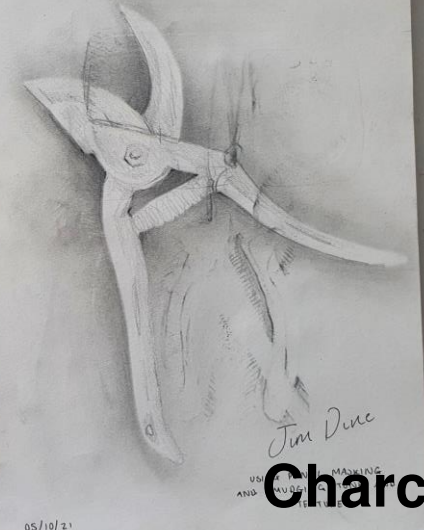
Coloured ink or watercolour



Ink

I drew scissors using ink to highlight the negative space.

EVERY DAY OBJECTS



Jim Dine

USING MASKING AND CARBON

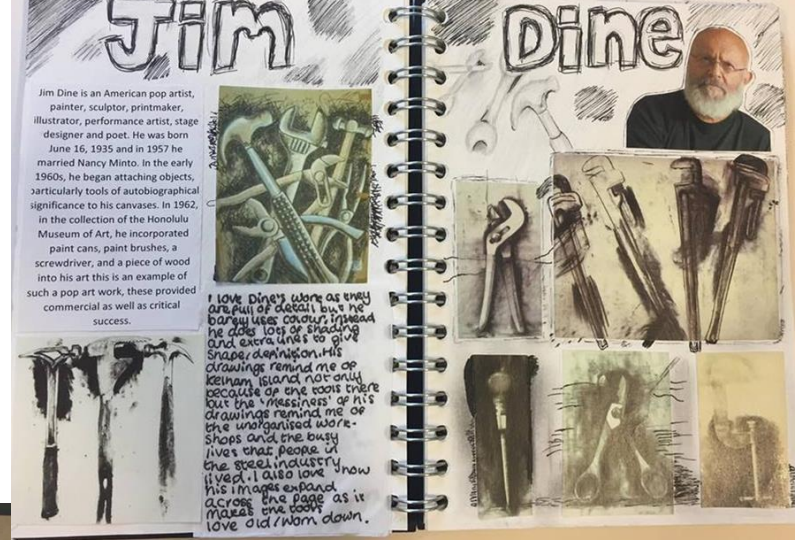
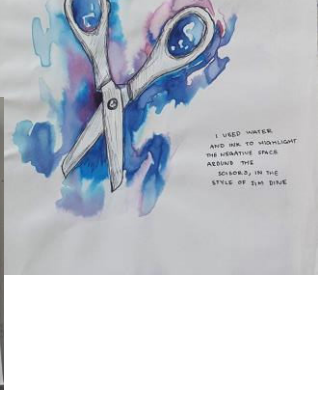
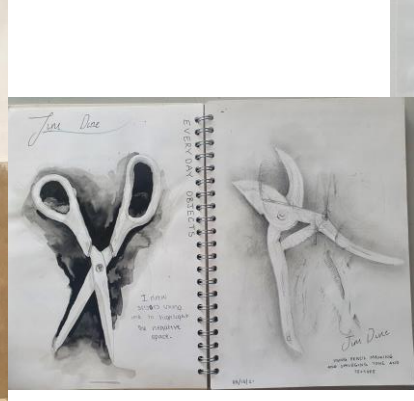
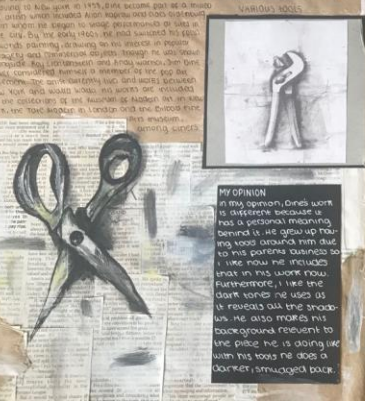
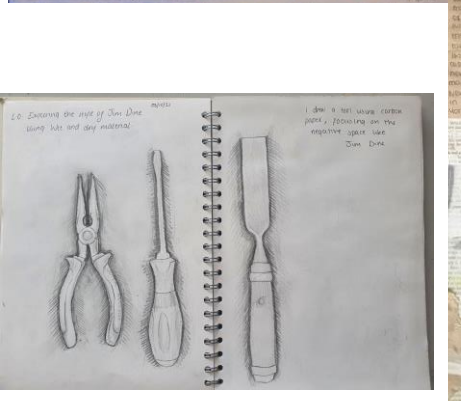
Charcoal

05/10/21



Research Jim Dine

Then create your own Dine inspired studies in different materials



MY OPINION
 In my opinion, Dine's work is different because it has a personal meaning behind it. It grew up from his love for his father's business so I like how he included tools in his work now. Furthermore, I like the dark tones he used as it reminds me the objects are also more of his background relevant to the piece he is doing like when his tools he does a hammer, smuggled back.

