



Transition to A Level Art

Preparing for starting
Year 12

Welcome to A Level Art

Now that you've decided to study Art at A Level, you'll need to do a bit of preparation. This PowerPoint contains information regarding the course structure, the summer tasks, suggested equipment list and websites to prepare you to start your A level in September.

The purpose of studying Art at A Level is to develop knowledge and understanding of:

- Specialist vocabulary and artist terminology when analysing or explaining your own and others' work*
- Theoretical research of a particular genre style and/or tradition*
- In-depth understanding of a variety of media, techniques and processes*
- Development of an idea, concept or issue*
- Recording ideas and observations related to chosen lines of enquiry*
- Communicating a particular meaning, message, idea or feeling*

What do I have to do in A Level Art?

There are two components of the course- the Personal Investigation and the Externally Set Assignment. The table below summarises the evidence you will produce for each component:

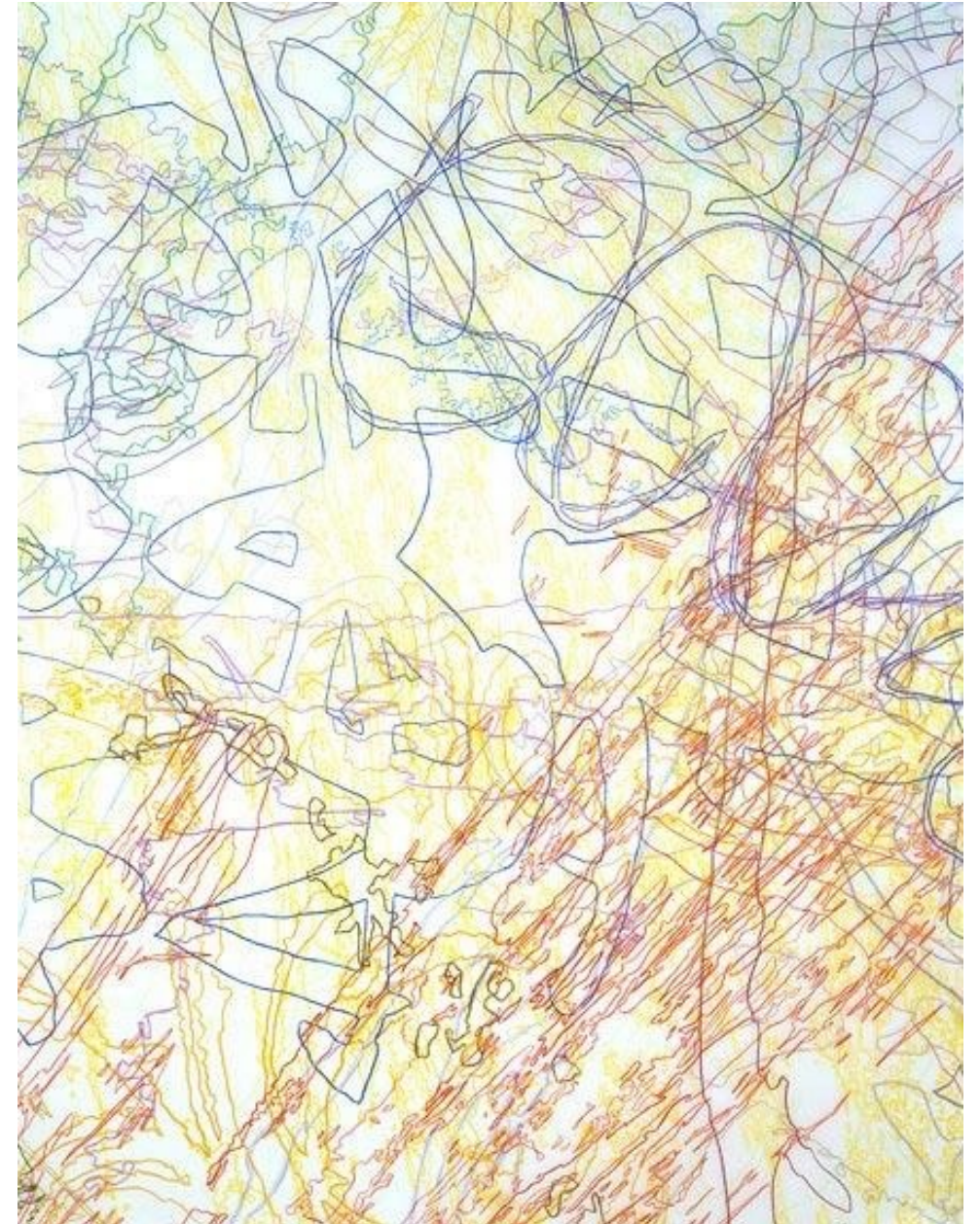
A Level Components	What will I need to do?	How will I evidence this?
Personal Investigation (coursework) 60%	<ul style="list-style-type: none">-Write a personal study (essay) based on your chosen theme-Create a body of work related to a chosen theme/s-Create a final piece/s	<ul style="list-style-type: none">-A 1000-3000 word essay-Research on a range of artists and/or designers-Exploration of a variety of media, techniques and processes-Development of ideas in response to chosen artist/s/theme-Recording of ideas and observations
Externally Set Assignment (Exam) 40%	<ul style="list-style-type: none">-Create preparatory studies based on the theme-Create a personal outcome/s in 15 hours of sustained focus	<ul style="list-style-type: none">-By creating a body of work based on the theme given. This will include research, ideas, exploration of media, development of ideas and a final piece/s.



