



## KS5 Art Curriculum guide

## **A LEVEL ART -Personal Investigation -The coursework -Explore & Develop the journey**

Practical Coursework 48% & Personal Study 12% = 60% & Exam 40%

A level Art is about exploring a personal artistic journey. At A Level there is a greater focus upon experimentation than GCSE. Ideas are really important and pursuit of lots of ideas/ways of approaching the subject before choosing the final outcomes is crucial.

### **Coursework:**

There are 3 sections of work between the start of Year 12 & the end of January in Year 13

### **Section 1 – Foundation Start / September to December**

In the first term you will work to a loose theme exploring all aspects of the endorsements and undertake some field research in London.

You will cover:

- Mixed media drawing
- Oil painting
- Dry point etching and printmaking
- Sculpture

### **Section 2 – Specialism January/February to May**

Using your theme and chosen genre you will explore the AS exam and then produce final pieces over two days.

### **Summer term: Personal Study 12%**

Over the summer term you will complete Artist studies for the Personal study, the plan and the introduction and begin the chapters.  
1000-3000words

### **Section 3: September to January**

16 weeks preparation time

### **Production Weeks**

Lesson time plus your free periods to complete your Interim pieces & supporting section 3 preparation.

Beginning of February –Start the Exam 40% -10 weeks Preparation & 15 hrs exam

# Assessment

- At A level all the tasks we complete are designed to help you meet your four Assessment objectives **Develop/Refine/Record/ Present**. Each one is worth up to 18 marks and these total marks provide you individually with a score which is converted into an A level grade of A\* - E.

<b><u>AO1</u></b> <b>Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding</b>	<b><u>AO2</u></b> <b>Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops</b>	<b><u>AO3</u></b> <b>Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress</b>	<b><u>AO4</u></b> <b>Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements</b>
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- We complete the same tasks for every project. This enables you to build on the way of gathering research and presenting it in a sketchbook that you are familiar with from GCSE.

This called a performance calculator . It is used to guide your examiners as to what band you should be assessed within. The descriptor of each level describe what you should see in the candidates work at that level, the higher the level the higher the grade they will receive.  
(see the next slide for the descriptions).

PERFORMANCE CALCULATOR	Level 1	Level 2	Level 3	Level 4	Level 5	Level 6	
A LEVEL PRACTICAL - SEPT 2016	LIMITED ABILITY	BASIC ABILITY	EMERGING COMPETENT ABILITY	COMPETENT AND CONSISTENT ABILITY	CONFIDENT AND ASSURED ABILITY	EXCEPTIONAL ABILITY	
Taxonomy partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, little creative intent, disjointed, pedestrian, credible, lacks control over the formal elements, vague aims  <a href="#">Link to visual exemplars</a>	straightforward, deliberate, just adequate, methodical, superficial, unrefined, crude visual language, simplistic reflection, plays safe, unresolved, contextual references explored but lack relevance, defines aims with some understanding, developing control over the formal elements  <a href="#">Link to visual exemplars</a>	predictable, broadening, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient control, emerging individuality, thorough, adequate control over the formal elements, contextual references inform journey, pursues aims with understanding  <a href="#">Link to visual exemplars</a>	diverse, effective, purposeful, consistent, skilful, coherent, imaginative, informed, some perception, satisfies creative intent, engaged, consistent control over the formal elements, contextual references inspire creativity, realises some aims,  <a href="#">Link to visual exemplars</a>	independent, realised, sensitive, creative, sustained, highly inventive, critical, perceptive, comprehensive, in-depth, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, comprehensive control over the formal elements, contextual references shows some personal insight, fully realises all aims and objectives  <a href="#">Link to visual exemplars</a>	inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, fully informed, questioning, dexterous, erudite, highly intuitive, daring, insightful and comprehensive exploration of contextual references, ideas synthesised into highly sophisticated realisations, goes beyond aims to produce surprising realisations, control over the formal elements demonstrate fluent sensitivity and understanding  <a href="#">Link to visual exemplars</a>		
AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	1 2 3 LIMITED	4 5 6 BASIC	7 8 9 EMERGING COMPETENT	10 11 12 COMPETENT AND CONSISTENT	13 14 15 CONFIDENT AND ASSURED	16 17 18 EXCEPTIONAL	AO1 total:
AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	1 2 3 LIMITED	4 5 6 BASIC	7 8 9 EMERGING COMPETENT	10 11 12 COMPETENT AND CONSISTENT	13 14 15 CONFIDENT AND ASSURED	16 17 18 EXCEPTIONAL	AO2 total:
AO3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	1 2 3 LIMITED	4 5 6 BASIC	7 8 9 EMERGING COMPETENT	10 11 12 COMPETENT AND CONSISTENT	13 14 15 CONFIDENT AND ASSURED	16 17 18 EXCEPTIONAL	AO3 total:
AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1 2 3 LIMITED	4 5 6 BASIC	7 8 9 EMERGING COMPETENT	10 11 12 COMPETENT AND CONSISTENT	13 14 15 CONFIDENT AND ASSURED	16 17 18 EXCEPTIONAL	AO4 total:



<b>PERFORMANCE CALCULATOR</b>	Level 1	Level 2	Level 3	Level 4	Level 5	Level 6
<b>A LEVEL PRACTICAL – SEPT 2016</b>	LIMITED ABILITY	BASIC ABILITY	EMERGING COMPETENT ABILITY	COMPETENT AND CONSISTENT ABILITY	CONFIDENT AND ASSURED ABILITY	EXCEPTIONAL ABILITY
	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, little creative intent, disjointed, pedestrian, credible, lacks control over the formal elements, vague aims	straightforward, deliberate, just adequate, methodical, superficial, unrefined, crude visual language, simplistic reflection, plays safe, unresolved, contextual references explored but lack relevance, defines aims with some understanding, developing control over the formal elements	predictable, broadening, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient control, emerging individuality, thorough, adequate control over the formal elements, contextual references inform journey, pursues aims with understanding	diverse, effective, purposeful, consistent, skillful, coherent, imaginative, informed, some perception, satisfies creative intent, engaged, consistent control over the formal elements, contextual references inspire creativity, realises some aims,	independent, realised, sensitive, creative, sustained, highly inventive, critical, perceptive, comprehensive, in-depth, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, comprehensive control over the formal elements, contextual references shows some personal insight, fully realises all aims and objectives	inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, fully informed, questioning, dexterous, erudite, highly intuitive, daring, insightful and comprehensive exploration of contextual references, ideas synthesised into highly sophisticated realisations, goes beyond aims to produce surprising realisations, control over the formal elements demonstrate fluent sensitivity and understanding

# A level Coursework

by KJS Art Department

The work in presentation is the work of one student. It has examples of some of their coursework pages for each of the three coursework sections. These run from the summer before the Year 12 start through until the January Mock Exam in Year 13.

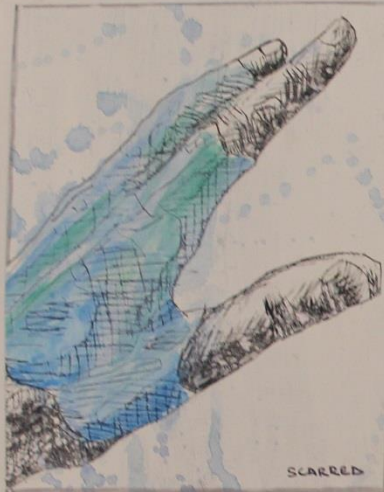
# Section 1: Foundation Start

At the beginning of the A level we undertake a foundation period where we explore the endorsements of Fine Art. The list below is what is included within this.

- Transition Work
- London Research
  - Oil Painting
  - Printmaking
  - Sculpture



# TRANSITION WORK



ON THIS PAGE THERE ARE 4 DIFFERENT DRAWINGS AND SKETCHES. MY PERSONAL FAVORITE IS "EDGE". I ENJOY THE CONTRAST OF BRIGHT COLORS AND THE UNEMPLOYED STYLE. I LOVE THAT THE SMALL SHADOW HELPS IT TO STAND OUT. I ALSO ENJOY THE PIECE "CONTRAST". ORIGINALLY I WANTED TO USE BLEACH, HOWEVER IT DID NOT WORK SO I USED PASTELS INSTEAD. THE PAINTING ON THE HOR FLIGHT WAS AN UNUSUAL REFERENCE PHOTO. BRIGHT COLORS AND SPLASHES IN ORDER TO STAND OUT.



