

## GCSE FINE ART HOMEWORK a visual guide for students and parents.

Over the course of the GCSE Fine art students will be set a weekly homework task. This could take one of the following formats and should take at least 1 hour.

- A specific drawing task
- A photoshoot
- Visual research
- Page presentation
- Personalised feedback tasks

When these specific tasks are set the instructions, resources and deadlines will be set as an assignment on Edmodo.

When a personalised task is set instructions will be given to students in sketchbooks on feedback sheets in the back of the book or on post it notes on specific pages.

Please see examples of these task instructions here.

## Example of specific drawing homework

Homework

1) create a collaged portrait either ripped and re-arranged or woven.

2) Make an A4 tonal drawing of it.

- ✓ Pencil (SOFT)
- ✓ Fill the page
- ✓ Accurate (OPTIONAL  
Use light box, grid or projector)
- ✓ Range of tones
- ✓ Mark-making techniques such as blending, contour lines, cross hatching

DUE: Wednesday 26<sup>th</sup> Sept



Consider your emotional response?  
What message and meaning could these images create?

## Example of a photoshoot homework

NOURISH: Food for thought. DUE: 1st lesson in Sept

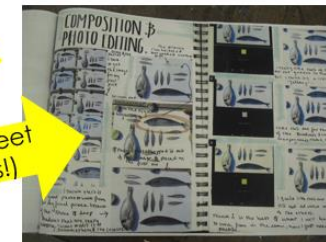
Summer holiday project

- 1) Take a series of photos to work from in September
  - ✓ Consider your ideas and M&M
  - ✓ What do I need? Object, people, props, lights...
  - ✓ I pad, phone or camera?
  - ✓ Composition, background, locations, crop, zoom...
  - ✓ How to print?

- 2) Present your contact sheet and best photos in your sketchbook see examples
- 3) Have access to digital files for future use.

Series of own photos

Print contact sheet (small versions!)



## Example of visual research homework

# Expressions

## FIRST year 10 homework

### Make a good impression!

#### TASK: Create a VISUAL Mind Map in your sketchbook

Explore the theme EXPRESSIONS by creating a mind map on a double page of your sketchbook. Please include all of the success criteria.

#### Success criteria

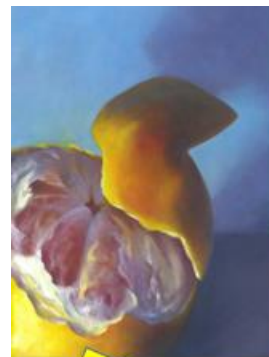
- ✓ Consider your layout and presentation
- ✓ Show a range of ideas, lots of headings and sub headings.
- ✓ Use expressive mark-making
- ✓ Make it visual, include images, drawing, painting, interesting text/fonts etc
- ✓ Include artworks that link to the theme and the name of the artists

#### TOP TIPS

- Look at mind map examples on Pinterest
- Artists we will study; Tai- Shan Shierenburg, Jenny Saville, Francis Bacon, M C Esher
- Find other artists your feel inspired by

**HOMEWORK DUE:**  
WEDS 12<sup>th</sup> September

## Example of page presentation homework



### Jo Bradney



**HOMEWORK DUE WEDS 10<sup>th</sup> July**

**FINISH your page presentation**

#### THIS PAGE MUST INCLUDE

- ✓ Artists name
- ✓ Example of artists work
- ✓ Your photos
- ✓ Your drawings or paintings
- ✓ Notes to explain your possible message and meaning
- ✓ Use keywords to evaluate and describe your work and future ideas.

#### SUCCESS CRITERIA

Describe the work or techniques

Realistic...realism...  
Blending...tonal...strong shadows...lighting...plain background... cropped...up close...  
Texture... soft... fuzzy... stippling...

**Your possible Message and meaning:**

- Trapped... enclosed...
- Encased...safety... security...
- Healthy eating... diet... fresh
- Layers of identity... inside the mind
- Revealing our true selves...
- Falling apart...dividing...

## Example of personalised feedback homework



Mrs. Murray Williams posted to 10XAd1

Teacher

a few seconds ago · 🗨️



Compete independent feedback task written in the back of your sketchbooks.

Open

Due 07/18 | 10XAd1

Please ready the detailed instruction in the back of your sketchbook as discussed.

#### GCSE ART FEEDBACK SHEET

DATE	FEEDBACK
6/11/18	Continue to build up tone on drawings - use soft pencil eg 3, 4, 5b. Pick out <b>key words</b> with an appropriate colour.
28/11	Excellent tern portrait drawing - This is looking like great progress. You are heading towards the competent + consistent level. To refine add a mid tone to the back ground to complete this.

Please find here a visual guide to help with understanding of sketchbook expectations, specific reference will be made to these with students through out the year.

# Developing ideas pages

# GLOBAL INEQUALITY



"EVERYTHING WE NEW ABOUT SWEATSHOPS WAS WRONG"

The New York Times

"Forcing up the rich to exploit the poor - that's what Trump and Brexit are about"

the guardian

The Economist

FOR RICHER, FOR POORER.

Growing inequality is one of the biggest social, economic and political challenges of our time.



This is an image by Michael Morgenstern depicting one man walking one way with a large coin and another man walking the other way with just a peanut. I shows unfair trade and how one man has peanuts (a well known phrase) whereas the other has lots of money.



Source unknown. This shows us how America gets large amounts of its wealth from other countries. And how the economy is a cycle of more powerful countries controlling less powerful countries.



Source unknown. This depicts Africa's resources being taken by other countries.



By Al... Showing economic divide in the world

OUR CURRENT ECONOMIC MODELS ARE INEQUALLY DESIGNED

Global inequality is an issue when you want a large population of the world to be economically equipped and advantaged. The weaker world relies on resources from power rich and that and... countries. In... and poor... at... and...

Headline Subthemes

Your 'mark'

Collected images

Notes to explain developing ideas

Artists for inspiration

Collected images

Notes to explain developing ideas



**GRAYSON PERRY**

'Map of Days' is a map of Grayson Perry (the artist) self in identifying memory and is a metaphor for self parallel and reflecting on his own life.

This inspires me to look into the history of the end of the world & what happens then as the future.

A zoomed in section of 'Map of Days'

think about maps and how they reflect journeys and the way we could be used to memories in a similar as villages and the center of the world are new the past and present

**STEPHEN WALTER**

Im inspired by Stephen Walter's style of maps and like Grayson Perry's inspires me to look at memories as maps and journeys as maps.

Notes about ideas and memories.

1. *Geopelia maculosa*  
2. *Geopelia striata*  
3. *Geopelia striata*  
4. *Geopelia striata*

I'm inspired drawing birds. I've looked at the idea of things & the idea of things one period of time and how they change over time - Lisa Milroy's paintings of shoes is inspiring.

**LISA MILROY**

to me in a sense of these shoes are from different eras and times linking to the past & present.

These eggs also done me to think again also like the way other in the animal world of animals over time.

**VOGUE**

Old Hobe Voge covers inspire me to think about fashion and how it's changed over time but also about how the idea of beauty was in the past compared to what it will be like in the future.

**HENRY TON**

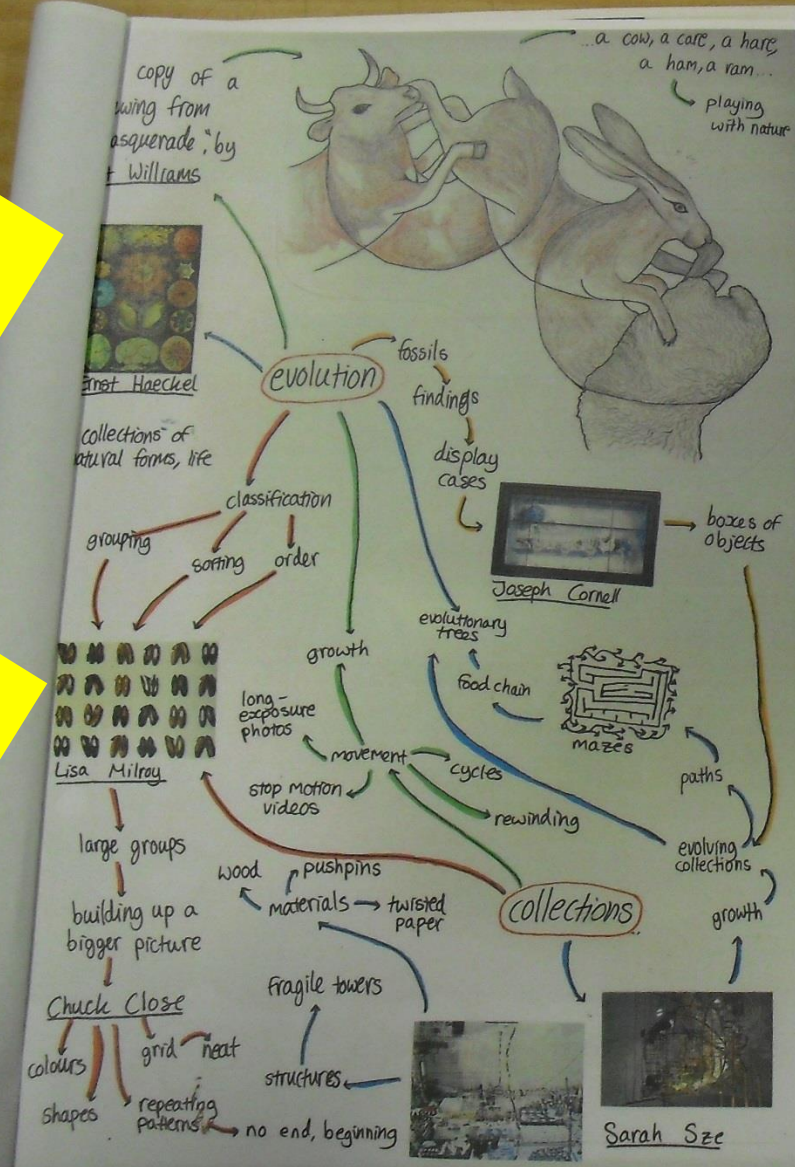
Henry's painting of Hobe Voge also inspires me to think about how men would look like in the future and how men looked in the past before the war - it also makes me think about the healthy process of man.