Equipment List

Please find below a suggested list of materials for A Level Art:

- A1 plastic folder or portfolio,
- A3 sketchbook – (available on Parent Pay),
- A selection of drawing pencils - (B, 2B, 4B etc.),
- Masking tape,
- Acrylic paint – (primary and secondary colours),
- Watercolour palette or tin (available on parent pay),
- A selection of paintbrushes - (soft and stiff bristle),
- Pastels - soft/oil,
- Soft coloured pencils or watercolour/Aquarelle,
- Charcoal - compressed or pencil,
- Selection of inks and dip pen – Indian ink or acrylic ink,
- Selection of pens - fine liners and brush pens,
- Selection of paper- cartridge/textured/watercolour,
- Memory card – SD 8, 16 or 32Gb capacity.



Research in Art:-

Across the two years of the A Level course you will be engaged in a wide range of research tasks:

Primary Research:

- Drawing, painting, 3D, time-based media and written research completed by you based on observational drawing and original ideas and compositions,
- Although you might research an artist to explain your ideas or processes, this is work which has an entirely 'original' source.

Secondary Research:

- Drawing, painting, 3D, time-based media and written research completed by you based on existing work and ideas created by established artists and other creative practitioners,
- This type of research includes transcriptions and responses,

Gallery Research:

- Visiting physical galleries, drawing, notetaking and collecting gallery publicity handouts,
- Online exhibitions and displays – especially of work in new media,

Web-based Research:

- Resources on gallery web sites,
- Electronic publications on art and culture,
- News papers with gallery reviews,
- Artist's web sites,
- Artist interviews on YouTube and other related hub sites.

Book Research:

- Gallery publications with a full set of images and essays on artist's work,
- Books on art history,
- Books on cultural theory,
- Books on art-related topics,

Gallery Research:

Exhibitions at the major London galleries form an excellent source of primary and secondary research,

There are also timetabled events – many of which are free to members and students – which can include curator talks about current shows and/or artist talks,

Commercial galleries are another good source, especially if you want to see the latest work completed by an artist,

Commercial galleries often have ‘press releases’ and a sheet describing all the works on display – ask for these politely when you visit – this will help you when you are writing up your research.



Web-based Research:

Pros:

- Lots and lots of resources,
- You can find a huge range of possibilities: images, text, video,
- All major galleries around the world will have multi-lingual access,
- You can cover a lot of ground without travelling!

Cons:

- A great deal of repetition – the same images come up again and again and it can be hard to find the unusual and more obscure,
- It is very easy to stop with just one source and use it to complete all your research on a given artist,
- Web based content isn't always fact checked,
- Not supportive for primary research.

Galleries:

- <https://www.tate.org.uk/visit/tate-modern>
- <https://www.nationalgallery.org.uk/>
- <https://whitecube.com/>
- <https://www.whitechapelgallery.org/>
- <https://www.hauserwirth.com/locations/10056-hauser-wirth-london>

General Artist Research:

- <https://www.tate.org.uk/art/artists/a-z>
- <https://www.artsy.net/>
- <https://artuk.org/discover/artists>
- https://www.youtube.com/results?search_query=artist+interviews

General Art Research:

- <https://www.studentartguide.com/>
- <https://www.theartnewspaper.com/>
- <https://www.artforum.com/>
- <https://www.artrabbit.com/>

Apps for Research:

You can often find what you want from digital resources by using apps instead of browser based research.

Have a look at the following apps. Some of them overlap with the web sites on the previous slide:



Apps:

- ArtRabbit – locate exhibitions in London and across the world,
- TED – 15 or 20 minute talks about a range of cultural, scientific or theoretical topics,
- YouTube – artist interviews, documentaries, clips,
- Google Arts and Culture – current exhibitions, features on artists or artworks – searchable content,
- WikiArt – App based visual encyclopaedia of art and artists, great for finding visual connections between individual artworks,
- Smartify – gives access to audio commentary in certain galleries (National Gallery, for example) as well as wider art commentaries on famous works.

Books for Research:

We keep a large range of gallery publications as well as art books on key topics related to art history and theory in our department.

Many key texts are now available as PDF documents or can be bought for iBook or Kindle.

Ways of Seeing, John Berger and The Shock of the New, Robert Hughes are books based on TV series which are viewable on YouTube

Suggested Reading:

- Thinking About Art: A Thematic Guide to Art History by Peter Huntsman (2015)
- What Are You Looking At? 150 Years of Modern Art in the Blink of an Eye by Will Gompertz (2016)
- Think Like an Artist by Will Gompertz (2015)
- Looking at Pictures by Susan Woodford (2018)
- The Art Book by Tom Melick (2014)
- The Art of Creative Thinking by Rod Judkins (2015)
- 100 Artists' Manifestos from the Futurists to the Stuckists by Alex Danchev (2011)
- Ways of Seeing, John Berger (1972)
- The Shock of the New, Robert Hughes (1981)
- The Story of Art, E.H.Gombrich (1950)



6 Week Summer Preparation for Y12:

Six x 60 minute activities with extension tasks – one each week

The first 3 weeks are drawing exercises that are designed to challenge your perceptions and refine your skills:

Week 1. Drawing Blind

Week 2. Stage Direction

Week 3. Flatness and Depth

The next 3 weeks are about your cultural understanding and appreciating the work of other artists:

Week 4. Visit a Gallery – choose 1 or 2 artworks you like and take a few notes

Week 5. Make a study of 1 of the art works that you made notes on from the gallery.

Week 6. Paper Concertinas. Research an artist mentioned on the PP and respond.

Bring this work with you for the first lesson of Year 12 in September to show and discuss.