THIS IS A PAGE OF MY SIMILAR WORK. IT IS ALMOST AS A TRANSITION PERIOD IN ORDER FOR ME TO DESIGN MY STYLE. THERE ARE A FEW OTHER LARGE PIECES IN MY FOLDER. WE WERE SET A FEW WAY TO COMPLETE. AS YOU CAN SEE, MY ART IS BASED AROUND THE FIGURE AND PORTRAITS. I DON'T THINK MAKE MESSAGES TO BEHOLD UP MY PIECES TO HAVE THE THEY ARE UNIQUE AND DIFFERENT. I CHOSE TO WORK ON HANDS BECAUSE THEY ARE INTERESTING TO DRAW AND I HAVE LOTS OF MY OWN REFERENCES. THE WORK WAS HARD TO COMPLETE AND UNPLEASING.











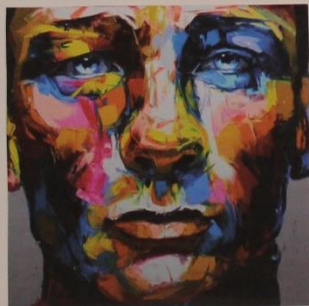
# NOEL BADGES-PLUGH

NOEL BADGES PLUGH IS AN INK, WATERCOLOUR AND ACRYLIC ARTIST FROM THE UK. HIS STYLE IS BOTH LOOSE AND DEFINED AND HIS USE OF COLOUR INTERESTS ME. HIS ART STRIKES A BALANCE BETWEEN BRIGHT AND REALISTIC. I WAS INSPIRED TO CHOOSE HIM BECAUSE OF HIS USE OF MARK-MAKING, COLOUR, SUBJECT MATTER ETC. HE OFTEN DEPICTS HUMAN FEELS, HANDS AND SOME BOTANICAL ASPECTS. HIS STYLE IS INSPIRED BY NATURE AND THE INTERACT FORM OF NATURE. WHEN CREATING MY TRANSCRIPTIONS OF HIS WORK I FOUND IT HARD TO MATCH HIS COLOURS AND BRUSH STROKES - HIS PIECES ARE FUN AND ENJOYABLE TO LOOK AT, HENCE WHY I CHOSE HIM TO DO A STUDY OF.



# FRANCOISE NIELLY

FRANCOISE NIELLY IS A FRENCH PAINTER WHO IS A BIG INSPIRATION TO ME. DURING HER LUCRATIVE CAREER SHE HAS PAINTED VERY FAMOUS PEOPLE INCLUDING DANIEL CRAY, BARACK OBAMA AND MORE. I LOVE HER STYLE AS IT IS VERY BRIGHT, COLOURFUL AND LOSE. SHE CREATES HER ART USING A PALETTE KNIFE AND OIL PAINTS. HER ART IS ON A LARGE SCALE AND HEAVILY LAYERED. WHEN RECREATING HER WORK I FOUND IT HARD TO MATCH THE BRIGHT COLOURS AND CASUAL STROKES. THE LAYING PROCESS WAS ALSO DIFFICULT AS IT REQUIRES A LOT OF PATIENCE. I DECIDED THAT I NEEDED TO WORK BIGGER, SO FOR THE SECOND PIECE I STARTED UP THE WALL AND DID ONLY A SMALL SECTION OF IT. I ENJOY HER WORK DUE TO ITS







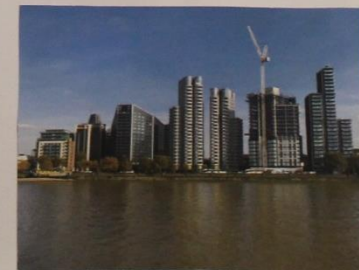
# LONDON 1



ON FRIDAY 5TH OCTOBER WE VISITED LONDON FOR A DAY TO VIEW ART IN A TOTAL OF 5 MUSEUMS AND EXHIBITIONS: TATE BEITAIN A MODERN, SAATCHI, NEWPORT, GROSJAN.

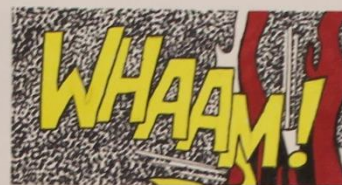


THE SAATCHI (SIDANE SQUARE) WAS CURRENTLY SHOWING AN EXHIBITION CALLED 'BLAME MIRROR' ABOUT SATIRE IN SOCIETY. NEWPORT GALLERY HAD A MARTIN EDER EXHIBITION CALLED PARASITES WHICH I FOUND STRANGE AND UNIQUE. WE SPENT THE ENTIRE DAY VISITING GALLERIES AND WALKING AND I FOUND IT VERY ENJOYABLE.



Martin Eder  
Parasites





# LONDON Z

FROM OUR TRIP TO LONDON  
WE WERE TOLD TO  
CHOOSE 3 ARTISTS, 2  
SCULPTORS AND 2  
OTHER PEOPLE TO  
TALK ABOUT. I ALSO  
NEED TO DO 2 ARTIST  
STUDIES OF PEOPLE WE  
SAW IN LONDON.



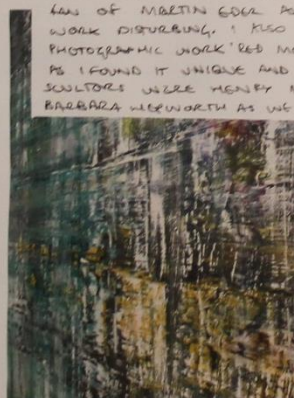
THIS IS A QUICK SKETCH OF A  
HENRY MOORE SCULPTURE.



FOR MY TWO ARTISTS I CHOSE HENRY  
MOORE (TRUST), GERHARD RICHTER  
AND I WOULD HAVE ALSO CHOSEN  
JENNY HOLZER AS I FOUND HER ART  
VERY INTERESTING. I WAS NOT A BIG  
FAN OF MARTIN GONZ AS I FOUND HIS  
WORK DISTURBING. I ALSO CHOSE THE  
PHOTOGRAPHIC WORK 'RED MORNING, TROUBLE'  
AS I FOUND IT UNIQUE AND FUN. MY TWO  
SCULPTORS WERE HENRY MOORE AND  
BARBARA WHEATWORTH AS WE SAW HER.



CHRIS BUSHBY CREATED  
THE WEIRD INSTALLATIONS  
OF A FORESKIN AND A  
METEORITE, AS WELL AS  
A TREE AND TON WEIGHT.  
I FOUND THESE UNUSUAL  
AND BAWTY IN THE  
GALERIAN GALLERY.







# HENRY

# MOORE



HENRY STENCER MOORE WAS AN ENGLISH ARTIST AND A SEAN ABERYSTWYTH COUNTYMAN. HE WAS BORN 30<sup>TH</sup> JULY 1898 AND DIED 8<sup>TH</sup> AUGUST 1986. I HAVE NOT GOT TO STUDY HIS PRINTS AND SCULPTURES AS THESE ARE PIECES WE SAW IN LONDON ON OUR TRIP.

LITHOGRAPHY IS THE MEDIUM OF THESE PRINTS, THE COLOURS ARE BOLD, UNREALISTIC AND ABSTRACT. LAYERING IS USED TO MAKE HIGH COLOURS AND ADD DEPTH. THE SHADES ARE FLAT AND 2D WITH SHARP, CRISP AND HOT TONES. ALL OF THE PRINTS ARE BARELY A4 OR A2. ON THE CONTRARY, HIS SCULPTURES ARE LARGE AND BRONZE OR OF SOMETHING STONE. THE TEXTURES OF BOTH HIS PRINTS AND SCULPTURES ARE QUITE SMOOTH.

THE SUBJECT MATTER OF THE WORK I AM STUDYING IS LOOSELY THE HUMAN FORM, BUT MOORE'S OWN INTERPRETATION OF IT, HE IS MORE

AS PREVIOUS TO HIS SCULPTURES OR SOME-TIMES STUDIES OF THEM FOLLOWING THEIR COMPLETION. I HAVE TRANSCRIBED SOME OF HIS PRINTS AND DONE SKETCHES OF HIS LARGER SCULPTURES. HIS APPROACHES ARE STRONGLY MODERN, BUT RECOGNISABLY HUMAN, WITH PARTS FROM BOTH THE FORM AND ABSTRACT HERE AND THERE UNUSUALLY.

THE PROCESS OF CREATING LITHOGRAPHS IS RELATIVELY SHORT. THE ARTIST BUILDS UP THEIR WORK ON A TWO-STEP PROCESS, THESE PRINTS THERE TO COMPLETE THE PIECE. THIS PROCESS CAN TAKE LESS THAN 2 MONTHS. EACH OF HIS SCULPTURES IS VERY LARGE AND NORMALLY BRONZE OR STONE. MEANING THEY WILL TAKE MONTHS TO COMPLETE.