Experimentation

For this sketch I decided to only use pencil to explore the different qualities that the tool has. I was not one who uses a pencil to create something.

Jim Dine

I love Dine's work as they are full of detail but he barely uses colour, instead he does lots of shading and extra lines to give shape/definition. His drawings remind me of Keith Haring, not only because of the roots there but the 'messiness' of his drawings remind me of the unorganised work-shops and the busy lives that people in the speed industry lives. I also love how his images expand across the page as it makes the tools love old/worn down.

Jim Dine

I use water and ink to highlight the negative space around the tools, in the style of Jim Dine.

CURI●US
MUSE

ANDY WARHOL EXPLAINED





Andy Warhol's Campbell's Soup

1. Create your own coloured pencil drawings of Andy Warhol's Soup Can.
2. Stick in a copy of his original painting and your drawing
3. Research Andy Warhol using the prompt sheets, video and example on the next slide to help you.





ANALYSIS WRITING FRAME

1. Give some general background information about the artist/photographer
2. What do you see, what is the style, what is in the image? Describe it literally.
3. What does it make you think of, feel, or realise?
4. What do you think the artist/photographer is trying to communicate?
5. How does the image communicate this message?
6. What emotions are represented?
7. What would you like to know about it?
8. What do you like and dislike about it? Why?
9. How do you think it may have been achieved?
10. What ideas can you take from it, what aspects would you like to use in your own work?

Visual Language (the Top 10 things to talk about)

Depth

Colour

Composition

Contrast

Depth

Perspective

Light

Line

Movement

Space

Word Bank

Colour

Composition

Feeling

Style

Light

Blend
Bright
Clashing
Cold
Deep
Dull
Glowing
Harmonious
Intense
Luminous
Mixed
Opaque
Pale
Pastel
Pure
Secondary
Translucent
Transparent
Vibrant
Warm

Background
Blurred
Complex
Confused
Distance
Eye line
Focus
Foreground
Form
Middle ground
Near
Perspective
Proportion
Scale
Shape
Symmetry

Alive
Atmospheric
Delicate
Depressing
Dignified
Disturbing
Fresh
Expressive
Humorous
Imposing
Nostalgic
Sad
Landscape
Sentimental

Abstract
Derivative
Distorted
Emotional
Exaggerated
Exterior
Fake
Fantasy
Figurative
Impressionistic
Religion
Representation
al
Still life
Sketch
Surreal
Symbolic

Artificial
Dark
Evening
Fierce
Gentle
Harsh
Hazy
Intense
Natural
Shady
Shadowy
Warm

How to write about Artists for GCSE Art

AO1: RESEARCH – IMAGES & ARTISTS

Develop your ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding.

The analysis of the work of Artists is a very important part of your GCSE. I have put together a template to help you write about your chosen Artists. It is very important that you give your opinions on the work. You will not get marks for just stating facts.

Try using the writing frame below to help you write about Art in an intelligent and interesting way.

Paragraph one

Write briefly about the Artist in your own words. Make sure the information is relevant.

Paragraph two

Now begin with a starter phrase and use your own words to complete the paragraphs.

This piece of work by entitled.....was created in.....(date) using..... (type of media)

Paragraph three

I chose this work because..... (explain what you like about the piece)

Paragraph four

The Artwork illustrates..... (describe content in detail)

Paragraph five

The Artist has used..... (describe the technique for example colour, tone, line, texture and form). It conveys a sense of (talk about the mood and the purpose of the Artwork.)

Paragraph six

Describe how you created your copy and write your opinions on your work. Explain what you feel has been a success and how you could improve the piece further.

Andy Warhol - Written Research Example - Grade 8/9

Andy Warhol was a Pop Artist who often used food products as inspiration for his artwork. He used well known images, brands and even celebrities that to him symbolised consumer culture and mass media. In the late 1950's and during the 1960's, there was a massive cultural change as Mass production of food and printed advertisements became more available and widely used and the same products, images, adverts and faces were seen more and more.

One of his most famous artworks are a series of 32 paintings of Campbell's Soup Cans, which is a widely used recognisable brand. When he first exhibited Campbell's Soup Cans in 1962, the canvases were displayed together on shelves, like products in a food aisle. At this time, Campbell's sold 32 soup varieties; each one of Warhol's 32 canvases represents a different flavor.

In the spring of 1962, Warhol had been working on his new renditions of ads and comic strips when he saw Roy Lichtenstein's comic-strip paintings at Leo Castelli Gallery, trying to get suggestions and inspiration for subjects to paint, he asked a friend for advice, who suggested he choose something that everybody recognised like Campbell's Soup. That was when he found his inspiration and he bought cans from the shop and began to trace projections onto canvas, tightly painting within the outlines to resemble the appearance of the original offset lithograph labels. Instead of the dripping paint in work for ads and comics he had done before. Now Warhol wanted to look like he had created precision of mechanical reproduction. To him the Campbell's Soup Cans branding represents mass-production and mass-printed advertisements that Warhol was inspired by. The canvases are hand-painted, and the fleur de lys pattern ringing each can's bottom edge is hand-stamped, which takes lots of time, effort and skill to create, until products that are mass produces.