Week 1. Drawing Blind

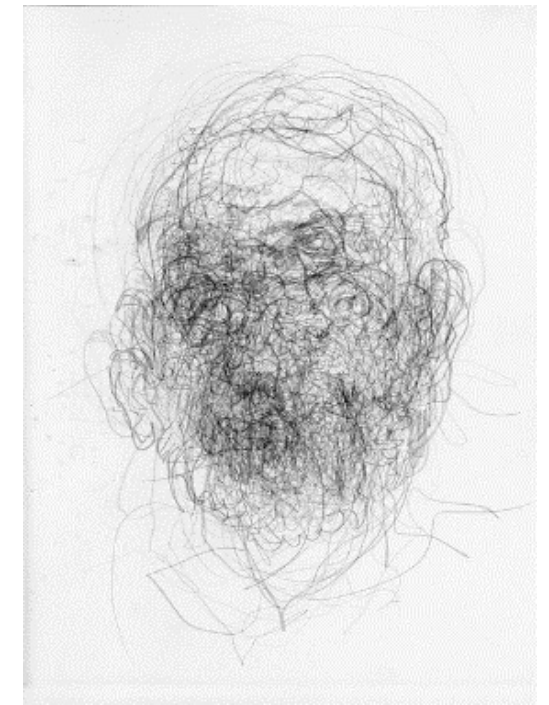
Materials A3 cartridge paper, a combination of coloured pens and pencils

Subject: your own face

The aim of this exercise is to create a route of communication between your two hands. You will close your eyes, touch, feel and explore your face with one hand and respond with pencil marks made by the other. What's important here is that the hand that makes the mark with the pencil moves simultaneously and responds to the hand that is exploring your face. Felt information will be transferred and made visible and you'll begin to make and recognise interesting marks that are made in response to touch.

Method:

1. Attach your paper to a board and have your pencils in an accessible place so you don't have to keep opening your eyes.
2. You are going to start with your mouth, so place your pencil in the centre of the lower third of your piece of paper.
3. Close your eyes. You will need to keep them closed for the 20 minutes or so that it takes to make the drawing. It is important that you don't look at your drawing while making it.
4. With your other hand, explore your mouth and describe in marks and shapes the range of sensations that your touching hand is feeling: soft, rubbery lips, hard teeth, wet tongue, waxy eyelids etc. This should be a simultaneous and synchronised response.
5. Push and pull, twist and turn the pencil. Press firmly and gently in order to produce a variety of thicker, thinner, darker and lighter marks. Change pencils as you wish. Make dots, dashes, smudges – do whatever feels appropriate to what you are feeling.
6. When you have explored the mouth move your touching hand over your nose, eyes, brow, hair, and find a way to an ear, across to the other ear and down to the chin, drawing as you feel your way across your face.



Week 1. Drawing Blindcontinued

What do the results show?

Your drawing should show a sensitive response to touch and contain a range of interesting felt marks. Remember that you are making an abstract translation of how your face feels, not a literal representation of how it looks. What's important is the synchronised route of communication between both hands, and the transference of one sort of information (touch) into another (drawn marks).



Week 2. Stage Direction

Materials: A digital camera or make-shift viewfinder (ie an empty frame) and three mid size objects

In this exercise you will begin to explore notions for composition by using a make shift viewfinder or digital camera. Treat your objects as characters on a stage; try to develop and change the 'story' of your objects, thinking about the relationship and role of your objects in terms of compositional balance.

1. You're going to make 12 different compositional arrangements of your objects, so start by looking at your objects from every point of view: from the left/right, from above, from eye level. Move in closer, step back, rearrange the objects and repeat the searching. Try the viewfinder in both landscape and portrait format. Consider placing one object in the foreground and one in the background to create distance and space.
2. Try to see shapes and blocks of tone instead of objects, and organise the objects to make maximum use of any tonal differences. Consider the negative spaces. Leave out as much as you include – be selective. The relationship between three objects, and the interesting spaces between them, may provide a tension that you can use. Set up a little drama, and use the space between the objects to tell a story.

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3. The edges of the composition play an important part in giving it dynamic strength. How the internal shapes extend out of, and come into the rectangle is very important. If possible, try to tie some internal forms and shapes to the vertical and horizontal edges of your viewfinder.

4. Your composition should offer the eye a journey within the picture space, leading it through an arrangement of interesting angles, lines, divisions, shapes, forms, tonal contrasts and surface marks. It's important to realise that you have the ability to both move your objects to create a different compositional balance or tension, and to change your relationship to the objects by moving around the room.

5. See the artist Hiroe Saeki's drawings.



Laura Letinsky



Hiroe Saeki

Week 3. Flatness and Depth

Where: Indoors

Materials: Large sheet(s) of paper

1. Cut a piece of paper or join two separate pieces to make a sheet 20 cm high and 60 cm long (approx. 8 x 24 in.)
2. Stand in a room and find a position from which you can see the entire space. It doesn't matter if there are a few pieces of furniture blocking your view. Now, try to limit your view, seeing things that are at eye level only – this should be a band of vision approximately 20 cm high. If it helps, you can use your hands to identify this space – one hand flat above your eyes and one below, as if shielding your eyes from the sun.
3. Draw this narrow section of the room on the narrow sheet of paper. Make sure to draw only what is at eye level. If you rotate your body slowly through 180 degrees, there should be no part of the drawing that is hard to see. It will be clear almost immediately that the results of your observations form a flat band. The exercise therefore depends on your ability to show depth despite these restrictions. Try to make your drawn observations read as depth, while hopefully enjoying the beauty of their flat arrangement.



Week 4. Visit a physical or an online Gallery – choose 1 or 2 artworks you like and take a few notes about the art work; who the artist is, title, materials/format, date, description and why you were drawn to it.

Online Virtual Art Galleries and Resources:

Google Art Project

Just as Google Maps allows you to wander down the world's streets, so Google Art Project allows you to wander through the world's best art galleries. High-quality virtual tours and lots of great information.
artandculture.google.com

Art Basel

With all the galleries of modern art closing, this is the best place to look for up-to-date information about new artists and their shows. Packed with stories, interviews and videos.
tinyurl.com/yxxcvf8r

The Metropolitan Museum

Although the New York museum has closed, there is so much to see and learn here as you scamper between the epochs and genres of its unparalleled collection.
Metmuseum.org

Week 5. Make a study/'drawing' of one of the art works that you made notes on from the online gallery in whatever medium you think is appropriate.