MOORE CREATED A VERY CONTEMPORARY AND THOUGHT-PROVOKING WORK. HE CHALLENGES THE WAY WE SEE THE HUMAN FORM AND ALTERS IT TO MAKE

THAT IT TAKES A CERTAIN TYPE OF IMAGINATION TO SEE IT AGAIN. THE COLOURS AND SWEEPING FORMS CREATE THIS PROVOCATIVE MOOD. I HAVE DONE FIVE TRANSCRIPTIONS AND SKETCHES WITH MARKERS, WATERCOLOUR, INK AND CRAYONS. I LOVE THE WAY I HAVE MADE MY ARTWORK AS IT IS VERY INTERESTING.





# GERHARD RICHTER



GERHARD RICHTER IS A GERMAN VISUAL ARTIST, BORN IN FEBRUARY 1932. HE WORKS IN A VARIETY OF WAYS: ABSTRACT, PHOTOREALISM, PHOTOGRAPHY AND MORE. RICHTER HAS A DEGREE IN FINE ARTS. I WILL BE FOCUSING ON HIS ABSTRACT PAINTINGS E.G. THE CAGE PAINTINGS.

THE MEDIUM OF THE CAGE PAINTINGS IS OIL ON CANVAS, AND EACH PIECE IS 250 x 250 CM. RICHTER USES STRONG AND BOLD COLOURS, WHICH ARE TONED DOWN BY GREY AND WHITE. EACH PAINTING HAS VERY RANDOM SHAPES AND THEY ALL HAVE VERY UNIQUE AND ROUGH TEXTURES. THE SURFACE IS LAYERED AND THE REASON I LIKE IT IS DUE TO THE COLOUR AND LOOSE STYLE.

RICHTER MAKES HIS ART BY LAYERING OIL PAINT, LETTING IT DRY AND THEN USING A LARGE SQUEEGEE TO SMUDGE PAINT ALL OVER THE CANVAS TO CREATE A COMPLETELY RANDOM PIECE. THESE PAINTINGS WERE INSPIRED BY JOHN CAGE'S MUSIC.



I WOULD DESCRIBE RICHTER'S CAGE PAINTINGS AS DEEPLY ATMOSPHERIC AND THOUGHT PROVOKING. THE BOLD MIXING OF COLOURS CREATES A STRONG SENSE OF EMOTION AND PERSONALLY MAKE ME FEEL CONTEMPLATIVE AND INTRIGUED. THE IMMENSE SIZE OF THE PAINTINGS CREATES A STRONG AND UNAVOIDABLE ATMOSPHERE OF INTRIGUE. I THINK THAT THE ROUGH TEXTURE OF THE LAYERED PAINT ADDS TO THIS. THESE ARE MY FAVOURITE ABSTRACT PAINTINGS.

-TONE OF THE LAYERED PAINT

RICHTER DESIGNED AND PAINTED THE CAGE PAINTING IN 2006. HE WORKED ON ALL SIX AT THE SAME TIME AND CREATED THEM OVER THE COURSE OF ONE YEAR. THE PAINTINGS HAVE NO SUBJECT MATTER PERSE, INSTEAD THEY ARE BASED ON THE MUSIC OF JOHN CAGE. THEY ARE SIMILAR TO ABSTRACT STYLE, BUT ALL VERY DIFFERENT IN TONE (COLOUR, MARKS ETC). THEY ARE CREDITED AS SOME OF THE MOST FAMOUS ABSTRACT PAINTINGS EVER MADE. THEY ARE A NEW BRANCH OF HIS VARIED STYLE.



# Oil painting Section

In this section working from your own imagery and subject matter we will explore the process of oil painting. In each of these sections we relate our work to the work of other through Artist studies.





# OIL PAINTING



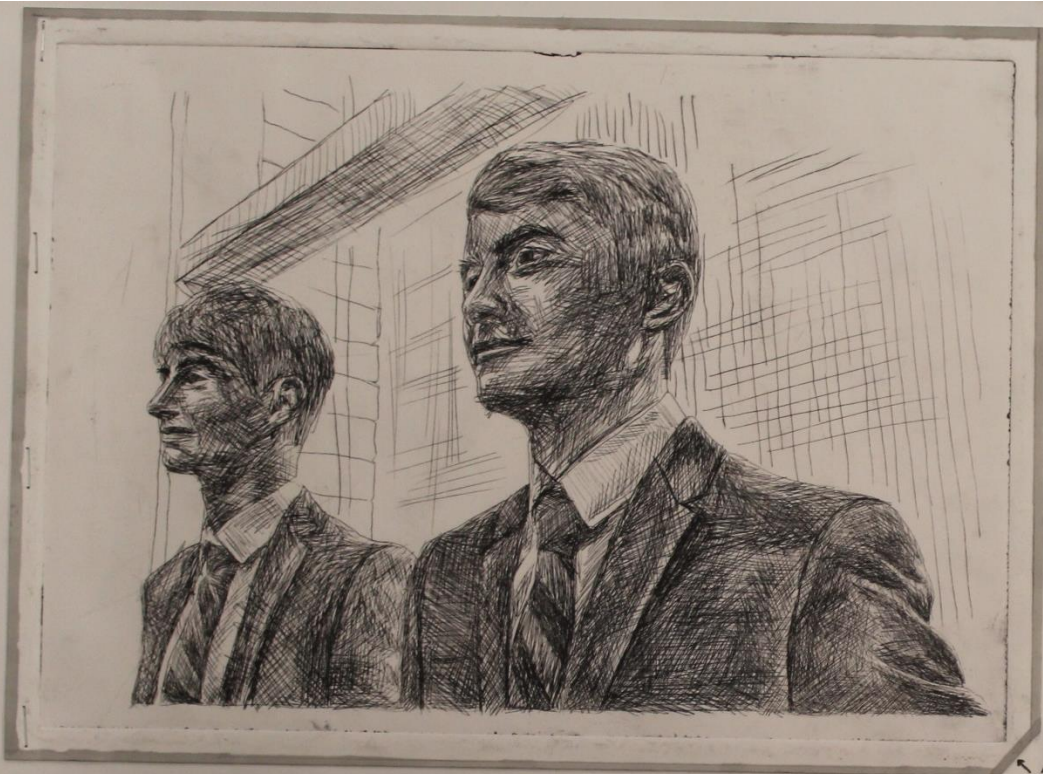
OVER THE LAST FEW WEEKS, AS A CLASS, WE TRIED OIL PAINTING FOR THE VERY FIRST TIME. IT IS AN OLD AND TRADITIONAL WAY OF PAINTING, AND HAS BEEN VERY POPULAR FOR SEVERAL CENTURIES. WHILST ATTEMPTING TO DO OUR PAINTING WE WERE ASKED TO RESEARCH TECHNIQUES, FAMOUS ARTWORKS AND ARTISTS THAT ARE BASED AROUND OIL. MY FAVORITE ARTISTS WERE PAUL WRIGHT AND DANIELE CAMERIA, BOTH OF WHOM WE HEAVY BENCH STROKES AND BOLD COLOURS TO CREATE BOLD FIGURE PAINTINGS AND MORE. ON THE NEXT PAGE YOU WILL FIND A DANIELE CAMERIA ARTIST STUDY, ON THE PAGE I HAVE INCLUDED MY TRANSCRIPTION OF A PAUL WRIGHT PIECE (BELOW) AND AN INTERPRETATION OF DANIELE CAMERIA STYLE. I CHOSE MY RUBIO OLLIE TO BE THE SUBJECT MATTER. OVERALL, I ENJOYED OIL PAINTING AS IT ALLOWED ME TO BE BOLDER WITH MY LINES AND STROKES, AS WELL AS COLOURS. I DID, HOWEVER, STRUGGLE WITH GETTING MY PAINTINGS TO LOOK REALISTIC AND GETTING GOOD COLOUR MATCHES WAS TRICKY. I MOST ENJOYED THE DANIELE CAMERIA STYLE PAINTINGS AS THEY WERE FUN TO DO AND FORCED ME TO LOOSEN UP. I WILL EXPERIMENT MORE WITH OIL.



# Print Section

- In this section working from your own imagery and subject matter we will explore the process of Printmaking focusing upon Etching, Monoprinting, Monotypes and Collograph printing.
- In each of these sections we relate our work to the work of other through Artist studies.