Exciting presentation

Own 'mark'

Headline  
Subthemes

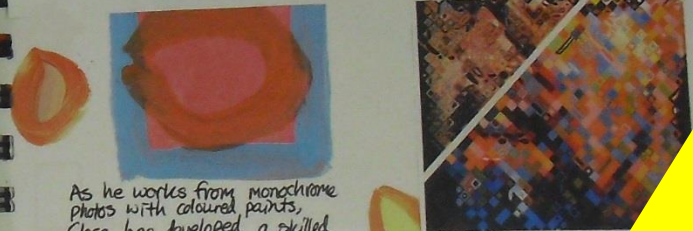
Collected  
images



Following on from these ideas of a progressive collection, I wanted to look at an artist that uses small objects to make a large collection as a final result. This links to Pointillism, where small dots of colour make up a larger picture. I find the journey from the beginning of a collection of small parts to a recognisable whole really interesting.



(some other examples of Pointillist)



As he works from monochrome photos with coloured paints, Close has developed a skilled understanding of colour theory in the different palettes he uses.



The abstract shapes squares in the grid dynamic and... a large overpowering... blending into a lifelike portrait... The collections of shapes and expressions subjects of his paintings are interesting links to my ideas.

Notes to explain  
developing ideas

Own copies



Headline  
Subthemes

Collected  
images

## Beginnings

I was inspired by pre-raphaelite art and its themes as they project such strong images of youth and beauty, relating to the 'beginnings' idea, as the women painted embody spring, freshness and fertility.



This collage manipulates Kate Moss as the Virgin Mary. For many, the Virgin Mary was the beginning of life in a lot of ways - also relating to the theme of youth & fertility.



Additionally, looking further into themes of symbolic fertility, youth, beauty and women. I have studied Botticelli's 'Birth of Venus' which



completely encapsulates beginnings and 'Primavera' which depicts the spring.



I love Egon Schiele's vibrant colour use to portray the girl's youth and femininity.

Own copies

Notes to explain  
developing ideas



# Artist analysis pages

# BASQUIAT

inspiration

Notes to analyse

Colour print out of the artwork

colour swatches

my artwork with  
I'd like to add  
the drug

I will show the effects of drugs by incorporating some of Basquiat's messy colours. as I would like to show the effects of drugs, so his messy feels are very influential and inspiring.

Basquiat took drugs whilst creating nearly all of his pieces of art. It is clear how this affected his work; the piece is messy and very bright which shows what Basquiat was feeling at the time.



Although my piece will not look similar to Basquiat's, I would like to replicate the ideas and think about the process behind it. I would like to make my piece as wild and surreal as possible but also balance that with my realistic tone drawings which will be a good contrast and highlight the colour.



First impressions - When I first saw Basquiat's artwork I thought it was very messy and crazy. I think there is also something quite uncomfortable about the work.

The faces are so unrealistic and almost scary that it's hard to enjoy looking at it. However, it is very easy to become immersed in the piece and just in all of the

be contradicting the realistic tone drawing with bright, wild colours and throw in making my piece more interesting and give it more depth.



- Basquiat's work is based on American Punk  
- Basquiat's work is very diverse from his work African-Caribbean  
- Basquiat lived his drug overdose



acrylics

watercolor

not bold enough

colouring pens

thicker lines

not thick enough



interpret of message meaning. I think the Basquiat is literally what was his mind. The face and of his piece are represent

Copied sections

Copied sections

How to incorporate work into my own - add bright colors like a Basquiat using reds, blues, greens etc - make my painting a bit more "wild" and messy. Less neat.

# CAROLINE WALKER - TARH 10:30 SOUTH HALL 2017

Notes to analyse

Colour print out of the artwork

Bold headings

Copied sections

colour swatches

## THANKS TO MY WORK

I am looking into social housing and represents the... due to the mismatched, contrasting colours and simple shapes of cramped clothing that build a cramped, unappealing atmosphere, when the my intention of creating an unsuitable domestic atmosphere through cluttered clothing against a bleak building.

## CONTEXT

The painting is part of a series of artworks showing portraits of refugee women isolated within unsuitable domestic spaces around London. This particular artwork focuses on a woman who lives in a hotel with small, cramped rooms and poor conditions. This and the other pieces within the series have been made to show the UK housing crisis and make us aware of those who live within it, making their stories known.

## SCALE

This piece has been created on a large scale canvas. This has been done to make the viewer feel as if they could walk into the scene. This not only creates the sense that we aren't distant from the person and the issue at hand, but also heightens the idea of institutional rather than domestic as her room is viewed by the public.

## PERPECTIVE

The form of the TV and bed create right diagonal lines that draw our eyes to the woman, this constructs a claustrophobic atmosphere in which this woman is unfairly trapped within.

## MESSAGE + MEANING

The tone of this piece is purposefully subtle to depict the real situation of the woman's transient life. Nothing in her life is permanent. The room is unloved, nothing is in its place or has a place, like the woman. The main message of this artwork is that people deserve a permanent home, not just a shelter. We are made to see everything within the painting, because the artist has conscientiously painted so simply, there are no distractions for the viewer's. The woman's seated position in the middle ground of the piece draws our attention while being surrounded by her only possessions and belongings. Her body is slightly turned towards the viewer which engages our attention.

# VISUAL ANALYSIS



## MESSAGE + MEANING CONTINUED...

but the woman's gaze is fixed on the TV screen. It's as if we have just walked past her open door and caught a moment within her life. This allows the belonging's to make the statement about the person which makes the woman seem as if she is one of the objects. The artist intended to make people aware of how some live in these conditions become invisible to society.

## COMPOSITION

The artwork has been composed to distance the viewer by crowding the room with belongings and furniture. The artist has done this so that the living situation

becomes the statement of the piece and therefore raises awareness of the lives of displaced people. Instead of focusing on the person, this piece is a portrait of their situation, this gives the idea that the person is separate from the environment which contrasts the fact that the environment shows who a person is. The artist makes it clear that a cramped, uncomfortable vessel doesn't decently represent a person's life.

# CAROLINE WALKER - TARH 10:30 SOUTHALL 2017.

## FIRST REACTION - LINKS TO MY WORK

The piece makes me feel as if I am looking into someone else's life. The painting represents the reality of social housing and insecure living due to the mismatched, contrasting colours and simple shapes of cramped clothing that build a cramped, unappealing atmosphere, much like my intention of creating an unsuitable domestic atmosphere through cluttered clothing against a bleak building.

## COLOUR

Bold and primary colours used creates a visual statement that a real, simple, poor life is being portrayed through the red curtains, yellow bed sheets, blue carpet, white wardrobe etc. There is no colour detail or range of colour spectrum.

## PERSPECTIVE

The form of the TV and bed create right diagonal lines that draw our eyes to the woman, this constructs a



## SCALE

The tone of this piece is...

## CONTEXT

The painting is part of a series of artworks showing portraits of refugee women isolated within unsuitable domestic spaces around London. This particular artwork focuses on a woman who lives in a hostel with small, cramped rooms and poor conditions. This and the other pieces within the series have been made to show the UK housing crisis and make us aware of those who live within it, making their stories shown.

## SCALE

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# VISUAL ANALYSIS



Acrylic Paint



best reflects artist's style



water colour

brush strokes aren't as defined

less clear

reflects messy style



Acrylic Paint



smaller colour palette

water colour

less detailed

textured

smaller brush strokes

layering

Additional tags

Bold headings

Colour print out of the artwork

Notes to analyse

Key words highlighted

FIRST REACTION:

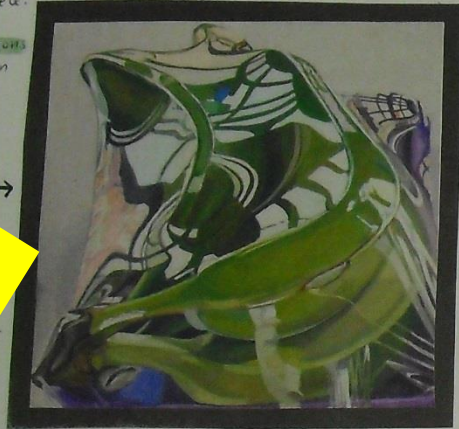
When I first saw her work, it made me confused because she was painting everyday objects that many people would find familiar. They have a lot of reflections that make the look distorted and become a 'pile' of objects. This links to my developing work because I use a lot of plastic in a similar realistic style and emphasizes reflections.

COMPOSITION:

The composition of the painting shows a row of green bananas in a clear purple plastic packaging. There are lots of curved shapes that draw the eye through the picture. It is painted very close up which makes it draw attention and focus on the bananas.

METHODS AND MATERIALS:

Fish used oil paint on canvas to paint this piece. She paints still life, painting all the reflections and shadows of the sun as they change. She combines the natural and artificial elements and materials of mundane objects.



COLOUR:

Fish almost always uses all primary colours in her artwork and they are a mix of both warm and cold colours. The pop art culture was strong in the 60s, which included mainly bright, vibrant colours.

'PLANTAINS IN A BOX', 1969 BY JANET FISH

MESSAGE AND MEANING:

Her artwork doesn't have any symbols.

In my developing work, I want to include a lot of reflections, as I think they are the key to show the characteristics of clear plastic. I also want to try how the plastic works with colours, like Janet Fish has used it.

I am also using a realistic style with smooth blending.

"It's how you accent certain elements - just by letting a size or color dominate changes the meaning of a painting."



Copied artwork

colour swatches

Copied sections

Bold headings

**AUTUMN CANNIBALISM - SALVADOR DALÍ, 1936, OIL ON CANVAS**

**FIRST REACTION + LINKS TO MY OWN WORK:**  
One is at first, slightly horrified by this representation of cannibalism and conflict, however also intrigued by the meticulous detail. It uses distorted human forms which bind into each other and the landscape - something I intend to do in my work.

**CONTEXT:**  
It was painted in the year of the Spanish Civil War begun and 'Autumn Cannibalism' is a response to it, showing the destruction of war. Dalí centered his work around dreams and hallucinations to create a powerful visual message. This piece, as with much of Dalí's work, is centered around minute symbolism - Dalí has made deeper links to the civil war with small elements such as the apple or the chest of drawers on which the entangled figures sit.

The heavy shadows combined with the perspective created from the distance has a similar effect as the cloud, unbalancing the scene, making the scene surreal.



The soft cloud in the top right side unbalanced the composition giving a greater atmosphere of unease to the painting.