Warhol copied the repeated and uniform advertising by carefully reproducing the same image on each individual canvas. He varied only the label on the front of each can, which showed their variety. Warhol said of Campbell's soup, "I used to drink it. I used to have the same lunch every day, for 20 years, I guess, the same thing over and over again." He is recreating the Cans over and over like how he used to have his lunch.

Towards the end of 1962, shortly after he completed Campbell's Soup Cans, Warhol changed his technique of making art from painting to the photo-silkscreen process. A printmaking technique that was originally invented for commercial and mass production use, it would become his most famous medium and methods for making art work and is more closely linked to those of advertisements. He said, "I don't think art should be only for the select few," he claimed, "I think it should be for the mass of the American people."

I think this Artwork is very clever, because he has made it look like it is a printed image of the Soup Cans which would be easy to make, but he didn't. It takes lots of skill and precision to mass paint these Soup Cans. He is making a really interesting point about mass production, but taking so much time to paint something that could be easily printed. Is an Art work more valuable if it has been hand painted, than mass produced? Is it the time, and skill to create an painting that is more important or the idea? By using someone else's design in the Soup can that is also mass produced, is it even his idea or has he just copied someone's work? By putting so much time and effort into painting these Cans that you can see in any shop and in lots of people's home and putting them in an Art gallery he is making us see that everyday objects can be Art too. I also find it interesting that he wanted Art to be adorable and for everyday people, but now his Artwork is priceless and even a rough estimate for The Campbell's Soup Cans is between 6-8 million dollars, which is obviously completely unaffordable for most people and a can of the Soup is about 1 pound.

I have created my own version of Any Warhol's Campbell's Soup can using pencil and coloured pencil.

Learning Objective

To create an Andy Warhol college

1. Split your paper in 4 having a different background colour for each
2. Draw your food object onto a contrasting colour paper.
3. Draw the details with a fineliner.
4. Repeat 3 more times identically but in different colours.



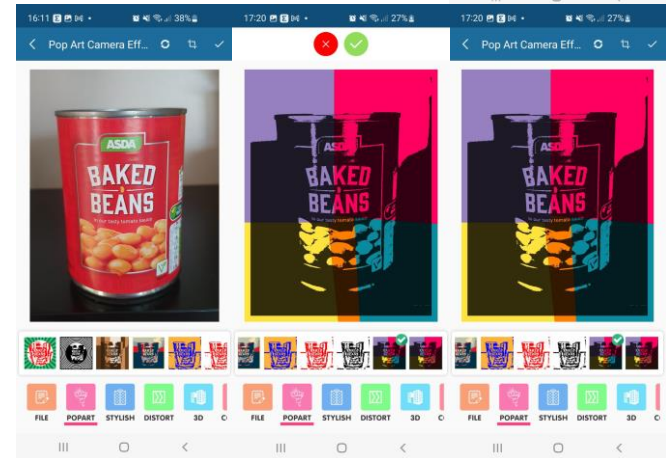
Homework - To create Andy Warhol Style Photographs of popular food products

1. Take a photo of an everyday iconic food/drink brand/packaging, like ketchup, Cola or Baked Beans, Marmite etc
2. Download the free 'Pop Art: Camera Effect Maker and accept permissions for the app to access your files/camera.
3. Open one of your photos up tapping on the white triangle in the pink circle in the bottom left corner
4. Crop your photo if you need to
5. Experiment with the Pop Art Filters
6. When you are ready press the green tick and then the white tick in the top right corner to save your edits to your camera roll.
7. Experiment with the collage options
8. Make sure you save each photo experiment
9. Upload all your photo edits and original photo to Google classroom for me to print, or if you want them a specific size for your sketchbooks, put them onto a Google Slides or Docs and the size them to the size you want.