# ETCHING



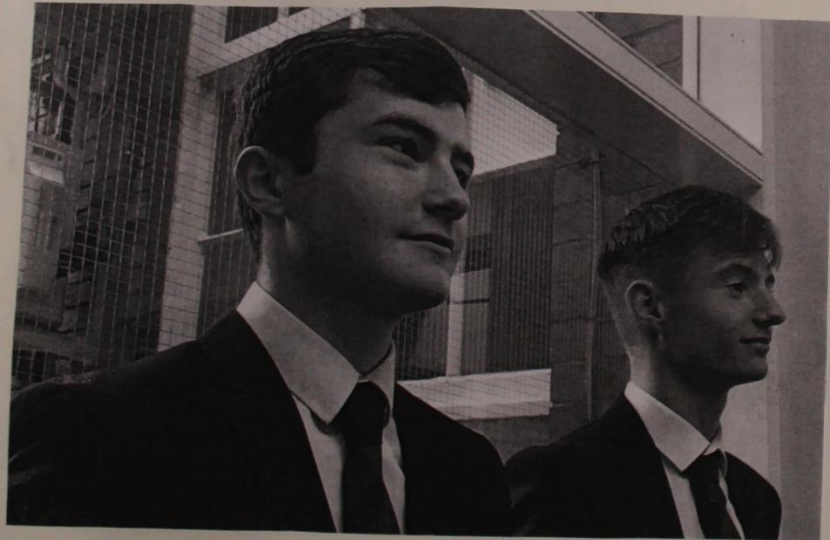
DRYPOINT ETCHING IS A TRADITIONAL FORM OF PRINTMAKING. FIRST YOU USE AN ETCHING TOOL TO CREATE THE IMAGE, IN A LOOSE WAY WITH LOTS OF MARKS. THEN YOU COAT THE PLATE IN INK, BEFORE RUBBING OFF ALL THE EXCESS SO ONLY A SMALL AMOUNT OF INK IS LEFT WITHIN THE SCRATCHES. MY



FIRST THREE ATTEMPTS ARE DETAILLED ON THIS PAGE, ALONG WITH THE TOOL I USED TO PRINT WITH. ARTISTS SUCH AS ALISON LAMBERT ARE WELL PRACTISED IN THIS FORM OF PRINTING, I WILL EXPLORE MORE.



I ENJOYED THE PROCESS OF DRY-POINT ETCHING, BUT FOUND IT VERY TIME CONSUMING AND NOT VERY PRACTICAL. I LIKE MY 2 PAGES DUE TO THE LOOSE AND LOOSE MARKS, BUT WAS LET DOWN BY THE SMALLER SCALE.







# MONOPRINT

MONOPRINTING IS A CLASSIC PRINT-MAKING TECHNIQUE PREFERRED BY MANY ARTISTS. THE TECHNIQUE IS RELATIVELY SHORT AND QUICK TO DO. FIRST OF ALL YOU LAY A WHITEBOARD WITH BLACK INK. NEXT YOU BLOT THE INK WITH NEWSPAPER UNTIL IT IS NO LONGER WET. THEN TAKE A BLACK AND WHITE IMAGE TO CARTRIDGE PAPER, LAY IT FLAT ON THE INK. NEXT USING A BRIO, TRANSFER THE IMAGE WITH EVENING LINES AND SOFT AREAS. I ENJOYED THE CHALLENGE OF CREATING LIGHT AND DARK SECTIONS AND THE SUBTLE GRADIENTS. EACH OF THE TWO PIECES TOOK ABOUT AN HOUR TO COMPLETE. HOWEVER I WASN'T HAPPY WITH THE FINISH OF THE FIRST ONE (UNDER THE FIRST ONE YOU SEE). SO I COMPLETED ANOTHER WITH MUCH MORE GEOMETRIC LINES AND A SOFTER OVERALL TONE. I MUCH PREFER THE NEW IMAGE DUE TO ITS COMPOSITION AND TONAL VALUES. IF I DO ANOTHER PIECE I WOULD TRY TO BE MUCH LESS LOOSE WITH THE LINES AND SOFTER WITH THE BLACKS. I THINK THE INK SHOULD BE QUITE DARK BEFORE I DO THE UNDERWORK TO MAKE IT MORE DRAMATIC.







THIS PAGE IS A COLLECTION OF MONOTYPES. THEY ARE A TYPE OF PRINT THAT PRODUCES NOT EXACTLY IMAGES. SOME FAMOUS ARTISTS WHO USE THIS TECHNIQUE INCLUDE ANDREW WARHOL AND PAUL KLEE. I CHOSE MY FOLIO SIZE BECAUSE AS THE SUBJECT MATTER WAS MY FACE, THE DEGREE OF COMPLEXITY IS QUITE SIMPLE. I USED AN AS BIT OF ALUMINUM AS MY PAPER. YOU NEED A SLIP AND MAKE IMAGE WITH LOT OF DOTS OF INK. USUAL THICK INK, FINEST OVER THE LIGHT INK IN ORDER TO GET WITH SOME THIN LAYERS AND SOME GRADIENTS. THE FINAL STEP IS TO PRINT THE IMAGE, WORK A FEW MORE PAGES AND STRETCH PAPER. I FOUND THAT MY INK DRIED VERY FAST, LEAVING NO ROOM FOR CORRECTIONS IN STYLE AND DEPTH. SO I USED A SLIP OF PAPER WITH NO CORRECTIONS. ANOTHER TWO MONTHS LATER, WHEN I WAS IN THE FIRST IMAGE, I COULDN'T BECAUSE THE INK IS QUITE FAST BUT ALSO SLOWLY. THERE ARE SOME THINGS I WOULD BE DISAPPOINTED NEXT TIME. I WOULD USE MORE THAN ONE A SLIP, CORRECTING STYLE AND FORM.

# MONOTYPE





# ALISON LAMBERT



ALISON LAMBERT IS A BRITISH ARTIST WHO GRADUATED IN 1984 WITH A DEGREE IN FINE ART. SHE WAS BORN IN DURHAM ON THE AUTUMN OF 1957. I WILL BE STUDYING HER MONOTYPES AND ETCHINGS, SPECIFICALLY HER PORTRAIT ART. THE MAJORITY OF HER ARTWORKS ARE PRINTS SUCH AS MONOTYPES.

HER MONOTYPES ARE MADE WITH OIL BASED INK ON AN ACRYLIC TILE, PRESSED ONTO ROUGH PAPER. THE SHAPES ARE FLOWING AND NOT VERY GEOMETRIC OR CONSTRAINED AT ALL. THIS BUILDS UP A SORT OF PORTRAIT AND GIVES THE FACE A MORE NATURAL LOOKING STRUCTURE. THE MARKS ARE ALL VERY LARGE AND BOLD, WHICH CREATES A QUITE SOLID/ROUGH TEXTURE ON THE PAPER THAT IS ADDED TO BY THE INCIDENT. THE USE OF INK LIMITS HER TO A MONOCHROME COLOUR PALETTE, BUT I ENJOY THE CONTRAST BETWEEN SOFT WHITE AND SOLID BLACK.

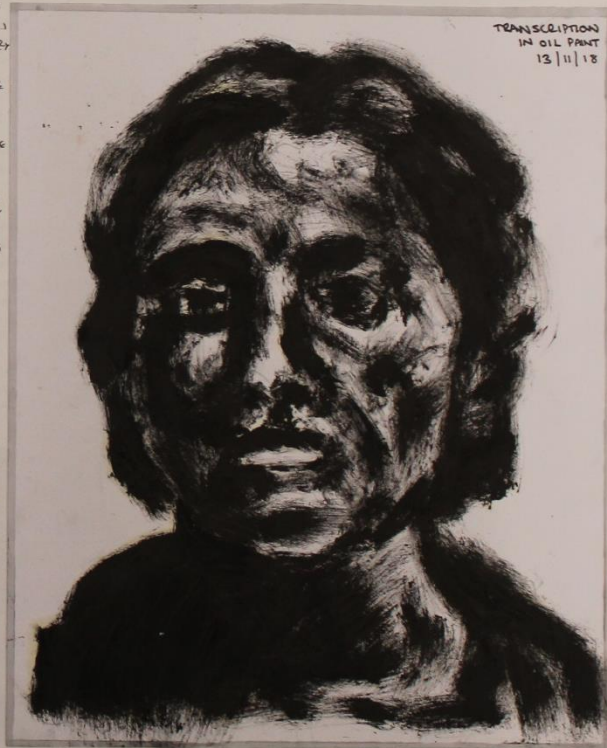
THE MONOTYPE WAS PRODUCED BY USING AN ACRYLIC PALETTE, CUT TO RIGHT SIZE, WITH A FACE PAINTED ON TOP OF IT WITH INK. ANY EXCESS INK IS REMOVED WITH A PIECE OF CLOTH/ SCRAPE. FINALLY, THE TILE IS PRINTED ONTO PAPER USING A PRINTING PRESS. THIS IS THE SAME TECHNIQUE I USED, AND I MANAGED TO CREATE NEARLY IDENTICAL WORK TO THAT OF LAMBERT.