The murky green tones used meticulously across the whole image mean that the chest of drawers and people subtly merge into the landscape behind. The placement of the fallacious beautiful landscape dresses the horrific contortion in a juxtaposing manner.

**MESSAGE AND MEANING:**  
The painting depicts war and conflict. It is an atmospheric interpretation of the horror and destruction of war. The pieces of meat draped around the painting symbolizes death and also alludes to the more primal and internal aspects of human nature. The head is an apple - which Dalí used to represent the struggle between William Tell, in which Tell (the father) is forced to shoot an apple off his son's head. The peeled apple beneath the figures - represents the destruction of the relationship between countrymen during the civil war.

**FORM ELEMENTS + MATERIALS AND METHODS**  
The top halves of two entangled figures sit on chest of drawers placed on a Catalonian beach. Their heads merge into each other - their individuality becoming indistinguishable. One holds a fork pointed to the others head and a pristine knife which slices the other. The second figure holds a spoon which dips into the soft malleable flesh.

Colour print out of the artwork

Notes to analyse

colour swatches



**VISUAL ANALYSIS:**  
**COMPOSITION SKETCH:**



Water colour copy of cloud

acrylic:

Copied artwork



Copied sections

Bold headings

Colour print out of the artwork

Notes to analyse

LISA



MILROY

SHOES



Raw and pattern almost like a museum and did make me want to explore & think about collections to collect past or perhaps a collection of the periods in time showing the changes taken over time (but also) showing collection - as if a collector has been I also like the idea that each object

Copied artwork



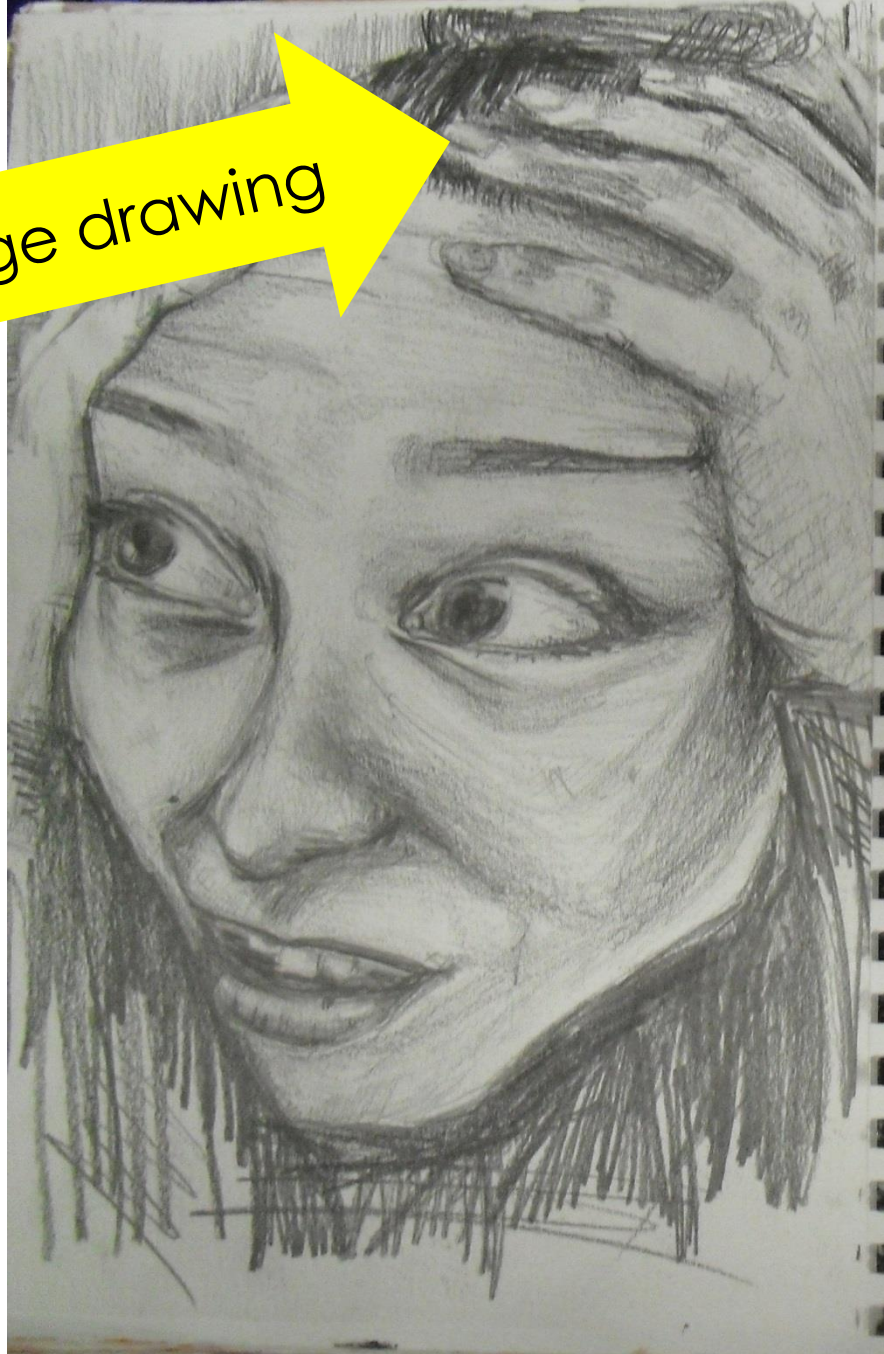
Canvas of 71 X 41 inches so I created this painting in 1987 - the painting is made of people that like and in most cases shiny whilst giving the overall impression that the shoes are indeed painted and created on different background to the Norm.

I'm not a big fan of the way she paints as I find it difficult to master without it being too mannered but I do like the way she paints & shows texture a lot within her work and shows of the objects with every crease and highlight. I'm not sure I will use this painting style but I prefer to paint with a little more detail but I think I will explore the idea as a collection of her work.

Drawing pages



Full page drawing

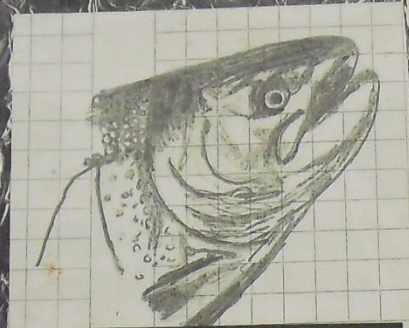


Drawing in pencil and pen

Component code: IFA0/01  
IFA0/01

Drawing in range of materials

QUITE LIKE THIS METHOD  
GET THE FISHES FEATURES IN  
TAIL BUT QUITE A ROUGH STYLE...  
EALLY LIKE HAVING TH  
TALLIC PAPER



Pencil drawing  
of fish head!



...to create a base  
top of silver paper which  
then cutched into -

like like this metals  
on silver paper  
but as you can get  
metal to a bit of colour.



need my  
painting  
aerogels on  
the silver paper,  
I don't think  
it worked very  
well & I don't  
Really like  
the effect it  
out one.



CONTINUUM  
LINE  
DRAWING



glow of a picture  
I sand on me  
→ feathered ballad

really like  
picture I sand on the  
water & other things  
me to go & take some  
photos of some fish so  
I can have from them &  
with me then in great  
detail

like the idea from LISA MILK & ERNST...  
collections about with ERNST...  
which surprise line is a mix  
part of animal. I like  
bas of the animal  
many I covered to  
frankly in mod  
for he for use  
once as well as  
like - this surpr  
to think  
to animals to paint  
had now  
the generalist to look back and  
of my rock who now for who some  
to look and cause to the pass  
which is look art because  
was involved in the past  
this is a bit like with the...



Own  
photos

Exciting  
presentation

**Bold  
headings**

**Range of  
materials**

**Small sections**

## charcoal



Pencil + charcoal  
in darker areas



completely  
charcoal  
- no pencil - less realistic  
not good

## biro



full biro  
creates darker tones  
less realistic



half pencil + biro

Pencil creates shading  
+ biro tones darker areas

## paint



- water paints  
- very dark  
- not as accurate



Pencil base  
gone over  
with paint

not toned

I have decided to use only  
pencil for my final piece.

just black  
outlines

OBSERVATIONAL CONTINUOUS LINE-DRAWINGS:

Quick drawings like continuous line

Range of materials



I completed some observational continuous line drawings of objects that will be included in my piece. I think that this was very useful in getting accurate proportions, as if the shapes were incorrect, I was able to draw over it.

Layers of ink can be used to achieve a gradation.



Multiple lines created a soft impression.



A quick drawing focusing on dimensions and areas of shadow.

Consider layout of page

Tonal drawing

Range of tones

Headings show focus

# Observational Drawings

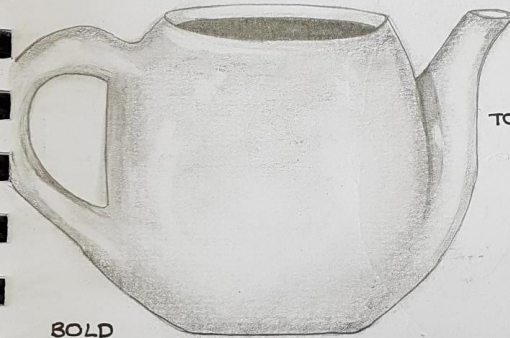


Although the overall object appears 3-dimensional, each surface is 2D due to a lack of contrast between light and dark areas.

LIGHT AND SHADOW  
CONTRAST

3-DIMENSIONAL  
APPEARANCE

Notes analyse techniques



BOLD

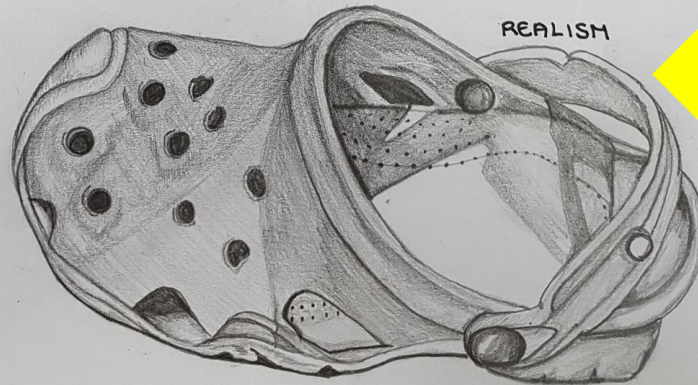


TONAL

→ Focusing on reflections and light to achieve a porcelain quality.