Week 6. Paper Concertinas

Where: Indoors

Materials: large (A1, or approx. 23 x 33 in.) sheets of paper, graphite stick and coloured crayon.

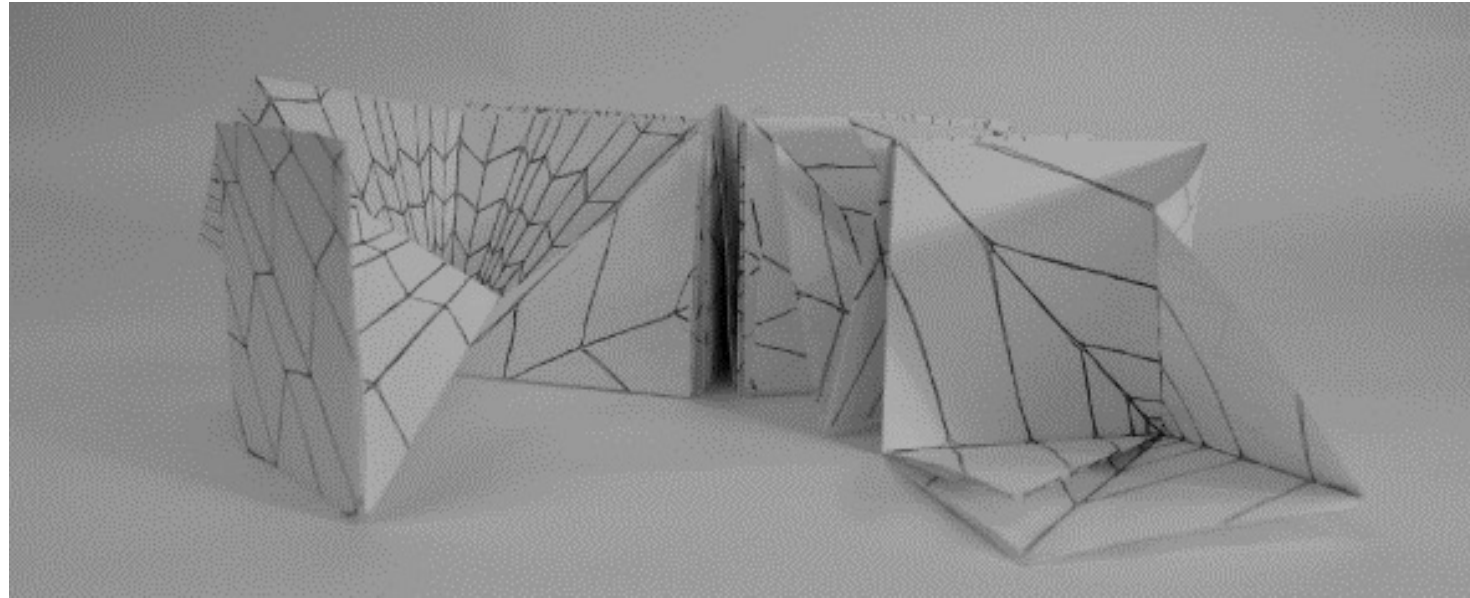
Drawing is a very direct way to immerse yourself in the world. It gives you time to pause, to look closely and to become aware of the sounds, smells and sensations of being indoors.

1. For this exercise, first make three paper concertinas: take a sheet of paper and place it horizontally on a flat surface in front of you. Fold and then tear it into three long strips. Then, take each strip and fold it into a simple concertina of six equally sized pages.

2. Looking up: Make six quick, two-minute drawings of whatever you can see above your head. Drawing from right to left or left to right, let each drawing flow from one page to the next in one continuous drawing rather than six separate drawings.

3. Looking down: make six quick, two-minute drawings of the ground. You may want to start with what is directly by your feet and draw outwards from there. Try to be aware of where you are in relation to what you are drawing.

Instructions continued on next slide.....



Week 6. Paper Concertinas....continued from previous slide .

4. Looking near and far: Make six longer, five-minute drawings using both a graphic stick and a coloured crayon. You may want to keep the graphite as your light and the crayon as your dark, or just use them intuitively. First, anchor yourself by drawing something that is fixed and close by, such as your own feet or the legs of a table. Draw outwards from there. Try to use the whole height of your page to draw what is far away, up close and what is in between. Avoid placing the horizon in the centre of your page.

Things to consider.

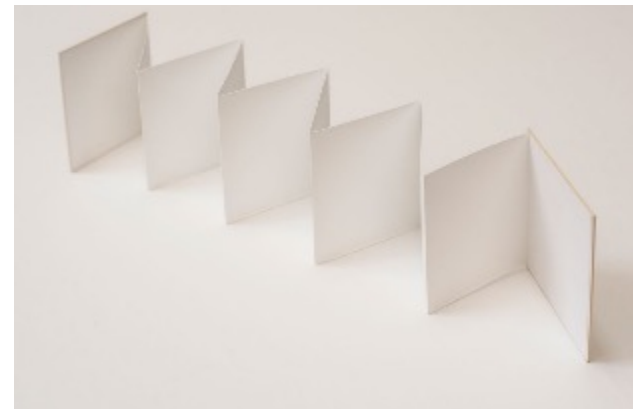
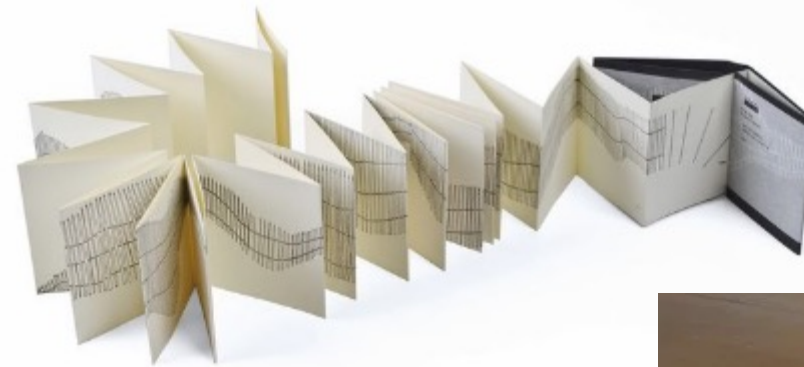
5. Vary your marks to describe different textures. Use the side of your graphite stick or crayon as well as the point.