LAMBERT'S MONOTYPES DISPLAY EMOTIONS OF SADNESS AND REGRET, THROUGH THE BLACK TONES AND VERY DEEP AREAS OF SHADOW. I FIND THAT THEY HAVE AN ATMOSPHERE OF LOSS AND A BIT OF REMORSE AROUND THEM, BUT OFTEN THERE ARE MORE SUBTLE EMOTIONS HIDDEN IN THE INK. THE MONOCHROME COLOUR WORK SEEM IN THIS WAY. I FOUND THAT IN MY VERSIONS I MANAGED TO CREATE A VERY SIMILAR MOOD.

FACES AND BODIES MAKE UP LAMBERT'S MONOTYPES AND THIS MEANS THAT THEY ARE PORTRAITS. THE WORK REPRESENTS THE INTERNAL EMOTIONS OF THE PUBLIC AND LOWER CLASSES OF SOCIETY. THEY ARE REALISTIC DEPICTIONS, BUT WITH VERY DARK AND EXAGGERATED SHADOWS.



TRANSCRIPTION  
IN OIL PAINT  
13/11/18







# PAUL WRIGHT



PAUL WRIGHT IS A BRITISH BORN ARTIST WHO WORKS IN A VARIETY OF MEDIUMS. I WILL BE STUDYING HIS PRINTMAKING SPECIFICALLY. HE WAS BORN IN LEICESTER ON 6<sup>TH</sup> JULY 1973 AND STUDIED FOR A B.A DEGREE IN ILLUSTRATION AT FALMOUTH. WRIGHT IS PERHAPS MOST FAMOUS FOR HIS OIL PAINTING PORTRAITS, BUT I WILL CONCENTRATE ON HIS MONOTYPES.

THE MEDIUM OF THESE MONOTYPES IS BLACK OIL-BASED INK, WHICH LIMITS THE WORK TO BLACK, WHITE AND GREY. THE SHAPES AND MARKS FOUND ARE GEOMETRIC AND RECTANGULAR. THERE ARE LOTS OF STRAIGHT EDGES AND SIMPLE SHAPES ROTATED TO CREATE THE STRUCTURE OF A YOUTH'S FACE. THE PRINT SURFACE IS ROUGH, AND THE TEXTURE IS DEEP AND NATURAL. THESE PRINTS ARE OFTEN A2 AND ON LARGE PAPER WITH A SOLID VIBRANT.

PORTRAITURE IS WRIGHT'S MAIN AREA OF ART AND HIS STRONGEST STYLE. THESE PRINTS DEMONSTRATE THIS. THE MAIN PRINT I HAVE TRANSCRIBED IS THE FACE OF A YOUNG MAN WHOSE FEATURES ARE STRONGLY DEFINED. HE IS STARING DIRECTLY AT THE VIEWER WITH A LOOK OF UNCERTAINTY. THE WORK IS RELATIVELY REALISTIC, AND NO PARTS ARE DISTORTED. I DON'T THINK THERE IS A PARTICULAR MESSAGE TO THE WORK, BUT IT COULD BE EXPERIMENTING WITH HOW WE INTERPRET FACES AND HOW WE JUDGE BASED ON LOOKS.

IN ORDER TO CREATE THE MONOTYPES, WRIGHT PRINTS INK ONTO AN HEAVY TILE USING EITHER A BRUSH, ROLLER OR PALETTE KNIFE. THEN HE RUBS OR ANY OTHER THICK PAPER. THIS WAY OF WORKING IS QUICK AND VERY SIMPLE BUT YIELDS STRONG RESULTS. WHEN DOING MY TRANSCRIPTION, ON THE RIGHT, I USED THIS TECHNIQUE, AND WHILST I COULDN'T ACHIEVE THE SAME STRAIGHT LINES AND BRISTLED EFFECT, IT STILL LOOKED REASANTLY STYLISED.

HIS MONOTYPES ARE INTRIGUING AND APPROACHABLE, I FIND THAT THEY ARE SOMEWHAT LOOSE AND THOUGHT-PROVOKING. THE MONOCHROMATIC PALETTE HELPS CREATE AN ATMOSPHERE OF EMOTIONAL DEPTH AND GRIEF, BUT THE APPLICATION OF MARKS SEEMS JOYOUS IN A WEIRD CONTRADICTION.





# COLLAGRAPH



THIS IS THE LAST PRINT-MAKING PROCESS FREE IN MY BOOK. THIS PAGE FOCUSES ON COLLAGRAPHY AND HOW THEY ARE MADE. PERSONALLY I DO NOT ENJOY THE PROCESS, BUT I AM VERY HAPPY WITH THE OUTCOME. I FOUND THE WAY THAT THE TILES ARE MADE TO BE VERY TEDIOUS AND BORING. THE WAY THESE ARE MADE IS BY TAKING A THICK CARD BASE OF IDEAL, THEN RIPPING SHREDS OF THICK PAPER AND GLUING THEM DOWN WITH PVA. THE SHREDS OF PAPER ARE LAYERED ON THE CARD IN A WAY THAT MAKES A FACE SHAPE WITH THE RICHEST SECTIONS BEING THE DARKEST PARTS OF THE FACE. AFTER THE GLUE HAS DRIED, VARNISH THE WHOLE TILE, LET IT DRY FULLY AND NEXT BEGIN THE PRINTING PROCESS. USING OIL BASED INK ROLL OUT THE INK ON THE TILE, PUT IT IN THE PRESS AND PRINT IT. IF I WAS TO DO THIS AGAIN, I WOULD USE LARGER SECTIONS OF THE PAPER IN LONGER LINES. I ENJOY THE BLUE INK MOST DUE TO ITS SOFTER HUE AND NICE GRADIENTS. I DOUBT THAT I WILL DO THIS AGAIN BECAUSE IT WAS SO LONG-WINDED BUT I ENJOY THE OUTCOME.

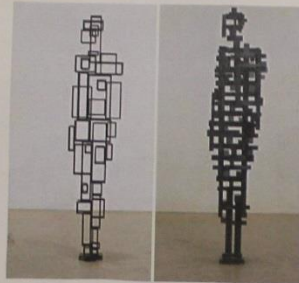


# Sculpture Section

- In this section working from your own imagery and subject matter we will explore the medium of Sculpture.
- In each of these sections we relate our work to the work of other through Artist studies.



# SCULPTURE



ON THIS PAGE IS A COLLECTION OF MY FAVORITE SCULPTURES AND SOME REFERENCE PHOTOS OF THE BODY AND THOSE. THERE ARE MY IDEAS FOR SCULPTURES AND INSPIRATION. I FOUND THEM BY SCROLLING ON PINTEREST AND GOOGLE. MY BEST THOUGHTS AND IDEAS ARE LEANING TOWARDS THE FIGURE, BUT IN A GEOMETRIC AND ABSTRACT MANNER. A FEW OF MY FAVORITE SCULPTURES ARE BY HENRY MOORE AND GORALTY.

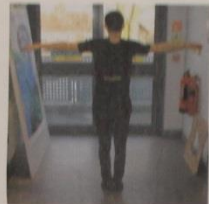


I LOVE THE CURVED AND FUN STYLE OF JOEL MOONS AND KAWA (BRIAN DONNELLY). HOWEVER, MY PERSONAL STYLE LEANS MORE TOWARDS THAT OF GORALTY AND UED. THIS IS BECAUSE I ENJOY THE STRAIGHT LINES AND MECHANICAL STYLE. I AM INTERESTED IN PLAYING WITH BALANCE AND WEIGHT. THE LIGHTNESS OR HEAVINESS, A VERY INTERESTING AND COULD BE AN INTERESTING DIRECTION FOR MY OWN SCULPTURE / MAGNETS.





# CONTEXTUAL



ON THIS PAGE I HAVE A BIG COLLECTION OF REFERENCE PHOTOS AND IMAGES. MY MAIN FOCUS DURING THE SCULPTURE TOPIC ARE LIKELY TO BE HANDS AND THE FULL BODY AS THOSE ARE PARTS OF THE BODY WHICH I FIND MOST INTERESTING AND WILL BE THE BEST TO SCULPT. THE MODEL IS CALLED MARK.