→ Low contrast between light and dark areas makes the shoe appear to be made of rubber.

→ The bold shadows makes the shoe appear more 3D.

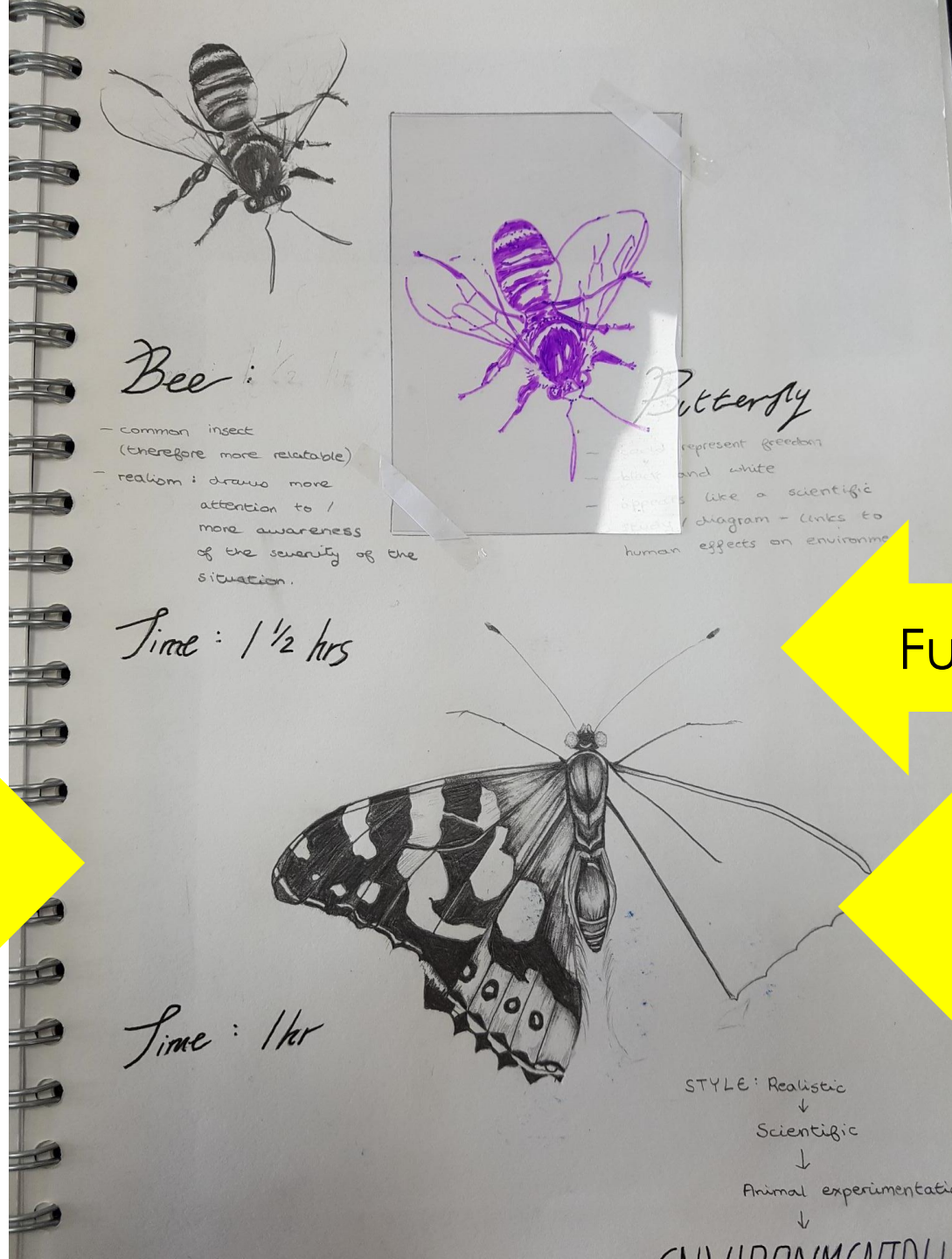


REALISM

Directional shading

Heading  
show time  
spent

Show off skill



Full range of tone

Markmaking to show texture

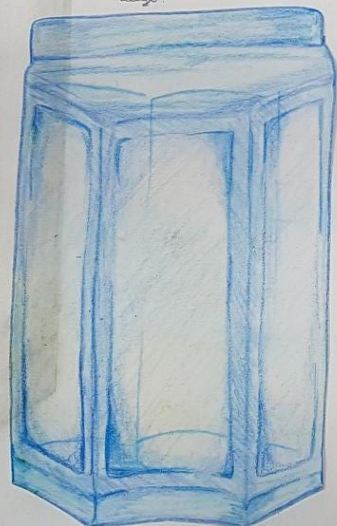
Drawing with colour

CREATING DISTORTION +  
CHANGING PERSPECTIVE

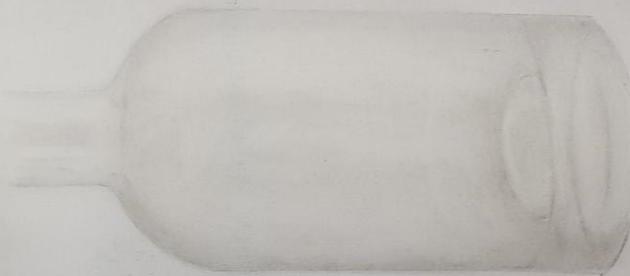
A study of Jars



I practiced drawing jars to refine my technique. It was challenging to capture the transparency and reflections cast on the jar. I drew the bottles/jars in pencil and colouring pencil. This allowed me to improve my technique, as I had to show the reflections in different ways.



REALISM



I will be symbolising the impact of human activity on nature through the distortions created by the jar. The jar is also representative of a cage - putting nature on a...



Range of objects

REFLECTION

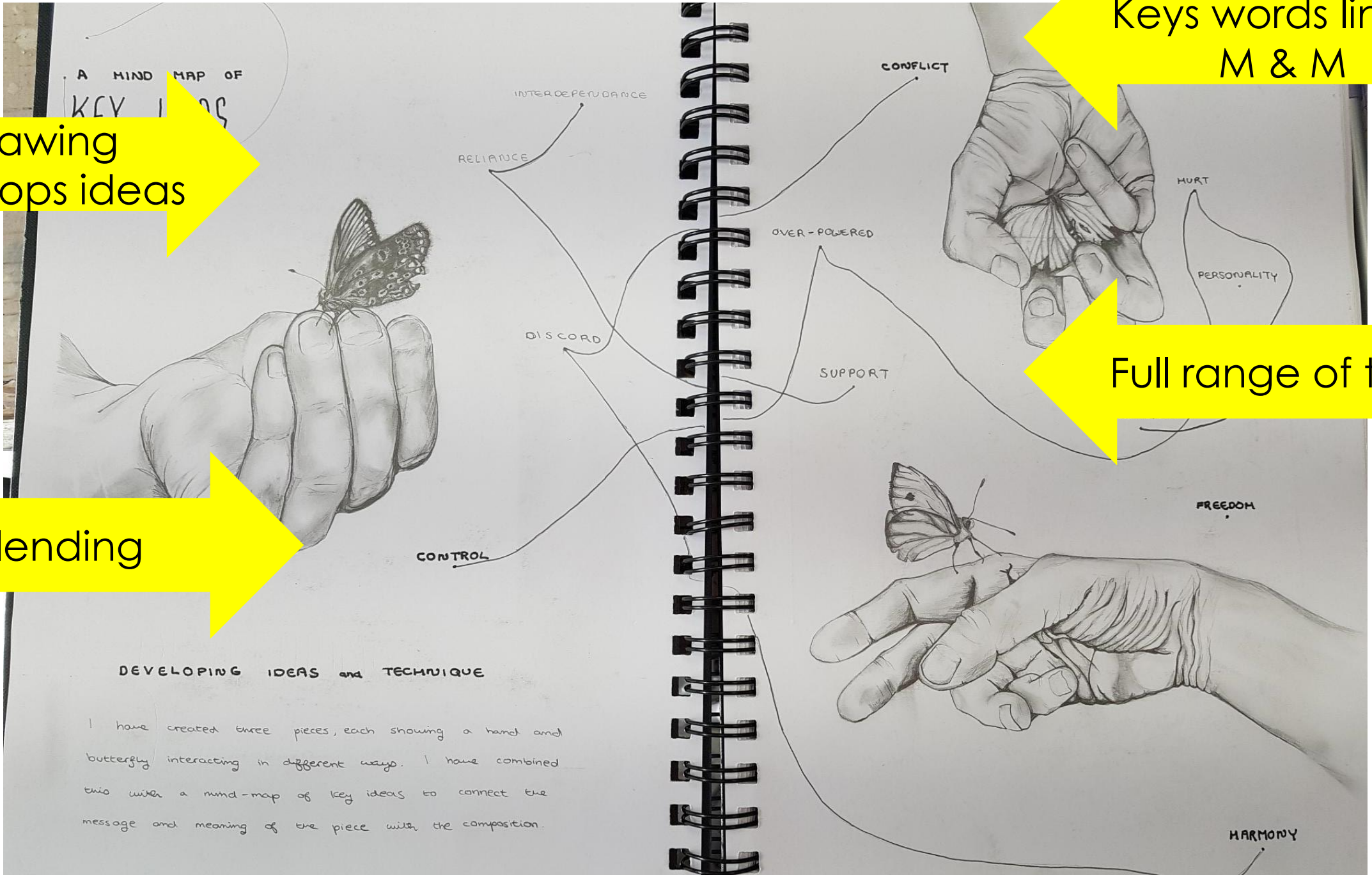


Drawing  
develops ideas

Blending

Key words link to  
M & M

Full range of tone





Experiments and sustained investigation pages

# PAINTING RUST



These paintings were painted by **To Olag**. She uses a blotchy, stippled painting technique to create the rusted effect. I will look to include this in my own work considering rust and chains.

Her use of blue to create the un-rusted areas of the chain is a very effective in contrasting the orange rust.