6. Think about the fall of light. Try to capture the darkest shadows, the lightest points and everything in between.

7. Remember movement – whether it is the TV on in the background or a computer screen, members of your family moving around, the world is rarely completely still. Allow your marks to shift and change to reflect this.

Hopefully,

By the end of the hour you will see that being indoors is endlessly complex and varied, and transforms completely depending on how you look at it and where you are in relation to it.



Here are a list of artists for you to browse:

David Musgrave

Louise Bourgeois

Louise Hopkins

Chris Ofili

Albrecht Durer

Grayson Perry

Heather Deedman

Hew Locke

Rembrandt

Tacita Dean

Paul Morrison

Diana Cooper

Richard Wilson

Minjung Kim

Marcia Kure

Jennifer Packer

Enni-Kukka Tuomala

Rachael Whiteread

Tracy Emin

Ingrid Calame

Margarita Gluzberg

Emma Stibbon

Kiki Smith

Frank Pudney

Claude Heath

Ellen Gallagher

Paul Noble

Mira Schindel

Ian Charlesworth

Armando Andrade Tudela

Phyllida Barlow

Maggie Hambling

Frank Bowling

Eileen Agar

Tania Kovats

Richard Serra

Anthony Gormley

Lucia Nogueira

William Kentridge

Fiona Banner

Eva Hesse

William Blake

Bethan Huws

Michael Landy

Diana Cooper

Henry Moore

Richard Deacon

Gerhard Richter

Hajra Waheed

Edvard Munch

Matthew Barney



Ingrid Calame

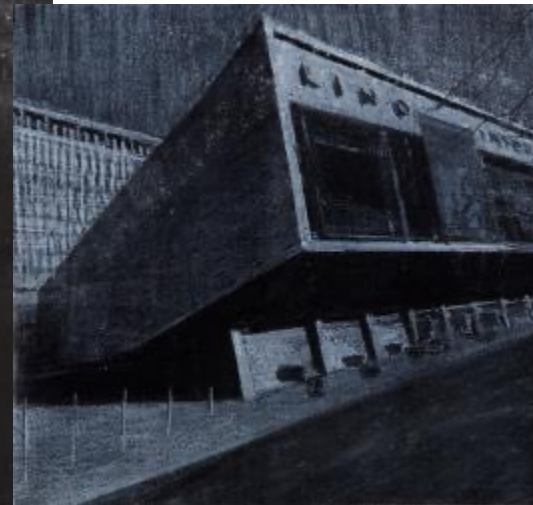
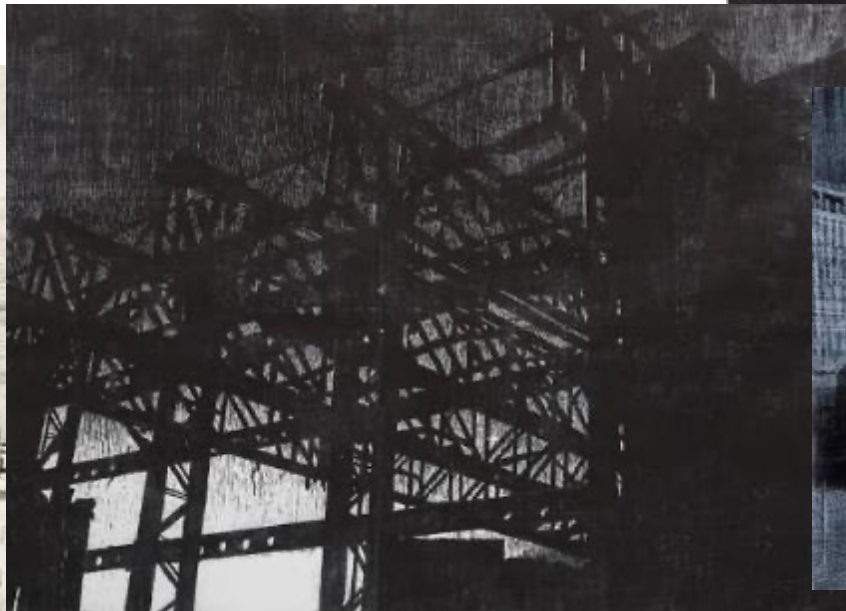