HANDS AND BODY



THIS IS A QUICK HAND SKETCH USING A BALL.



STILL HANDS AND LEARNING POSE



I CHOSE TO PHOTOGRAPH MR. MARK BECAUSE HE HAS GOOD STRUCTURE AND WAS AVAILABLE AT THE TIME. I ALSO CHOSE MARK AS HE IS MY BEST FRIEND AND HAS AN ATHLETIC BODY. MY MAIN IDEOLOGY FOR THIS WHOLE PROJECT IS TO ABSTRACT THE FORM IN A WAY THAT IS DISTINGUISH BUT STILL CLEAR. I FEEL THAT THIS WILL BE A GOOD USE OF MY SKILLS AND HOW DEVELOP SOME NEW TECHNIQUES WHICH WILL BETTER ME THROUGHOUT THE COURSE.



MARK



STRAKE POSTURE REFLECT THE FORM





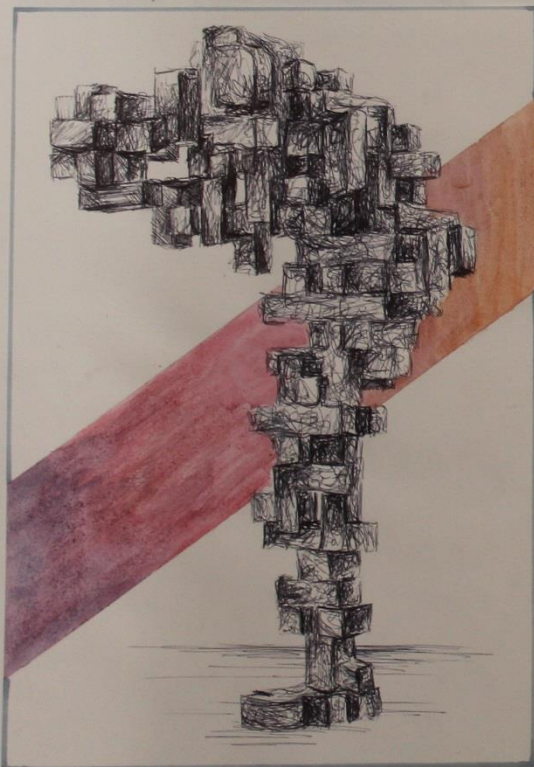
SIR ANTHONY MARK DAVID GORMLEY IS A BRITISH SCULPTOR, BEST KNOWN FOR HIS TOWERING WORK 'THE ANGEL OF THE NORTH' NEAR NEWCASTLE. HE WAS BORN ON 30 AUGUST 1950 AND HAS BECOME THE INSPIRATION FOR MANY ARTWORKS. HE IS A POUCEHOUSE IN BRITISH CULTURE AND IS KNOWN ALL OVER THE WORLD AND IN MANY ART COMMUNITIES FOR HIS WORK. I WILL BE FOCUSING ON HIS SO CALLED 'BLOCKWORKS', ACCORDING TO HIS WEBSITE.

HIS WORK VARIES IN MATERIAL - FROM IRON TO CLAY TO CONCRETE TO BRONZE CAST, ALL DEPENDING ON THE TYPE OF WORK AND WHICH SERIES IT IS IN. THIS SERIES IS CONSISTENTLY MADE FROM CAST METALS SUCH AS IRON, MEANING COLOUR PLAYS NO PART IN THE WORK AT ALL. THE SHAPES ARE VERY REGULAR AND NORMALLY CUBOIDS OF VARYING SIZES ATTACHED TOGETHER TO CREATE A LOOSE RECONSTRUCTION OF THE HUMAN FORM. THE SURFACE IS SMOOTH ON EACH PIECE, BUT COLLECTIVELY ROUGH OVERALL. GENERALLY HIS SCULPTURES ARE AT LEAST HUMAN SIZE, AND IN THE CASE OF THE ANGEL OF THE NORTH IT IS SEVERAL STOREYS TALL.

GENERALLY THE SCULPTURES ARE HUMAN FORMS, WITH DISTORTED OR ABSTRACTED SECTIONS SUCH AS ARMS OR LEGS. THEY ARE PORTRAITS IN A LOOSE FASHION, BASED ON THE FIGURE OF SOMEONE. THE TITLES ARE OFTEN SCENICALLY MEANINGLESS E.G. 'BIG YIELD', BUT THEY OFTEN ADD A SENSE OF MYSTERY AND CONFUSION AROUND THE PIECE. INTRIGUINGLY, MOST OF HIS ARTWORKS ARE MADE FROM THE SAME BASIC IDEA.



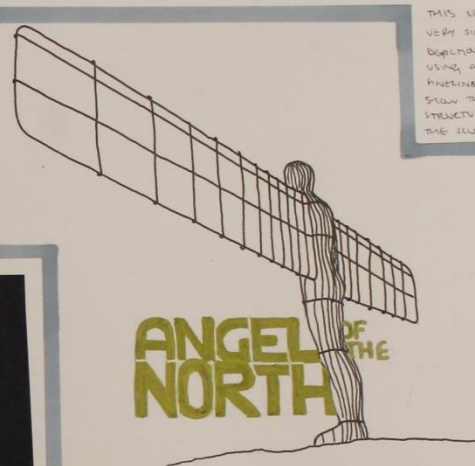
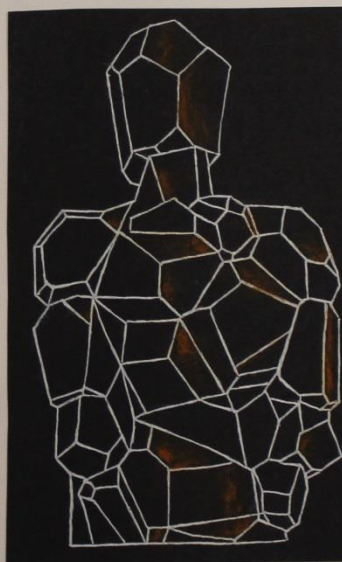
PROCESS WISE, THESE ARE SIMILAR TO MOST OTHER CAST-IRON SCULPTURES. TO START, AN INITIAL FORM IS MADE FROM CLAY OR PLASTER ETC. ONCE THIS IS FINISHED THE METAL IS EITHER CAST AS ONE LARGE PIECE OR AS SEPARATE ONES THAT ARE WELDED TOGETHER. THIS DEPENDS ON THE COMPLEXITY OF THE MODEL, AND ALSO THE TYPE OF SCULPTURE BEING MADE.



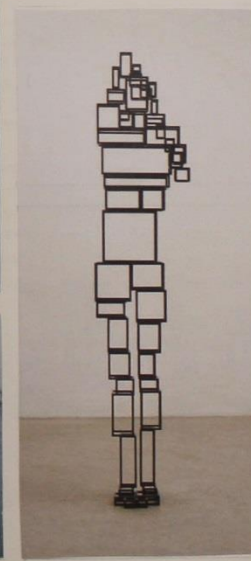
OFTEN WHEN I LOOK AT GORMLEY'S WORK I AM INTRIGUED AND WANT TO LOOK CLOSER. THE ODD BLOCK SHAPES ARE MY MAIN DRAW TO HIS SCULPTURE. THEY CREATE A GREAT ATMOSPHERE OF TENSION AND MYSTERY. I BELIEVE THIS COMES FROM THE REGULAR SHAPES BUT IRREGULAR FORM THAT IS CREATED.



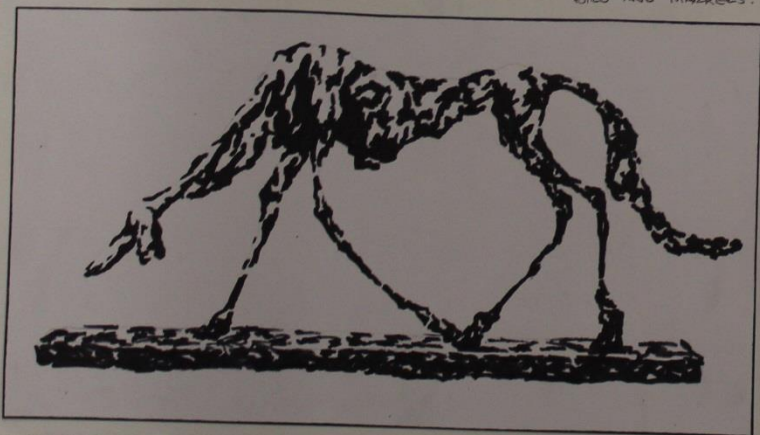
# ANTHONY GORMLEY



THIS IS A VERY SIMPLE DRAWING USING A PENCIL TO SHOW THE STRUCTURE OF THE SCULPTURE.