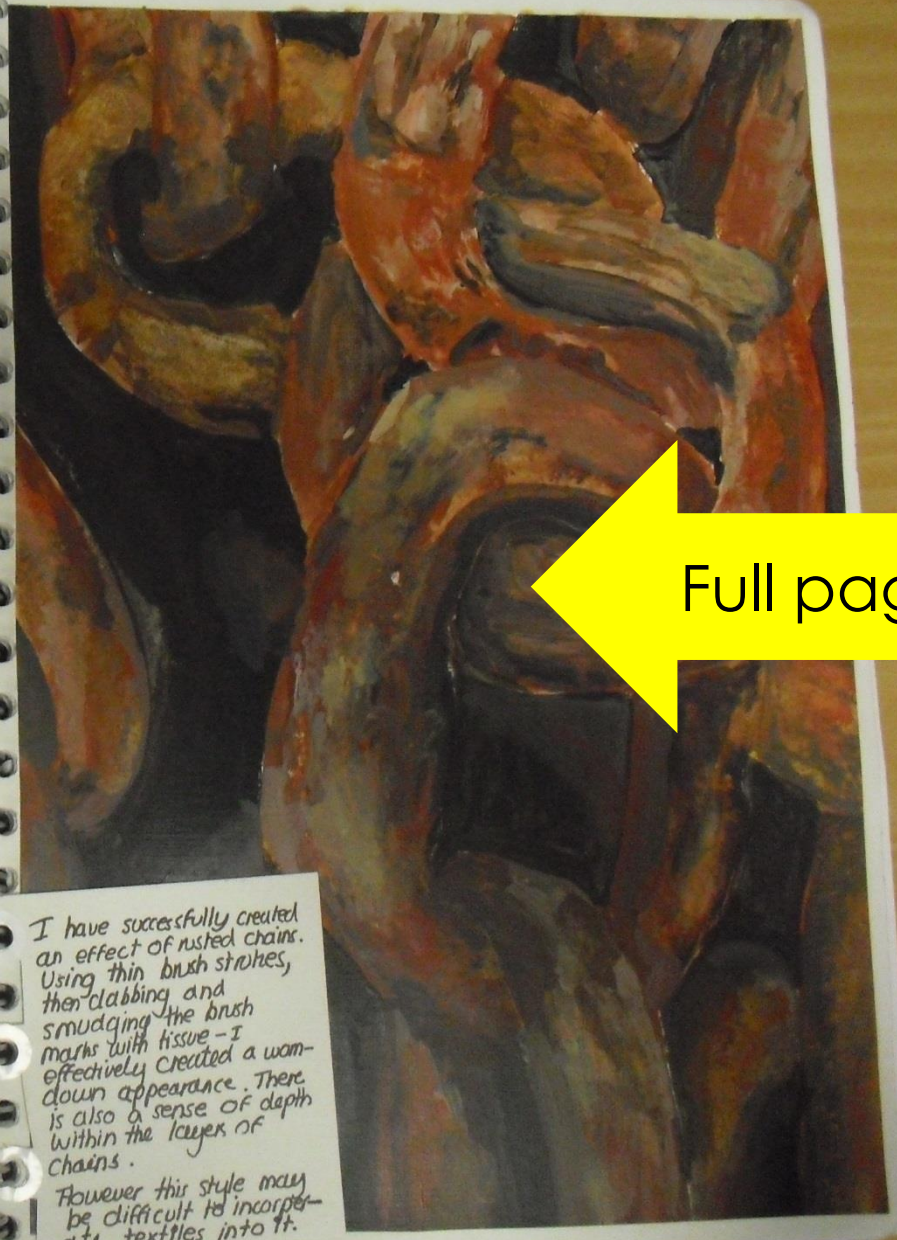
**Tony reason** (a sculptor) has focused solely on rust here. The rust has a wounded quality - something I hope to replicate in my work.

## FESTER COLOURS:



This is one of the pictures of rust I took. I hope to include the product

hours is an im-  
exploitative so-  
ty



I have successfully created an effect of rusted chains. Using thin brush strokes, then dabbing and smudging the brush marks with tissue - I effectively created a worn-down appearance. There is also a sense of depth within the layer of chains.  
However this style may be difficult to incorporate textiles into it.

Working from photos

Feeding in additional artists

Colour swatches

Full page studies

# PAINTING RUST

Bold heading



I used a thin brush, acrylic paint and rusty colours - such as orange, brown, red and also blue. This experiment could be made better if the rust was seen with clear shiny metal.



Here I have include more bluey tones to give the chain more metal qualities. The effect of painting rusty chains implies they are somewhat dying or wounded - this could show that the child labour is immoral and exploitative.

Small studies



Here the rust has more texture and depth, as I have smudged the wet paint with tissue, creating the bothy blended qualities of rust.



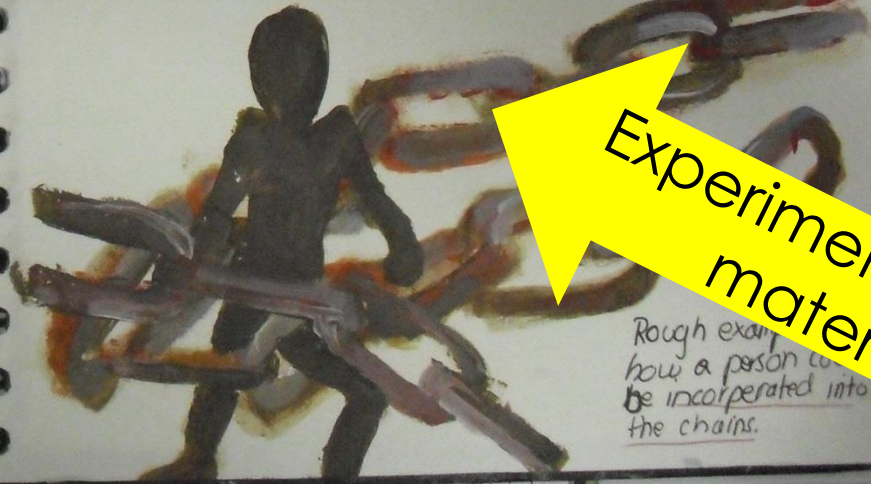
Here I have added thread to the painting. It gives the painting texture and adds to the roughness of rust. The white thread also clarifies the lines of the chains.

Notes evaluate success

I hope to include both rust and textiles into my chains to portray that what ties children involved in child labour to their hard work is a damaged exploitive society.

Link to M&M

I have previously looked at victorian clothing in sepia sepia - rust shares similar sepia tint. If I were to develop my work and children, the sepia tint and rusted well together - they could work as a just colour-full textiles.



Rough example how a person could be incorporated into the chains.

Experimenting with materials

# SHIPPING ROPE

I have been looking at chains and rust and how the chain can be manipulated to convey a message surrounding child labour with juxtaposing textiles. I further develop my message and make it less obvious I have decided to look at kids toys (i.e. ropes) - not only will my experiments in with both rusted chains and shipping rope convey my message but they could also lead to interesting figures and paintings of children.



Small studies



The shipping rope can be banded and twisted - this could be used to enhance the message or work the shipping rope into the design.

## EXPERIMENTING IN DRAWING AND PAINTING SHIPPING ROPE AND CHAINS.

Here I have painted the chain and the rope - managing to blend them together successfully. It will be interesting to see how they integrate further objects together.

Scrap the rope along side each other to show the texture as

I have effectively replicated the texture of the shipping rope using bold pencil lines.

It will now be even easier to incorporate textiles as the shipping rope is a thread based object.

Range of materials

Own photos

Notes explain developing ideas

Own photos

Colour swatches

Link to larger studies

Small studies



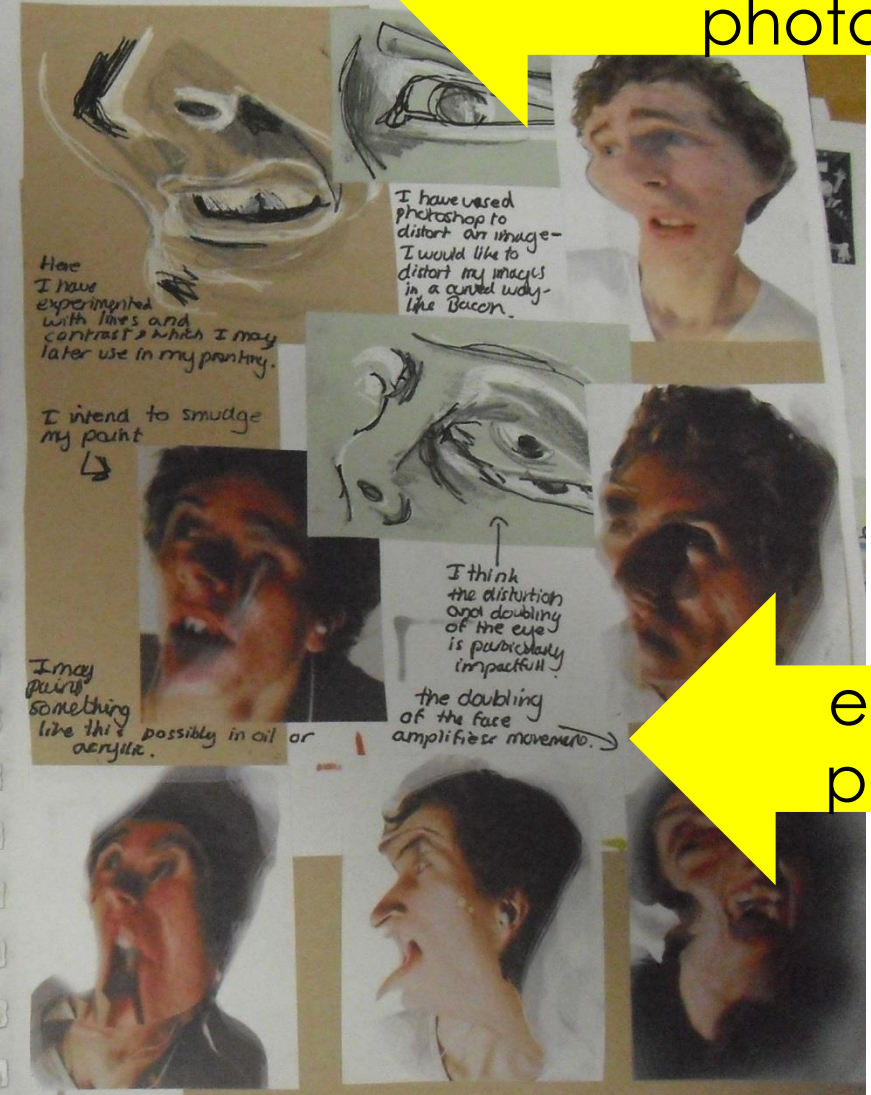
# INITIAL IDEAS:

Here I have selected several photos of my brother, that I may paint and distort.