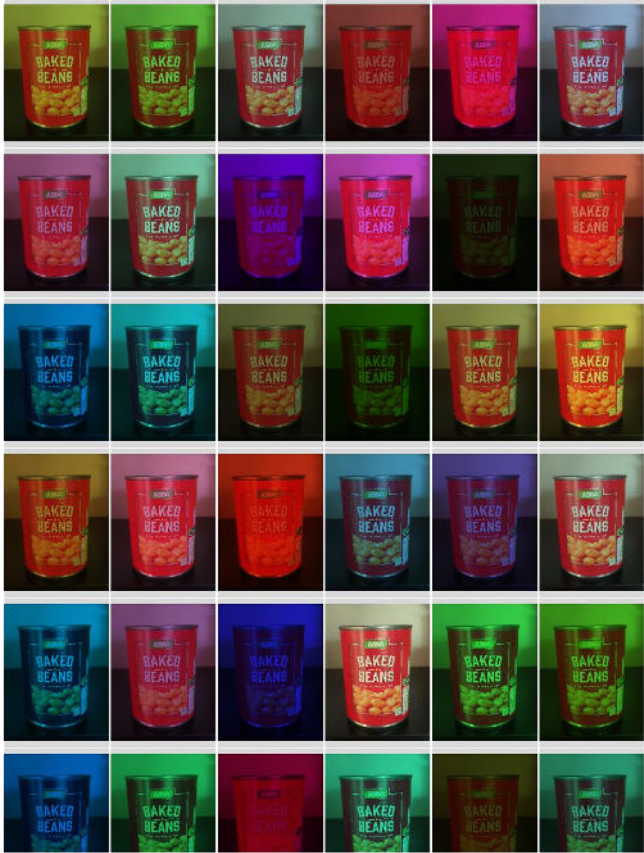
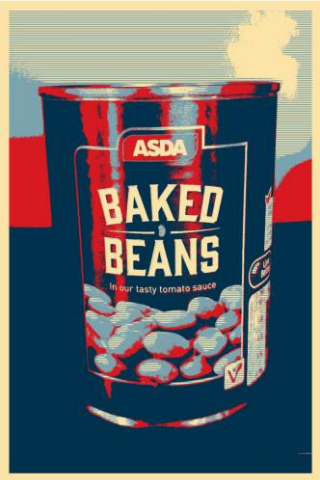


Pop Art: Camera Effects Maker

keytools inc
Contains ads



Pop Art Baked Beans Examples



Learning Objective

To create a tonal drawing of a
Coca-cola bottle





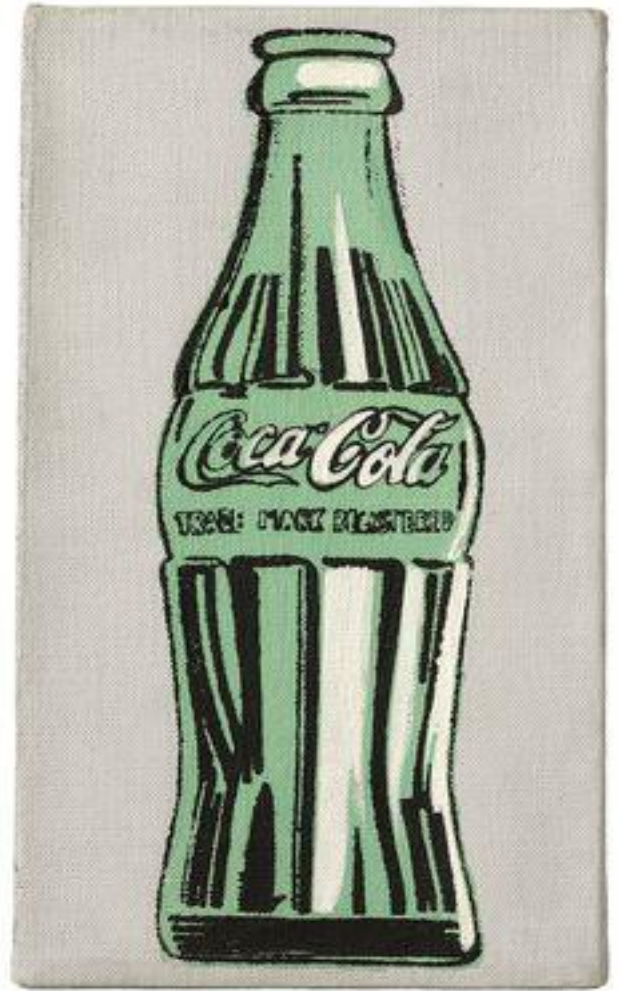
PROJECT FOCUS:

**ANDY
WARHOL**

**Coke
bottle
study**

Lesson Objectives

- ✓ Create a range of responses to Coke bottles in the style of Warhol
- ✓ Experiment with drawing, printing, collage and colour