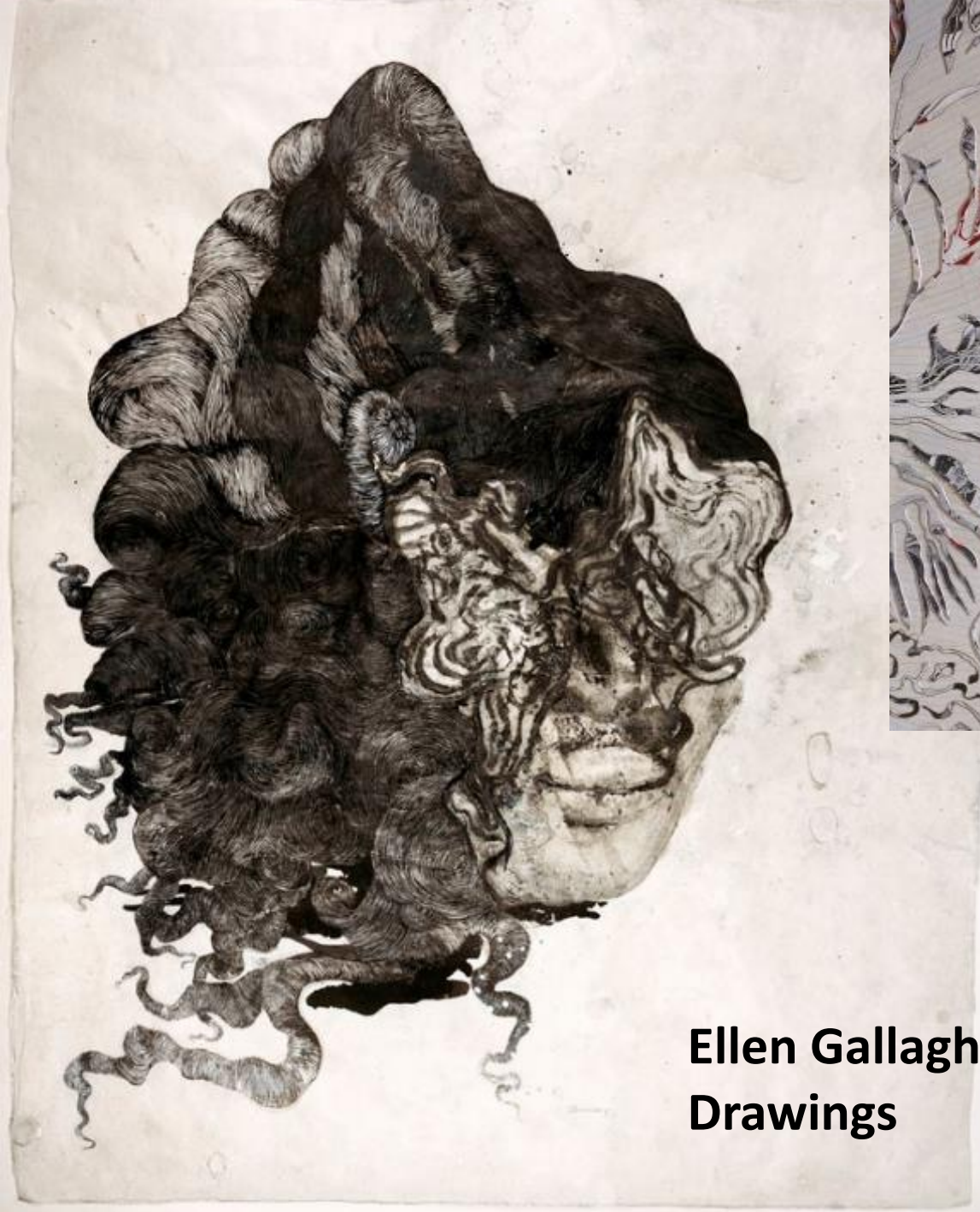
Margarita Gluzberg
*'Hairstyles for the Great
Depression'*