CONTACT SHEET ↗

# DISTORTION



Here I have experimented with lines and contrast which I may later use in my painting.

I intend to smudge my paint ↴

I may paint something like this possibly in oil or acrylic.

I have used photoshop to distort an image - I would like to distort my images in a curved wavy-like Bacon.

I think the distortion and doubling of the eye is particularly impactful!

the doubling of the face amplifies movement. ↘

Working from own photos

edited photos

Own photos

Contact sheet

date: Anne  
Christophersen  
date number: 4295  
Component code: IFAO/01

Bold headings

# PLASTIC BOTTLES



Sustained studies

# PLASTIC BAGS

Range of materials and styles



Working into own photos



To make some dry point prints I first traced a photo onto acetate. Then, I rubbed some ink onto some daubers. I then used the daubers to rub the ink into the grooves of the acetate. Next I wiped off the excess ink with a cloth. I then wet a piece of paper, either a photo or a photocopy of my drawing, and put it through the press with the acetate on top.

Showing the process

**India's crackdown in Kashmir: is this the world's first mass blinding?**  
A bloody summer of protest in Kashmir has been met with a ruthless response from Indian security forces, who have thousands of demonstrators of metal pellets into crowded city streets, leaving hundreds blind.  
By Mezza Walcott  
London 8 September 2018 at 10:51 AM

For the past month, while the attention of the world has been fixed on every dramatic twist in the Kashmir conflict, the horror of armed conflict between India and Pakistan has rarely touched the headlines. In the past few weeks, however, the two nations have between them, killed four dozen civilians and wounded hundreds in an exchange of artillery fire across the disputed border, which is the "line of control" - that divides Kashmir into parts controlled by India and Pakistan.

I want to show the scars - both mental and physical, that war leaves on these children.

M&M headline





# MATERIAL EXPERIMENTS

Bold headings

Bullet point notes

Small studies



Practising texture / material patterns.  
Graded tone  
In depth detailed.



More detailed and in depth  
we see and therefore understand more.



More to material → More to what meets the eye - point has more to it - more to people's lives (issue).



More Caroline Walker style  
↓  
less detail, practising shapes and colouring.

Sheet of colour  
Start contrast  
↓  
Dark to light  
light & shadow  
Bold  
visible brush marks create texture.



Reflects the issue that we don't know details of people's lives due to lack of a painted.  
We aren't taken over by the detail  
↓  
straight forward point, detail doesn't take away from message



Resemble plastic bags through the sheet of colour  
Simplistic  
No embellishment  
↑  
Fabric shape.  
We instantly know its material.  
way it folds and lies.

Own photos

Showing skill

Colour swatches

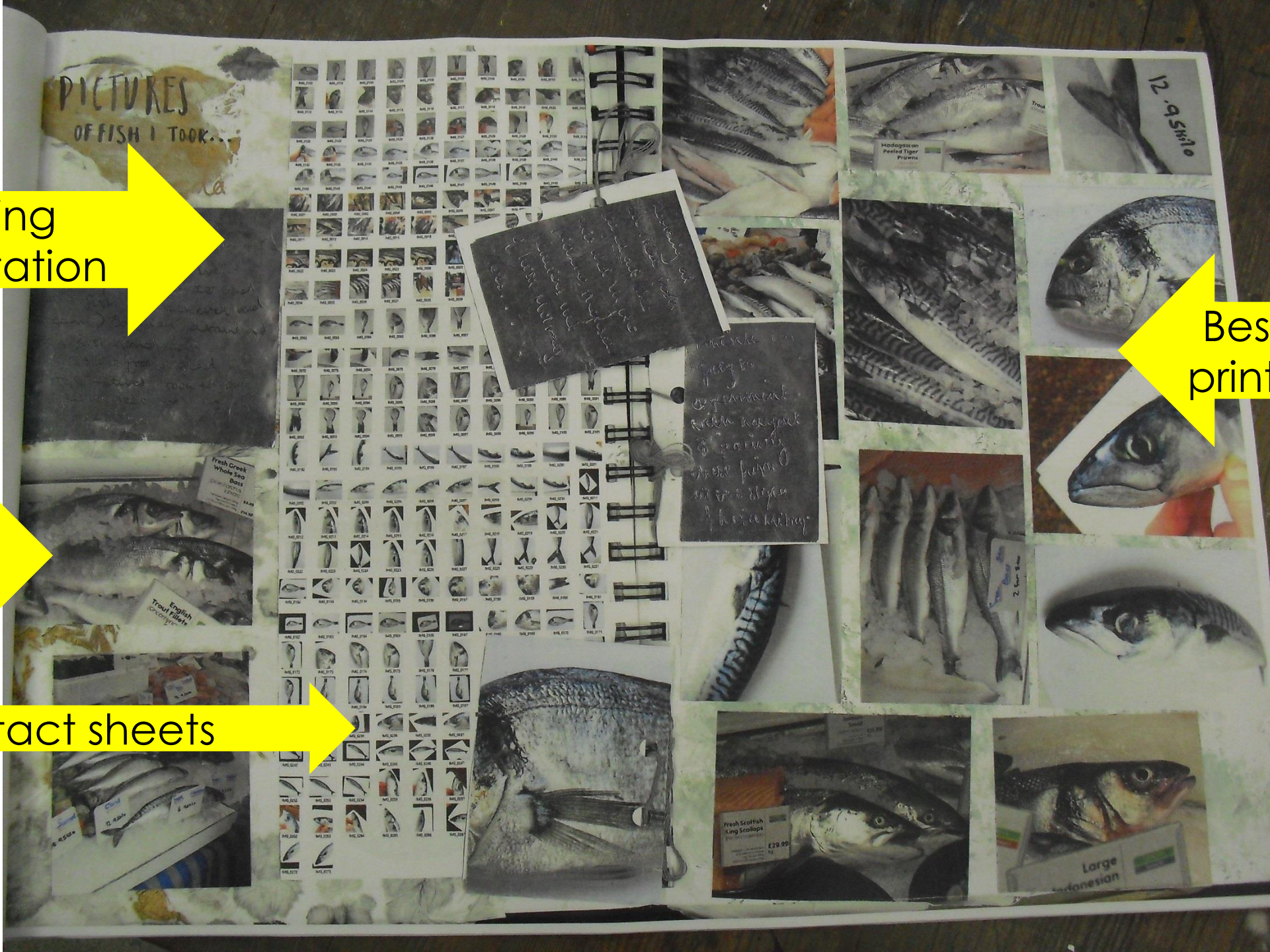
PICTURES  
OF FISH I TOOK...

Exciting  
presentation

Own  
photos

Contact sheets

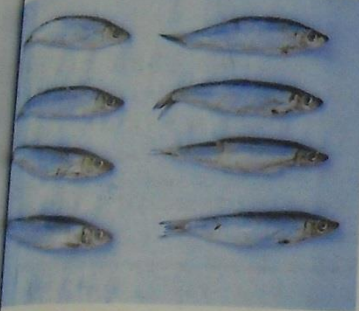
Best photos  
printed large



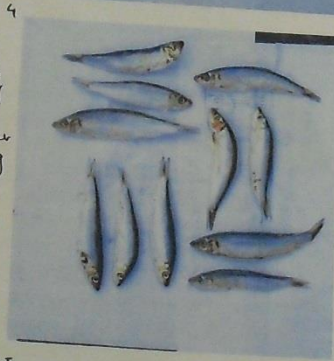
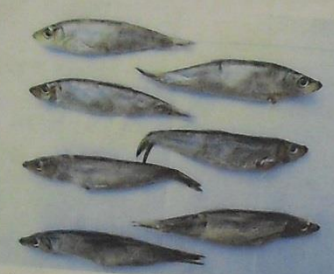
Using photos for composition

COMPOSITION

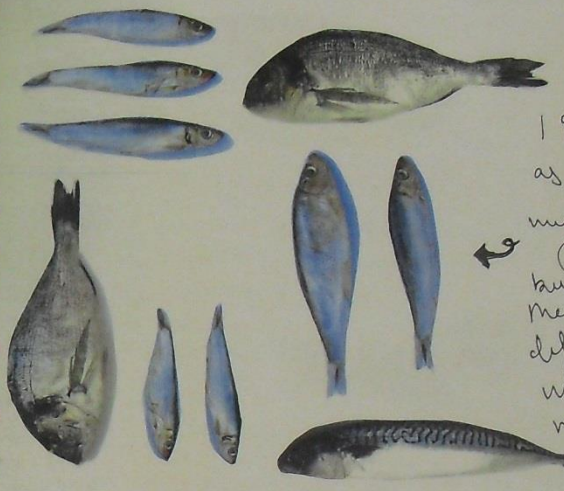
I've got some sprats and put them in different layers to my mind without which one I'm going to do. I think I will use different types of fish in my frame but these sprats are just for layout



I like 2 3 1 better than 3 because of the different directions makes a better tessellating pattern and is more visually interesting



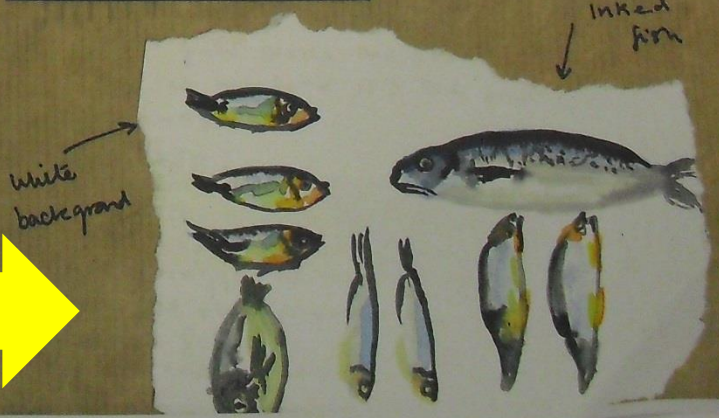
So I really like - 5 is to just cut and I quite like the way some of them aren't fully visible but I think I'm going to show these fish in a bit different life way and what looks like fully lit up in a museum they my mind may the view as was portable, so I don't think the best layout even if it's one the most visually pleasing so 4 3 is the best fit and I think will work with other fish.