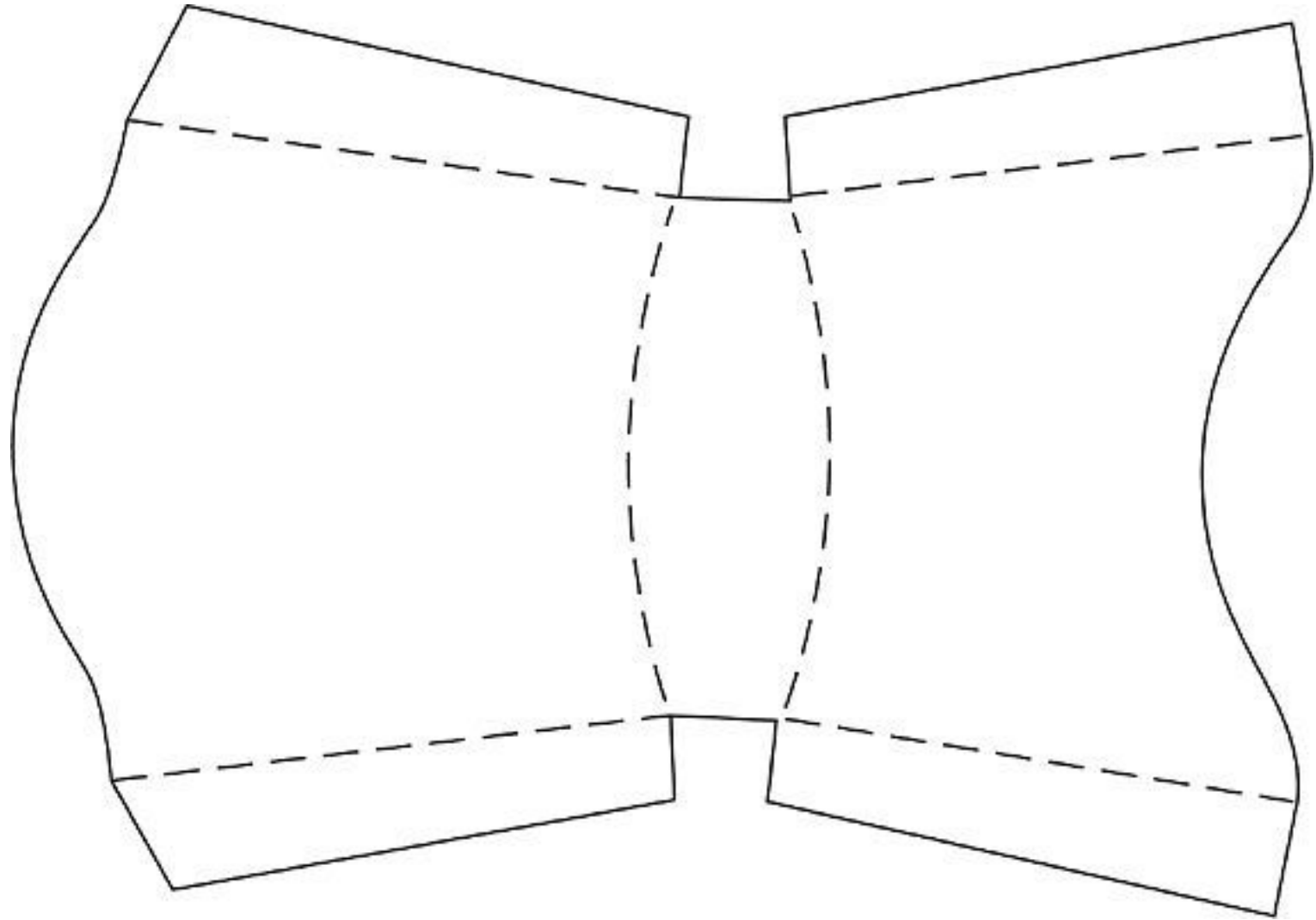
Bottle study:

- 1) Draw a bottle realistically in pencil
- 2) Cut the lino using a lino cutter like demonstrated
- 3) Print onto different colours and present together
- 4) Collage a piece of paper with strips of different coloured and textured paper then draw a bottle onto it with black pen

Learning Objective

To create your own mcdonalds fries packaging inspired by popular culture and your artist research





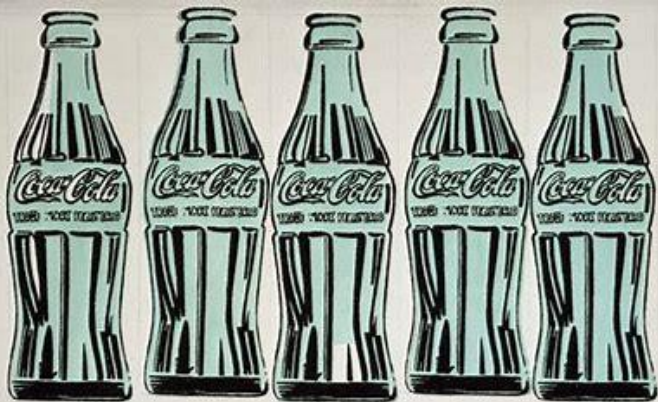


Task

Andy Warhol and Ben Frost both use food packaging within their work. Warhol recreates packaging with bold simplified lines. Frost creates art work on well known food packaging. Select either artist and recreate a piece of artwork in their style.



Ben Frost



Coca-Cola

Andy Warhol



Claus Oldenburg



Claes Oldenburg (born January 28, 1929) is an American sculptor, best known for his public art installations typically featuring large replicas of everyday objects. Another theme in his work is soft sculpture versions of everyday objects. Many of his works were made in collaboration with his wife, Coosje van Bruggen,



CLAES OLDENBERG



Lesson Objectives

- ✓ Research Oldenberg and his work
- ✓ Create a well presented page which shows your research of his work and responses to sections of it.