SCULPTURES GETTING IN  
BIRD AND MARKERS.



# GIACOMETTI



ALBERTO GIACOMETTI IS A SWISS SCULPTOR, PAINTER AND PRINT-MAKER. HE WAS BORN ON 10 OCTOBER 1901 AND DIED ON 11 JANUARY 1966. GIACOMETTI WAS A WORLD RENOWNED SCULPTOR, KNOWN FOR HIS SMALL STYLISED FIGURES AND THIN BODIES. FOLLOWING THE SECOND WORLD WAR HE PRODUCED SOME OF HIS MOST FAMOUS PIECES E.G. 'POINTING MAN'.

THE MATERIALS OF THESE SMALL SCULPTURES IS ALMOST ALWAYS BRONZE WHICH HAS BEEN CAST INTO SHAPE. AS A RESULT OF THIS, CALDER DOES NOT PLAY MUCH OF A PART IN HIS SCULPTURES, LEAVING US TO DISSECT THE FORM. IN TERMS OF SHAPES, IT IS RARE TO FIND PERFECTLY REGULAR STRUCTURES IN HIS WORK BESIDES FROM THE BASES AND STAMPS. MOSTLY HIS FORMS ARE UNUSUALLY ORGANIC AND COVERED IN LINES AND CONCAVE SECTIONS, CREATING A VERY ROUGH AND SEEMINGLY UNFINISHED TEXTURE. THE SURFACE MAY APPEAR FLAT / SMOOTH AT FIRST GLANCE, BUT INSTEAD IT IS COVERED IN SMALL INTERSECTIONS THAT ADD ANOTHER AND A SENSE THAT HIS SCULPTURES ARE REAL, LIVING CREATURES. OFTEN THERE ARE NO THICKER THAN 80CM AND SOMETIMES LESS THAN 15CM.



ALL OF HIS SCULPTURES ARE IN SOME WAY BASED ON THE HUMAN FORM, AND HE OFTEN USED HIS WIFE, BROTHER AND OTHER RELATIVES AS MODELS FOR THE BASIS OF HIS FINISHED PIECES. AT ONE POINT DURING HIS CAREER, GIACOMETTI WAS RECOGNISED AS A SURREALIST, HOWEVER HE WAS EXPELLED FROM THE MOVEMENT WHEN HE BEGAN USING HUMAN MODELS. THE TITLES ARE COMMONLY VERY SIMPLE E.G. 'POINTING MAN', WHICH ADDS A STRANGE SENSE OF MYSTERY, CONSIDERING THAT THE SCULPTURES THEMSELVES ARE ALSO SIMPLE AT FIRST GLANCE, BUT SOMEWHAT DISTORTED.

CAST BRONZE IS THE MEDIUM OF HIS WORK. BUT THEY WERE FIRST MODELLED IN CLAY WHICH WAS USED TO CREATE A MOLD THEN THE CLAY WAS CAST. THIS IS EVIDENT FROM THE PHOTOS OF HIM IN HIS WORKSHOP OR STUDIO WHERE HE HAS LOOSE CLAY BITS ALL OVER THE PLACE.

THE ATMOSPHERE CREATED BY HIS WORK IS ONE OF MYSTERY AND LOSS. THE THIN FIGURES TELL TALES OF POVERTY AND AN INNER SELF, THIS COMES FROM BOTH THE FORM AND THE ROUGH TEXTURE / FINISH THAT EACH SCULPTURE POSSESSES.

GIACOMETTI:  
WALKING MAN





# MAQUETTES



# IDEAS 1



DESIGNS 4 AND 5 CONSTITUTE OF A FULLY OUTSTRETCHED HAND WHICH HAS BEEN SPLIT INTO DISTINCT LAYERS OF MATERIAL, HOOD TOGETHER ON SOME SORT OF FRAME. THIS IS VISUAL BUT ARCHITECTURE PLACING AND WOULD BE AN INTERESTING AND UNIQUE PIECE. DESIGN 5 HAS BEEN PAINTED IN GOLD COLOURS TO ADD A DIFFERENT DIMENSION TO THE OVERALL DESIGN OF THE SCULPTURE.

THIS PAGE HAS GIVEN ME LOTS OF INSPIRATION TO CONTINUE DEVELOPING EXCITING AND CHALLENGING SCULPTURES FOR MY PROJECT. OVER THE NEXT FEW PAGES I WILL WORK TOWARDS CREATING A FINAL DESIGN / CONCEPT WHICH I CAN BUILD AND SCULPT.



THIS IS THE BEST OF MY IDEAS FOR THE FINAL PIECE OF MY SCULPTURE PROJECT. I HAVE DRAWN A RANGE OF UNIQUE AND VISUALLY INTERESTING IDEAS WHICH I COULD TAKE INSPIRATION FROM WHEN MAKING MAQUETTES OR FURTHER WITH. I HAVE CHOSEN TO BRING MY IDEAS MAINLY AROUND THE HUMAN HAND, AS I AND ITS VARIOUS FORM CAN PORTEND A RANGE OF UNIQUE EMOTIONS WHILST OFFERING A VISUALLY PLEASING FORM FOR THE VIEWER TO ANALYSE. AT A FOOL, THE HAND IS NOT AN EASY SHAPE TO MAKE DUE TO THE STRANGE PROPORTIONS AND DEPTH. FOR THIS REASON I WILL BE MODELLING IT MAINLY



MY FIRST MAQUETTE WITH PLASTER

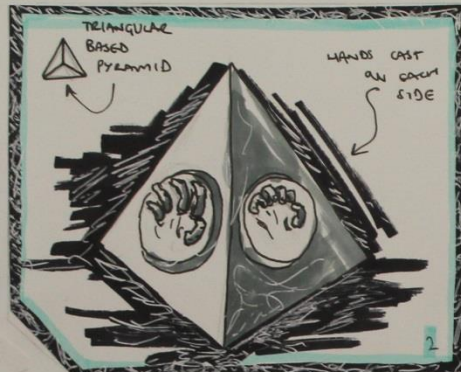
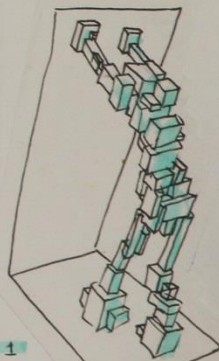


USING STICKS OR WAXES USING MORE ABSTRACT SHAPES. DESIGNS 1 AND 2 ARE SIMILAR: A SINGLE HAND SHAPE STOOD UPRIGHT IN A CHOSEN DIRECTION OR POSITION. THE ONLY DIFFERENCE IS THE PAINT ON MY 2ND DESIGN ADDS A MORE

RETRO AND LESS SERIOUS QUALITY TO IT. DESIGN 3 IS A VERY INTERESTING ONE. THERE IS AN OUTSTRETCHED HAND APPEARING FROM WHAT SEEMS TO BE A SOLID BLOCK OF MATERIAL. THIS WOULD BE MADE FROM A WOOD AND THEN CUT IN CIRCULAR FLATNESS OF PAGES. I MAY USE THIS IDEA AGAIN.