I quite like this as a layout for my final piece but obviously these are at a different scale to what my art like in real life. I might wrap out one of the seabreams

I will need to my this out in for another month real life and then make panes I will also want to edit them to highlight some of their colors without making the colors unrealistic.

A ROUGH IMPRESSION OF WHAT IT MAY BE LIKE



Own 'mark'

Composition plan

Refining ideas and techniques pages

# Final peace ideas

My ISSUE is about how war affects children.

The sharp lines create a sense of violence which ties in with my project.



The artist who inspires me is Jean-Michel Basquiat.



I love the bold, free colours and the energetic strokes.



Bold heading

Link to artists

Headline M&M

I am going to try stitching on a photo. The stitches represent stitching up wounds, both mental and physical.

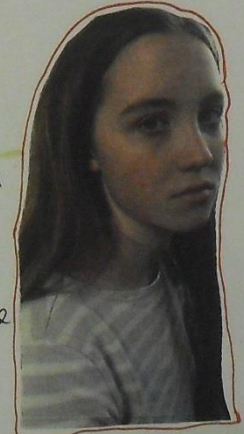


Appropriate presentation

Own photos

I also want to explore painting this picture.

I think I am going to take film photos. Maybe black and white film.



I am thinking about maybe doing a triptych.

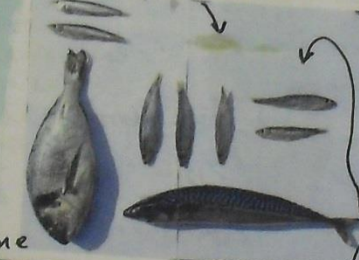
Bold heading

# COMPOSITION & PHOTO EDITING

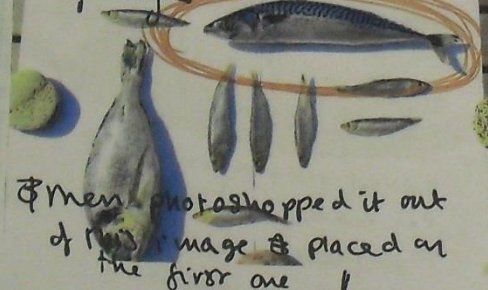


Some of the photos I took to get the image for my final piece

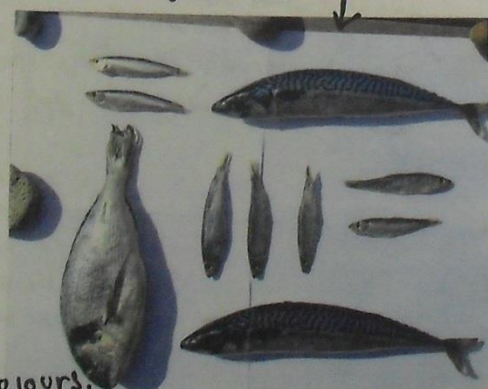
The picture I've selected but needed another from



So I took one from another photo in the right lighting

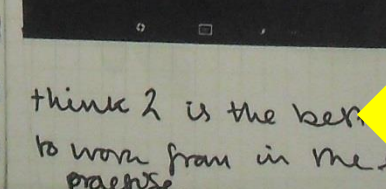


& then photoshopped it out of this image & placed on the first one



I think this is a good photo to work from for my final piece because of the shine & deep shadows that are really interesting. I want to edit it to enhance them & the colours.

Editing own photos



I really like this as it brings out the greens in the fish but I think it's a little too 'yellowy'

I like this one for the depth of the shadows & the more orangey tones come out.

I quite like this one but

think 2 is the best to work from in the practise.

Notes explain developing ideas

Own photos

# Final Response Ideas Page

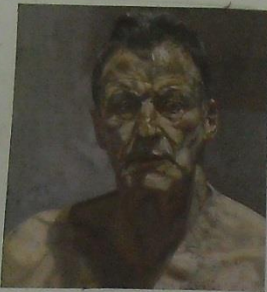
CLOSE UP?



explore paint  
distortion  
(Bacon)

fleshy realistic tones

Lucian Freud, Reflection, 1985



I plan to paint in this technique

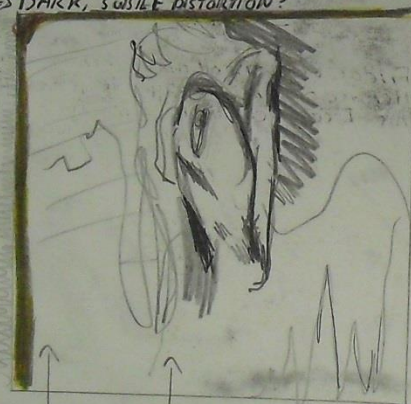
fleshy real tones  
thick acrylic paint  
A dark revealing distorted quality (like Francis Bacon)  
However, painting style more like Lucian Freud.

Like Bacon's trip of George Dyer? (see below)

message? :

I feel that young people are often unheard and somewhat suppressed with the direction of our lives - I would like to explore the inner rage that young people may internally have.

=> DARK, SUBTLE DISTORTION?



disturbing quality, dark!

revealing of personality

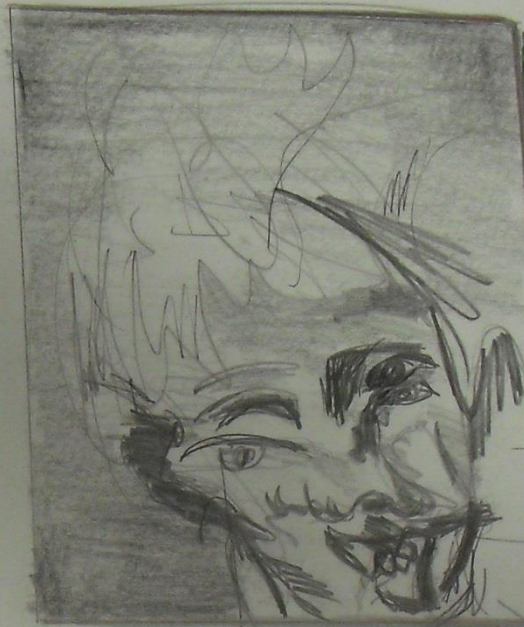
I plan to use distortion in my work like Bacon



might do a sketch?

FRANCIS BACON

trip of George Dyer, by Francis Bacon



DARK BACKGROUND??

=> BOLD + BIG

un-nerving  
style/technique of Lucian Freud.

- subject (family) - I know the face better

monster like quality (like Bacon).

Bold lines

REALISM

LUCIAN FREUD

emphasis on eyes?

Violent/movement

- BIG (VERY BIG)

- emotional dark connection (like one has with Bacon)

- thick fleshy paint? (like Lucian Freud see m...)

WHAT TO DO NOW!

-> PHOTOGRAPHS:

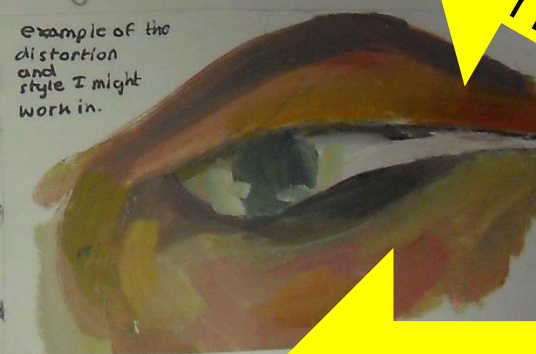
I need to take pictures of faces, preferably with a negative expression and interesting composition - so I can easily distort it.

-> try and distort/experiment in the way I want to distort my work, using apps for sketching

-> consider the background ??, possibly just black or purple something else. create background

-> look at more Francis Bacon work

example of the distortion and style I might work in.



testers

Composition sketches

Link to artists

Bold headings

# COLOUR

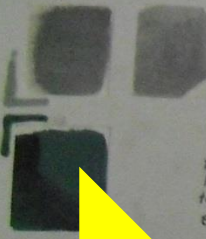
Here I have evaluated and experimented with colour and its effect in order to make my final piece even more impactful and meaningful.

all samples of backgrounds from Lucian Freud's and Francis Bacon's paintings:



Here I have used different mediums to mimic these samples of Bacon and Freud's work.

These are backgrounds from works by Bacon (the rest are by Lucian Freud)



Freud uses darker tones which outline areas of the face. Here I have used the paint on two squares of paper, but on one I have layered the paint. This more layered paint (left side) is more like Freud's darker tones and I may want to use layers like this in my work to create darker tones and evaluate expression.



The harsh lines found in Bacon's work create contrast in his work which isn't in Freud's work. I could use this contrast for a tonal effect.



Using an oil bar I tried to create more texture and colour. The layering and texture or can create with this medium could be used for tone or blurring, however this medium isn't very practical - it smudges and it's hard to create strong lines with it.

Freud's colours have a textured effect and here I have used two different techniques to create texture. On the square on the left I have used an almost stippled technique, however on the square on the right I have used visible blended dry brush strokes - which I think could potentially have a more mysterious effect.



WARMER FLESHIER COLOURS:  
Although the colours are very striking and create an angry fiery effect, they are not representative of Bacon's or Freud's darker tones and my own.  
COLD, GREY FLESHY COLOURS:  
The fleshy tones add a realistic effect, yet the cold greys and blues add a darker side to the colour scheme and could create contrast in a tonal way.  
BLUES AND GREENS:  
I think these colours wouldn't bring anything to the expression - if anything, they might actually mute down the vivid distortion I want to create.

## COLOUR SCHEME

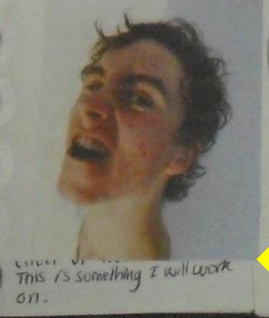
### WHAT I HAVE DONE:

Using a sketch I previously made I used different colour schemes (see above) to evaluate which added the expression and mood of the piece the best.

I think the blue tones are too unrealistic and therefore haven't made this area as disturbing as I would've wanted. It lacks the warmer tones of Bacon and Freud that give their works more of an unsettling effect.

These warmer tones have successfully created a raw and fleshy appearance, however it lacks darker tones and icier tones.

Overall I think the photo I worked from



Putting it into practice

Own photos

Focus on formal elements

Notes evaluate use of colour



# COMPOSITION / PAINTING LAYOUT :



This line of images lacks the feeling of movement I wanted to create through all the images. Having the long image in the centre creates a more mismatched effect.