Key words: Pop art, art movement, stylized, bold, colour, food



CLAES OLDENBERG

Lesson Objectives

Make your own 3d food sculpture in the style of Claes Oldenberg like these from GCSE

Key words: Pop art, art movement, stylized, bold, colour, food





Create a 3D sculpture using found materials, use these examples and the work of Claus Oldenburg as inspiration.

Learning Objective

To create your own version of Wayne Thiebaud paintings



POP ARTIST

Wayne Thiebaud is best known for his bright paintings of cakes, pies and ice creams. He is often associated with the Pop Art movement because of his choice of everyday images.



Visual elements

- Pattern
- Colour
- Line
- Shape



Composition

- In rows
- Using strong shadows



Materials

Thick paint-Impasto technique





Learning Objective

To create your own version of Wayne Thiebaud painting

Success Criteria

- In rows
- Using strong shadows
- Pattern
- Colour
- Line
- Shape
- Thick paint-Impasto technique



Learning Objective

To paint your own cakes, sweets and treats in the style of Wayne Thiebaud

Success Criteria

- In rows
- Using strong shadows
- Pattern
- Colour
- Line
- Shape
- Thick paint-Impasto technique



Homework - Research the work of Wayne Thiebaud



Wayne Thiebaud is best known for his bright paintings of cakes, pies and ice creams. He is often associated with the Pop Art movement because of his choice of everyday images



Use the next three slides to help you.



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Complex
Confused
Distance
Eye line
Focus
Foreground
Form
Middle ground
Near
Perspective
Proportion
Scale
Shape
Symmetry

Alive
Atmospheric
Delicate
Depressing
Dignified
Disturbing
Fresh
Expressive
Humorous
Imposing
Nostalgic
Sad
Landscape
Sentimental

Abstract
Derivative
Distorted
Emotional
Exaggerated
Exterior
Fake
Fantasy
Figurative
Impressionistic
Religion
Representation
al
Still life
Sketch
Surreal
Symbolic

Artificial
Dark
Evening
Fierce
Gentle
Harsh
Hazy
Intense
Natural
Shady
Shadowy
Warm

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Wayne Thiebaud - Research Example

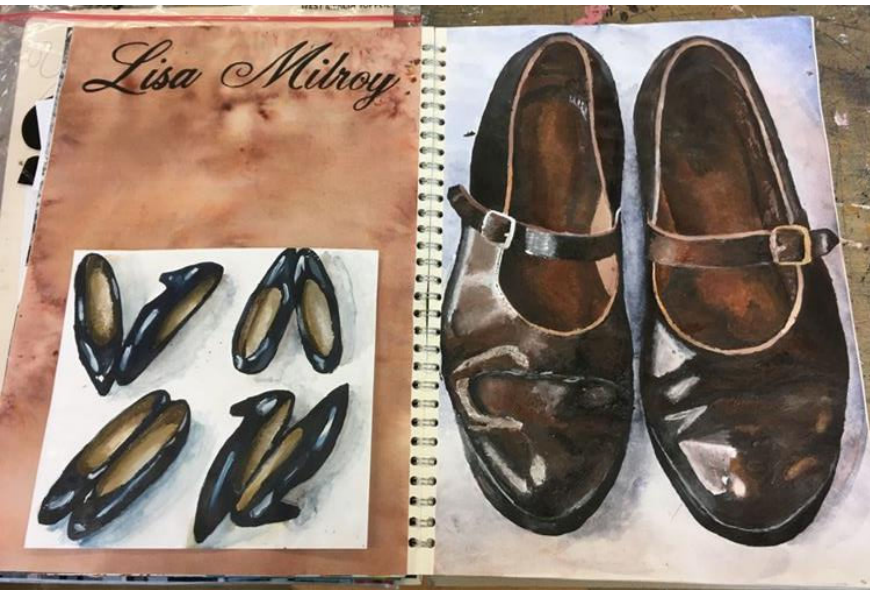
Wayne Thiebaud was an American painter best known for his still lifes paintings of sweet treats and everyday objects. He has a very distinctive illustrative style. His most well known works are colourful cakes, slices of pie, sweets and lollipops. His work is of a similar style to Edward Hopper who uses a flat, realistic style. Thiebaud's paintings kind of capture an American dream ideology, they are smoothed over, perfect sweet treats common in America. 'A conscious decision to eliminate certain details and include selective bits of personal experiences or perceptual nuances, gives the painting more of a multi-dimension than when it is done directly as a visual recording,' he said about his work. "This results in a kind of abstraction, and thus avoids the pitfalls of mere decoration."

He was born Morton Wayne Thiebaud on November 15, 1920 in Mesa, then moved to California soon after, where he became interested in stage design and lighting. He started his career as a commercial artist, but switched to fine art after his education and earned an MFA from what is now the California State University at Sacramento. A went on a trip to New York during the 1950s and introduced him to Willem de Kooning and Elaine de Kooning, Franz Kline, and others in the city's art scene at the time and influenced his work. Although he continued to show on the East Coast, Thiebaud has remained in the Bay Area, and his work can be found in the collections of the Whitney Museum, the Los Angeles County Museum of Art, and the San Francisco Museum of Modern Art, among others. Thiebaud passed away on December 25, 2021 at the age of 101.