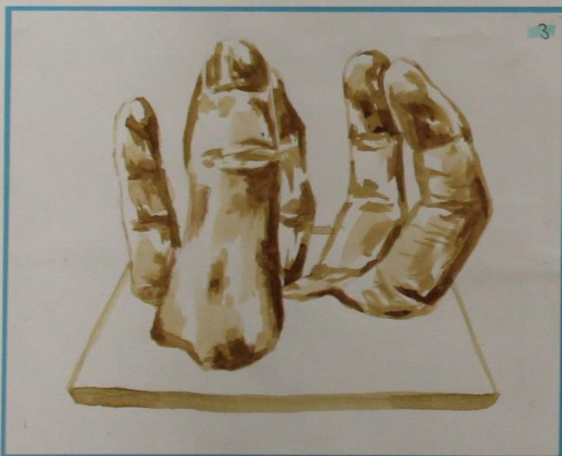




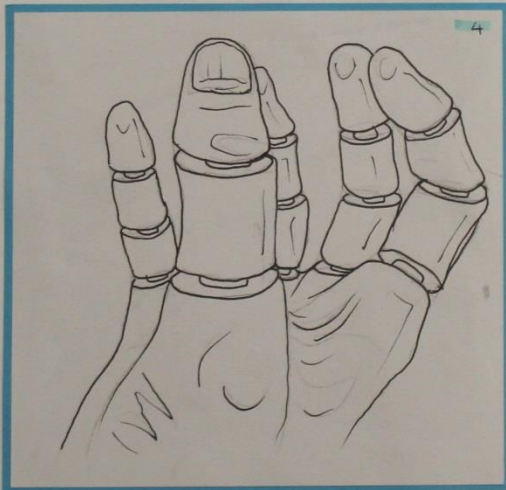
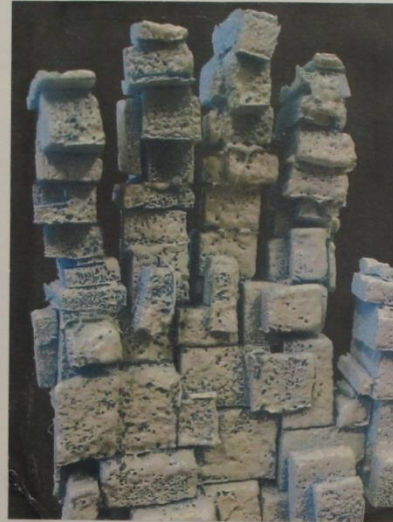
DESIGN 1 IS A BLOCKY FIGURE, LEANING UP AGAINST A WALL. THESE WOULD BE PAINTED A METALLIC COLOUR AND GLUED TOGETHER.

THIS MIMICS THE GEOMETRIC DESIGN OF ANTHONY GORMLEY AND HAS A CERTAIN ELEGANCE THROUGH THE BLOCKY FORM.

DESIGN 2 IS VERY INTERESTING AS IT TAKES SOME IDEAS FROM THE OTHER DESIGNS ON THIS PAGE, USING THE CASTING TECHNIQUE WITH PLASTER AND LAYERS OF PAPER. THE HANDS ON THIS PAGE COULD BE ADAPTED TO A GEOMETRIC FORM AS SHOWN IN MY SKETCH. THIS COMBINES THE GEOMETRIC TECHNIQUES OF ANTHONY GORMLEY AND ALSO THE REALISTIC FORMS OF RODIN AND OTHER SCULPTORS SUCH AS TACK TWO.



DESIGN 3 IS AN EXAMPLE OF ONE OF THE HAND POSES I SKETCHED IN THE ANNOTATIONS OF DESIGN 2. I FIND THAT THE HUMAN HAND CAN DISPLAY A WIDE VARIETY OF EMOTIONS AND IDEAS. IN THIS SCENARIO, IT SEEMS A HAND IS ATTEMPTING TO ESCAPE FROM THE GRASP OR PLINTH ON ITS OWN. THIS IS NOT THAT INTERESTING. HOWEVER, I DO FEEL THAT THE TECHNIQUE COULD BE USED IN COLLABORATION WITH ANOTHER.



CONCEPT 4 IS ANOTHER DISSECTED HAND IDEA. THIS ONE IS SEPARATED AT ALL OF THE JOINTS, AND THEN IT IS RECONNECTED BY MEANS OF ONE JOINT. THE UPRIGHT POSE GIVES THIS APPEALATION IN MY OPINION, AS IT IS MORE VISUALLY PLEASING AND HAS MORE BEAM. THIS DESIGN WOULD BE VERY DIFFICULT.

## IDEAS 2

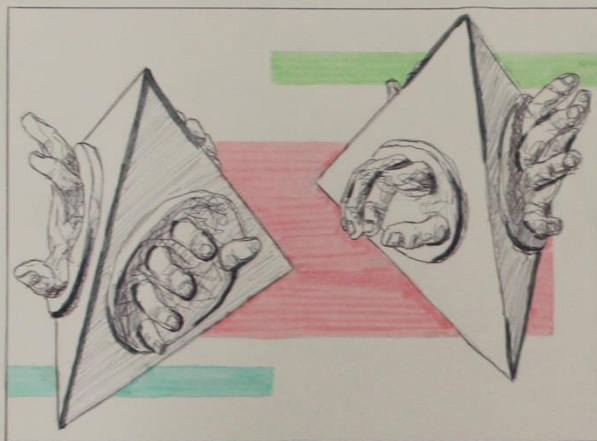


IDEA 6 WAS ONE I DECIDED TO MAKE A MODEL OF. IT IS A BLOCKY DESIGN OF AN UPRIGHT HAND. I CREATED THE MODEL WITH BLUE FORM, GUE, CARDBOARD AND STICKS PAPER. THIS WAS VERY TIME CONSUMING, AND WOULD NOT BE IDEAL.

CONCEPT 5 IS A MORE ABSTRACT IDEA. ONCE AGAIN IT IS A HUMAN HAND. HOWEVER, I WOULD EXPERIMENT WITH COLOUR TO ADD TO THE BASIC FORM OF THE DESIGN. CLASSICALLY, SCULPTORS STICK TO THE COLOUR WHITE AS IT ALLOWS THE FORM TO BE FULLY APPRECIATED. I WILL NEED TO MAKE A DECISION BASED ON MY FINAL DESIGN WHETHER COLOUR WOULD WORK.







MY FINAL DESIGN IS AN IDEA TAKEN FROM THE PREVIOUS PAGE. AS SHOWN IN THE DESIGN PRONE, IT IS A TRIANGULAR SHAPED PYRAMID WITH 3 DIFFERENT HANDS ON EVERY VISIBLE FACE. THIS DESIGN IS HEAVILY INSPIRED BY A COMBINATION OF THE WORK OF ANTHONY GORMLEY (HIS EXTREMELY SCULPTURAL FORMS) AND RODIN. (FOR HIS SCULPTURAL DEPICTIONS OF THE BODY).

IN MY SCULPTURE, I WISHED TO FORMLY EMOTIONS THROUGH THE SHAPES OF BOTH HANDS. AS UNCLERED IN THE PHOTOS TO THE LEFT, I MADE 3 UNIQUE FORMS. THE ORDER OF VIEWING FOLLOWS THE SEQUENCE 1, 2, 3:

1) THE FIRST HAND IS ONLY BARELY EMERGING OUT OF THE PYRAMID. SO IT SEEMS DESEPERATE AND TRAPPED WITHIN THE BOX. THIS RAISES THE VISUAL QUESTION WHAT THEY ARE TRYING IN THIS SCULPTURE.

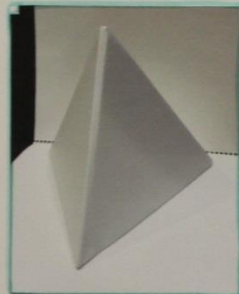
2) THE SECOND HAND IS SLIGHTLY MORE EMERGED FROM THE BOX, WITH 1 OUTSTRETCH FINGER AS IF IT IS GRIPPING FOR SOMETHING OUTSIDE. THIS IS THE SECOND SPACE IN THE HANDS COMING OUT OF THE BOX AND SIGNIFIES RESISTANCE AND REBIRTH A SENSE OF HOPE.

3) FINALLY, THE THIRD HAND HAS FULLY EMERGED FROM THE CASE. THE OUTSTRETCHED HAND AND ARM IS INVITING AND RELEASED. THIS HAND IS MUCH LARGER, AND THEREFORE BEAMS BOLDNESS AND MORE CONFIDENCE. HOW I MADE IT:

IN ORDER TO MAKE THIS SCULPTURE I USED PLASTER, PUTTY, AND WATERSOLUBLE TO CONSTRUCT THE PYRAMID. I CUT 3 PIECES OF MDF USING A JIGSAW. THEN, USING EVA GLUE AND A SUBSTANCE CALLED 'NO-NAILS' I GLUED IT ALL TOGETHER INTO A BOX SHAPE. NEXT, I PAINTED THIS WHITE WITH SOME GESSO.

FOR THE HANDS, I USED PLASTER TO CREATE SOME MOULDS. THIS IS A SUBSTANCE USED TO MAKE HIGH-DETAILED IMPRESSIONS OF 3D OBJECTS. ONCE IT HAS SET, I MIXED A PORTION OF PLASTER POWDER WITH SOME WATER. THIS WAS THEN Poured INTO THE MOULDS. ONCE CURED UP, I STUCK THESE TO THE PYRAMID USING 'NO NAILS' RESULTING IN MY FINAL PIECE. SEE THIS PRODUCT.

# FINAL DESIGN



THE PHOTOS OUTLINED IN BLUE ARE IMAGES OF THE SECTIONS OF MY DESIGN. RE-CONSTRUCTION.

THESE PHOTOS SHOW THE HAND RECONSTRUCTED IN ITS CURRENT STATE. I AM VERY PLEASED WITH IT.