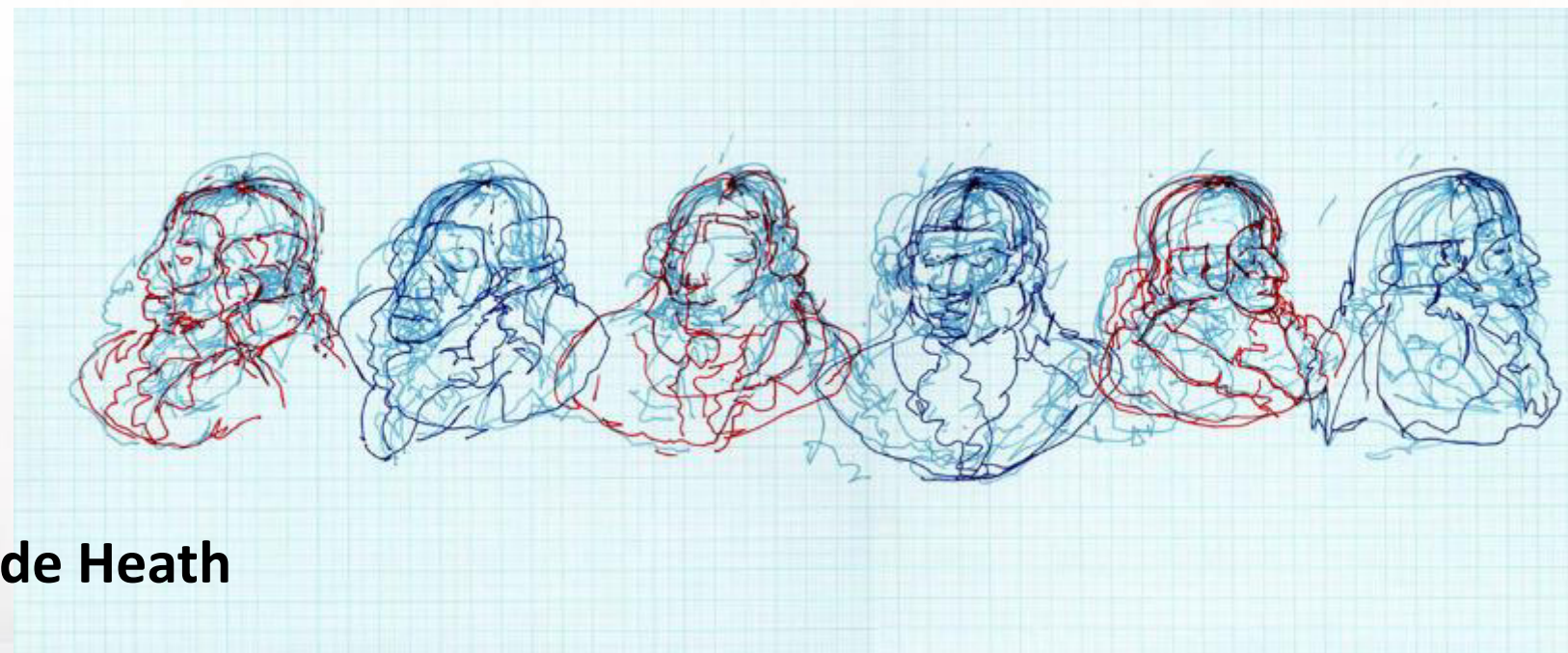
Emma Stibbon





**Ellen Gallagher
Drawings**

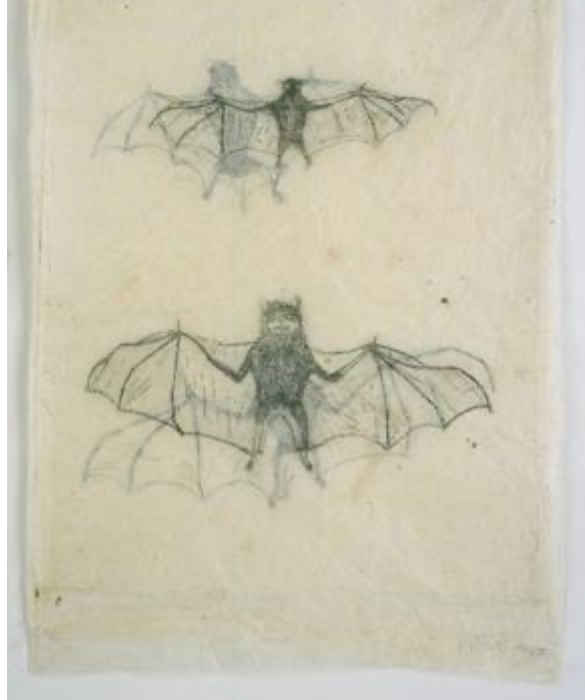




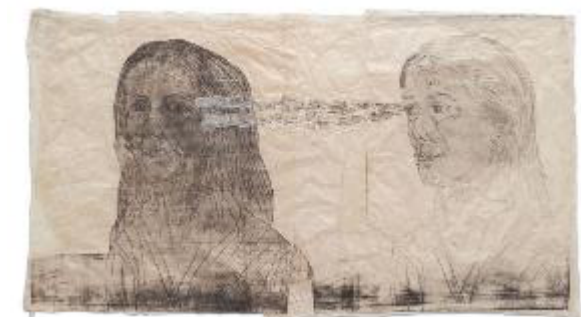
Claude Heath

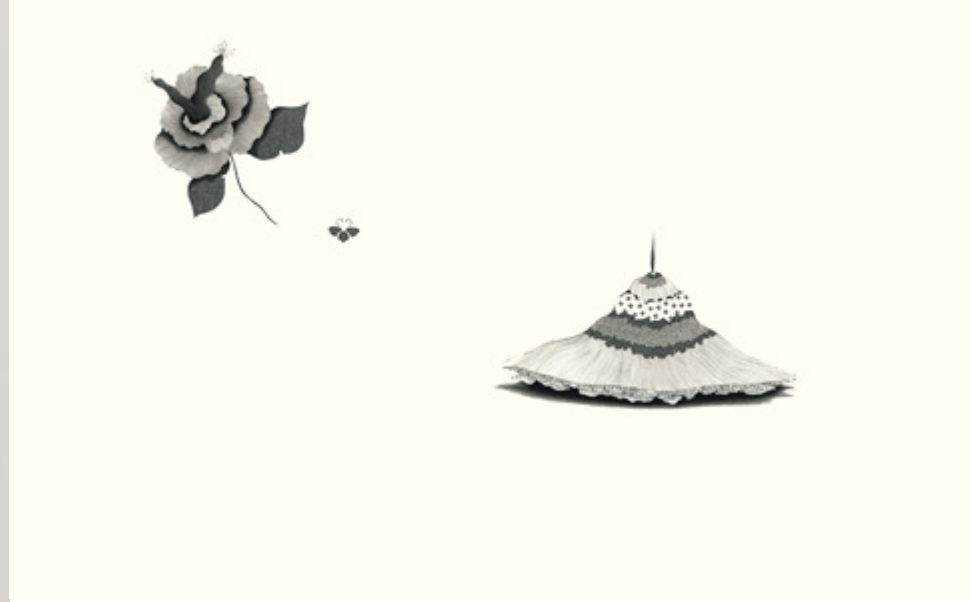