Thiebaud has a style that I really like, because his paintings look like illustrations and have a cartoon quality about them without being cartoons. This is because he simplifies the subjects, but without leaving out too much detail. He also has flat backgrounds without much detail. Just normally the objects it's on like a plate or table, and shadow to ground it so it doesn't look like it's floating. I really like the realistic, stylised painting he creates and I am going to try and recreate this style and paint application by recreating one of his cake paintings. My favourite thing about his paintings is the subject matter, cakes and sweets, and also the colour palette he has used. He uses muted tones of what would be bold coloured sweet treats, this almost makes them seem melancholy, like a memory. Painting everyday objects like cakes and sweets because I think everyone will relate to them and have some kind of connection to them, having a great appeal, for me they remind me of ice creams and sweets my grandad used to give me. The painting I have decided to recreate is a slice of cake that he painted in 1979. I chose it because I really like the shadow and the colours inside the cake. I also like how you can see some of the brush marks from where the paint has been applied



Lisa Milroy




LISA MILROY

HER LIFE:
Lisa milroy is an Anglo Canadian born in London in 1959 and raised in Vancouver. However she moved to London in 1979 to study at Goldsmiths College. Lisa's first solo exhibition was in 1984. This was mainly based on still life. 1989 was a good year for Lisa as she won John Moores painting prize, this was a great achievement for her! Today Lisa Milroy is head of graduate painting at the Slade School of Fine Art in London.

HER STYLE:
Lisa milroy does everyday objects and turns them into a painting by finding the good qualities in them. She is well known for wanting to celebrate paint!

HER 8 RULES:
At the end of the 80s she set herself 8 rules that she had to stick with. Rule 1 was that she could only use 8 colours but she could mix them if she wanted more. Then to paint with she could only use hardwear brushes. Her canvases had to be the same size and she had to complete it within a day.

NEW STYLE:
In the mid 1990s Lisa Milroy decided to expand her style. She wanted to think about making people using her paintings. She focuses on fast moving paintings.






Lisa Milroy



Facts
Lisa Milroy is a well known artist, born in 1959 and was raised in Vancouver. However she moved to London in 1979 to study at Goldsmiths College. Lisa's first solo exhibition was in 1984. This was mainly based on still life. 1989 was a good year for Lisa as she won John Moores painting prize, this was a great achievement for her! Today Lisa Milroy is head of graduate painting at the Slade School of Fine Art in London.



Style
Lisa Milroy has a very unique style of painting, unlike anyone else. This makes her work stand out from the rest. When she started her career in painting she drew all her work on a negative background which was generally white. She liked to draw house hold objects like shoes and light bulbs, this made her work her own.



Style
Lisa was particularly fond of oil paints to paint her paintings. This gave her work a realistic look that I love! As her career went on her work gradually changed more and more. Now a days you would be more likely to see pictures in the style of "garbage" (the painting below), rather than her old pieces of art like "shoes" (the picture above).



My Opinion/ Views
Having looked at both of Lisa Milroy's style of painting I think I prefer her most recent pieces as opposed to her paintings that started her career. I think this because the most recent paintings are funkier and have more to look at. Although in her earlier paintings I do like how she would always use a white negative background and not a positive vibrant one.



Lisa Milroy

Lisa Milroy was born in 1959 and raised in Vancouver, Canada. She moved to London in 1979 to study at St Martin's School of Art and Goldsmiths' College of Art (1979–82). Since graduating, her career as a painter has flourished.

In the riverside gallery space, you are greeted by a selection of 'object' paintings for which Milroy first received recognition in the mid-1980s. The initial impact of these paintings is that of a kind of grand group portraiture in which commonplace objects are brought into the spotlight. Gravura brush marks bestow a certain glamour to even the most mundane objects: the jewel-like twinkle of a keyhole, the sultry sheen of shiny shoes. Each item is lovingly painted to prompt an exploration of the entire canvas. In *Tyres* 1988, the objects whirl confidently through infinite white space as if fighting for attention whereas in *Hardware* 1991, the individual elements accept their status within the group and stick firmly to the picture plane.

Milroy animates inanimate objects to convey a heightened presence, both of what we recognise in the image and of the brush marks themselves. She presents generic rather than individual properties of objects which are rendered in a neutral space against a white background. Despite the objective, even abstract patterning of objects across the canvas, subjective readings are unavoidable and cumulative. *Stamps* 1988 for example combines the smallness of the scenes depicted with the largeness of the canvas itself. The painting points outwards to experiences of place and travel and inwards to the careful selection and engagement of the collector.