I like the way the three images create a square, however the eyes don't 'flow' across the image and because the lengthened image is not next to any other the effect is lost.



This option is probably the kind of composition I will choose. The equal spacing between the faces means there is an order to the painting and the images almost blend into one large painting. The way the lengthened images stretch out at the end of the line is also effective in bringing out the blurry movements.



# LONG IMAGE COMPOSITION IDEAS :



Here, the composition could have an advantage in the way I can pull and lengthen the face both ways. However when combined with the other images it could result in there being little movement across the images.



Having the profile of the face next to the edge would allow me to squash the face up against it - but it could also limit what I can do with it.



I think this is the best option - it allows for the faces to appear in a coherent ordered way and also allows me to fully distort the expression freely.

# Final IDEA :



This is what I plan my piece to look like (roughly). The lengthened image will have an angered expression following with a square painting with a more shocked expression, followed by another square with a profile of a pained expression. All images will have been distorted to give out a restless quality. The faces will all be equal distances apart and the last one will be roughly double in length to aid the effect.

However, I may not be able to buy these exact images so I will have to find canvases that create a similar effect with the same colors.

Using range of materials

Notes evaluate

Composition planning

Exploring lots of options

Exciting presentation



I need to remember to leave the highlights just the white of the paper to make the fish look shiny.



Work on Shadows.

### Message & Meaning



is my subject of my... I felt they... part, present... the... used...

Focus on every detail

# SHADOWS.

Refining skills



I need to practice the shadows & the curving of the fish

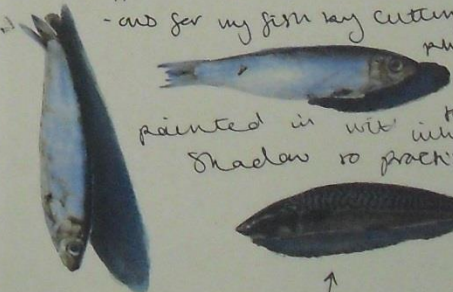
I've had a go at adding more scale texture to the tail & body



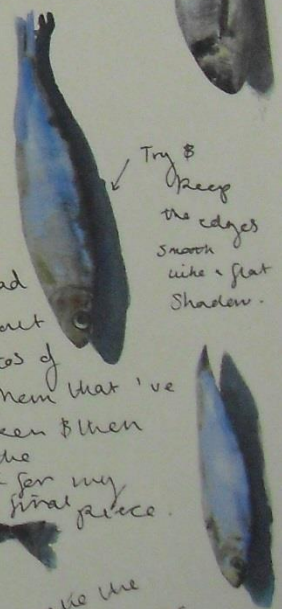
Although this looks a bit odd, when it's with the other fish I think it will work because it's just slightly washed out in the sun.



Here I've practised shading - and for my fish by cutting out photos of them that I've painted in with the shadow to practise for my final piece.



Remember to make the colour lighter around the edges



Try & keep the edges smooth like a flat shadow.

# COLOUR SCHEMES



Refining skills

What went well with this painting was the wide range of tones used, especially the darks.

Own photos

I used, for the darkest tones: burnt umber, black. mid tones: yellow ochre, crimson, burnt umber, white, black, burnt sienna all in different ratios for different parts. lighter tones: mostly white, crimson, tiny amount of black.

Notes evaluate outcomes



Here Lucian Fre is using blue on the hand, learn's a little brush stroke

Feeding in artists



used for the darker tones because they are complementary colours.

Although I like this blue/orange colour scheme, I prefer the slightly more realistic one, especially if I am going to be painting water on hands, because water may not stand out if I use the blue/orange colour scheme.



# PHOTOSHOP

Editing own photos

Own photos



I layered lots of different photos on top of each other



I used the lasso tool to cut out bits of the photos



Stack these photos in a fountain so I could get better splashes of water than I have been able to with the camera.



Adding more hands using photoshop adds to my meaning because it evokes the passing on of life through generations, past



Working from own photos

# FINAL PIECE PLAN



Michelangelo's Creation of Adam (close up)

- The background colour will be:
- Hookers Green
  - White or not (needs to refine.)
  - Prussian blue

For the hands:

- Burnt umber, yellow ochre, crimson, black, burnt sienna - need to refine



Albrecht Dürer

For the water:

- white heavy bodies
- need to refine



I will work from this photostopped picture.



I will also use these pictures to help me add more water, so that in my painting there is a flow of water running down the hands.



meaning behind

The hands represent Man, the flow of water represents life flowing from generation to generation. This links to beginning and ends because it's about how life begins and ends, and still to planning.



I have been inspired by Lucian Freud's 'Washed Hands' colours to paint hands

I am going to use a 100cm x 50cm Canvas. I am going to use acrylic paint.

Final piece plan

artists

Own edited photos

Headline M&M

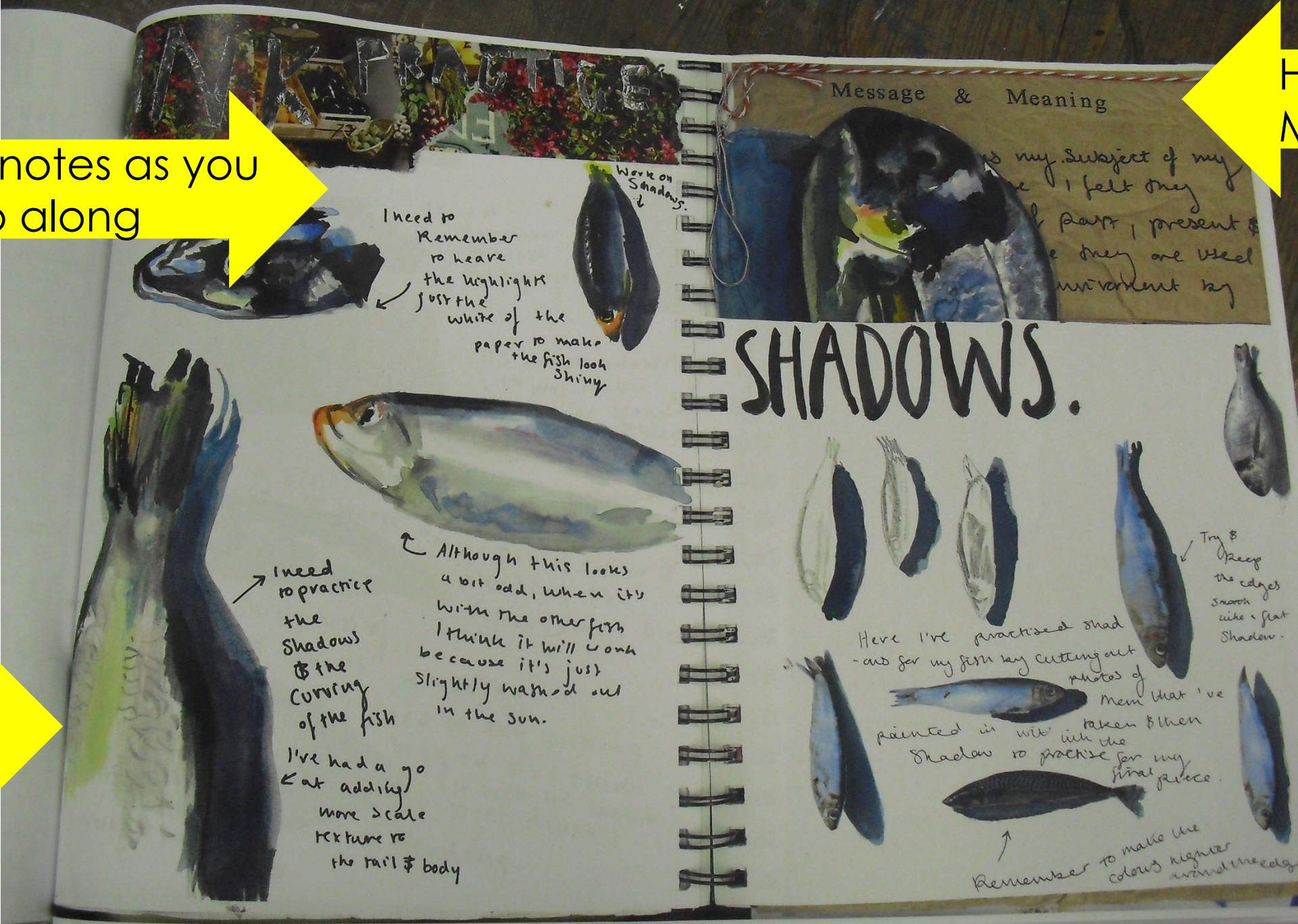
Sketch of final composition

# Annotating pages

Headline  
M and M

Natural notes as you  
go along

arrows



# COLOUR SCHEMES

Bold heading



What went well with this painting was the wide range of tone between the light pinky highlights and the deep brown/black.

I used,

for the darkest tones: burnt umber, black.

mid tones: yellow ochre, crimson, burnt umber, white, black, burnt sienna all in different ratios for different parts

lighter tones: mostly white, crimson, tiny amount of black.

What decision or choice is this experimentation leading you to?

WWW EBI



Here Lucian Fre is using blue on the hand, lean's visible brush stroke

Linking to artists

Here, I experiment using blue for the darker and orange for the lighter tones because they're complementary colours.



Although I like this blue/orange colour scheme, I prefer the slightly more realistic one, especially if I am going to be painting water on hands, because water may not stand out if I use the blue/orange colour scheme.





# Final peace ideas

My ISSUE is about how war affects children.

The sharp lines create a sense of violence which ties in with my project.



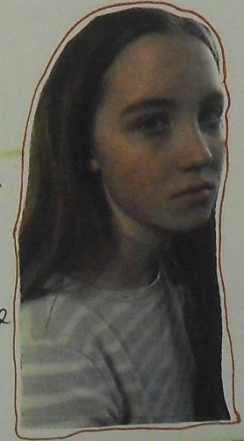
The artist who m inspires me is Jean - Michel Basquiat.



I love the bold, free colours and the energetic strokes.



I am going to try stitching on a photo. The stitches represent stitching up wounds, both mental and physical.



I think I am going to take film photos. Maybe black and white film.



I am thinking about maybe doing a triptych.

I also want to explore painting this picture.

Bold heading

Headline M&M

What will you do next?

Link to artists

What ideas does it give you?