Her sense of which things can be classified extends from an appreciation of Greek vases to those random bits and pieces of things that seem to attract each other in the back of drawers. In *Small Objects* 1987, screw, hair clip and key float across the canvas to form a visual list.

At the heart of Milroy's practice lies a deep appreciation of the world at large and its translation into the varied languages of paint. In this, the most significant exhibition of her work to date, paintings from the past two decades are grouped by theme rather than chronology to enable developments and recurring ideas to resonate. The richness of the paintings increases as the viewer gives time and space to the activity of looking.



Robert Joyner

Robert Joyner

Robert Joyner is different from the other artists that I have looked at so far because he has had no formal Art training. He was inspired to start painting in 2008 by his friend, Daniel, when they were sitting staring at all the blank walls surrounding them. He said it was in that moment that he first realized that he wanted to add more personality to his space. Daniel, was an artist, suggested that he pick up a paintbrush and paint something himself. Two days later he started to consider his suggestion and started painting. He said that 8 years later his partner Michelle asked him why he wasn't selling his art, and he told her that if she could sell it that she could enjoy some of the proceeds. That year they ended up selling 15 pieces and he said that he was hooked and that he lived for the opportunity to transform spaces, just like his first piece transformed his apartment years before.

Joyner paints large, abstract pieces. He combines heavy texture, acrylic paint, oil pastels, charcoal, and different studio finds into oversized, bright statement pieces. The reason he tends to create such large paintings is because he wants to force spectators to explore them and discover new views every time they look at them. Also logistically he is a tall guy, so finds it more natural to paint larger.

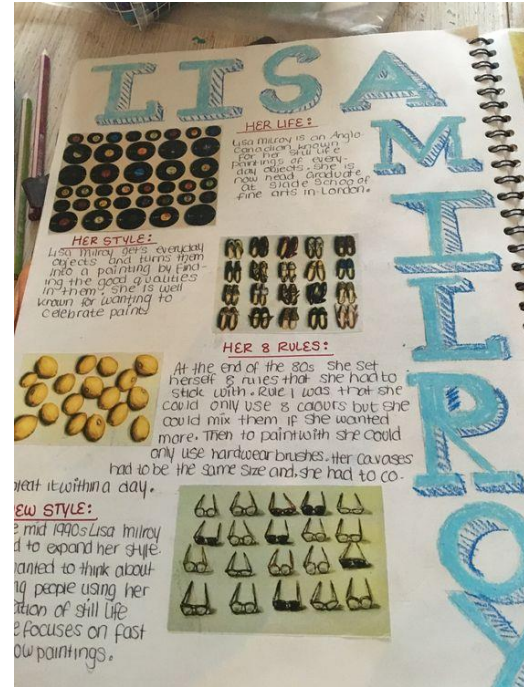
Joyner paints a lot to cope with his anxiety. He said that 'The more I explore my art, the more I start to realise who I am. I've always struggled with anxiety, which translates into chaos on canvas. Before I could speak about anxiety, I painted it. Painting helped me find my voice. When I paint, I expose multiple layers, all the way down to the bare canvas, revealing the convolution and vulnerability of the piece itself. My hope is that my art helps people understand that being complicated is beautiful.' You can see by the way that Joyner builds up chaotic layers hidden underneath each other and with the main subject blending into them almost hidden. There is a real depth to them. Joyner paints everyday objects such as starbucks cups and coke cans. Even though he has a rough style, abstract style, you can still tell what the subject of the painting is. I really like more abstract way of interpreting everyday objects as I feel it is less obvious. My favourite drink is fanta, so for my final outcome for my everyday objects project I am going to paint a fanta can in the style of joyner, but using a similar composition to Andy Warhol's Soup can.

Research and Copy the work of either Milroy or Joyner

Choose either Lisa Milroy or Robert Joyner to research.

Then copy a painting they have done using the same techniques.

You should create a double page spread about your chosen artist.



Selecting and evaluating your best ideas - Everyday Objects (A03 & A04)

Your final outcome will be inspired by at least one of the artists that we have looked at this term.

You need to take photos or create drawings of at least two different designs for your final piece and explain how they link to your artist.



SELECTING MY BEST IDEAS

For my final piece I am selecting two/three of my best experiments.....I think they have been the most successful because.....

My other ideas I have not chosen because.....

Next I want to refine my ideas by experimenting with these ideas further by(you may choose to take more photos, try experimenting with different techniques etc)

My ideas have been varied in this project and

Refining my final idea (A02 & A03)

To be successful:

- I will select one idea.
- I will further experiment with different ways to create my final piece.
 - For example: If you are creating a painting, a drawing or a sculpture, you need to plan at least 2 ideas on a small scale.
- I will make notes about how I think it can make the ideas work.
- I will try different techniques before making my final choice.
 - If you are doing a sculpture try making a section of the sculpture using different materials like cardboard or willow to find out what is most successful.
- I will evaluate my strengths, weaknesses and next steps when experimenting.
- You can photograph your progress as well.

MY FINAL IDEA