**Frank Pudney Drawings,
Pen and Collage**



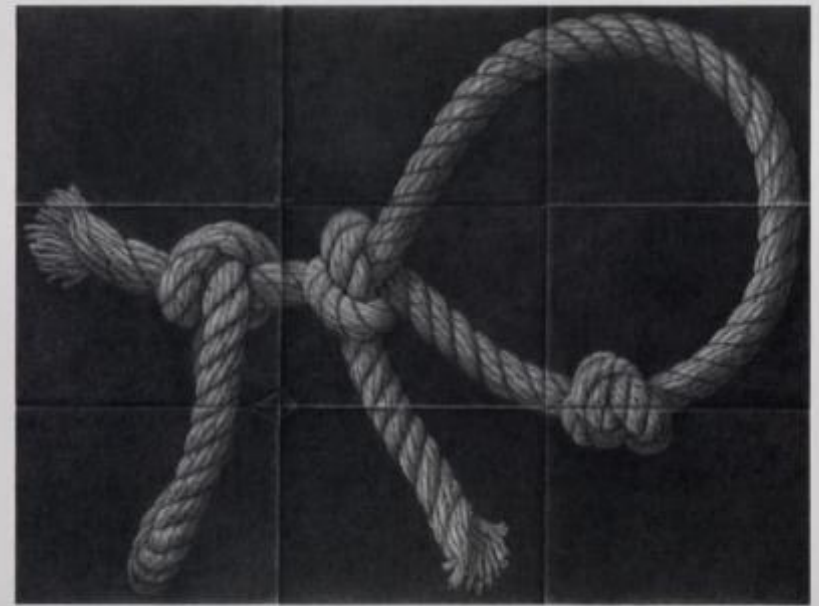
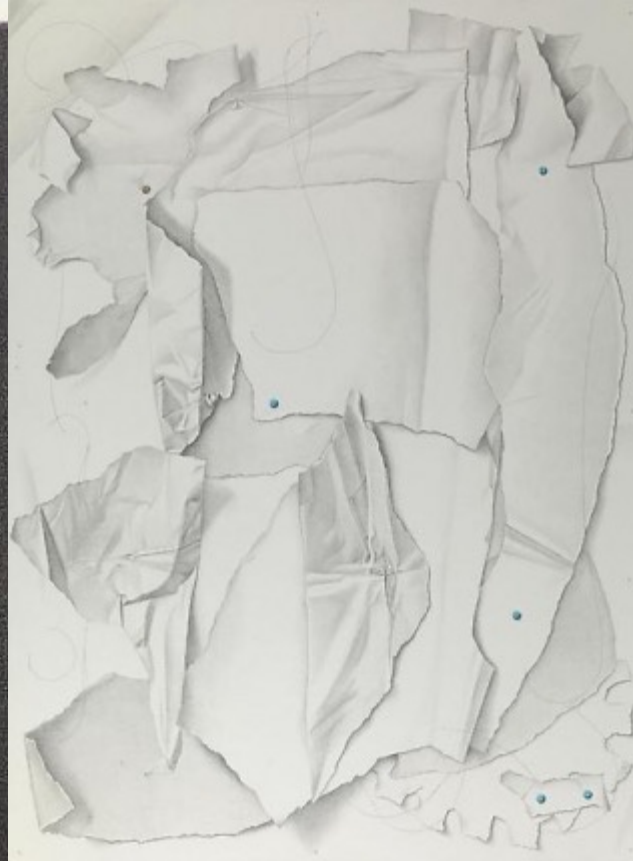
Kiki Smith





Hiroe Saeki



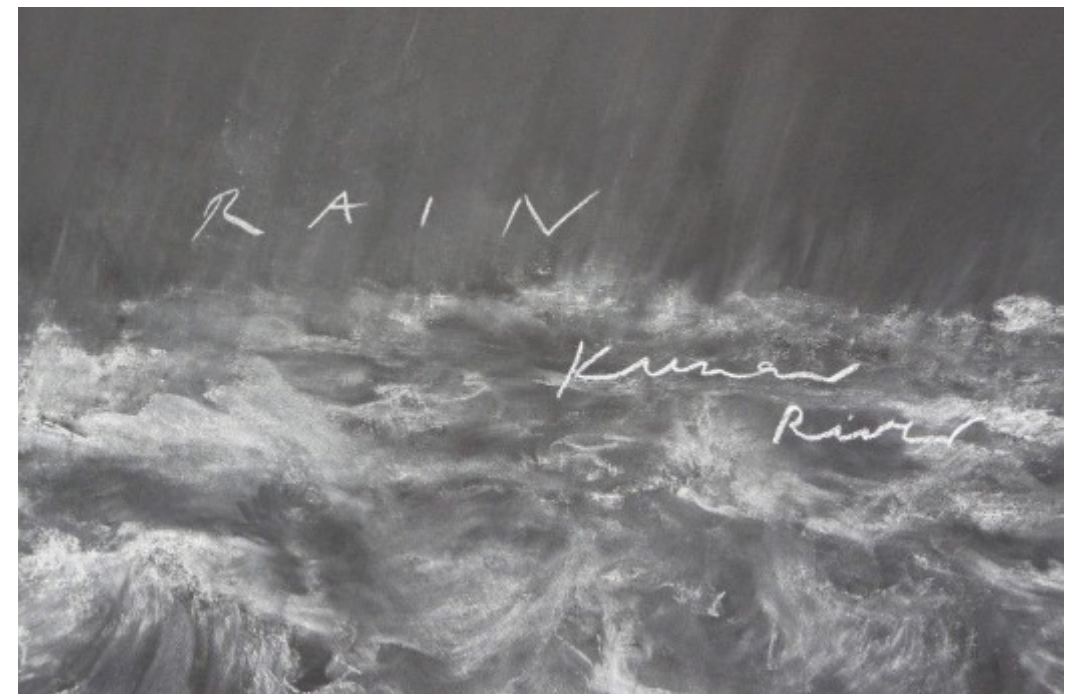


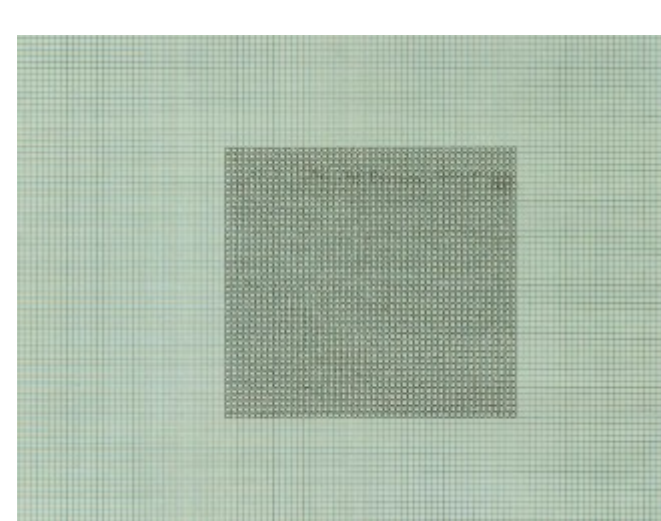
David Musgrave



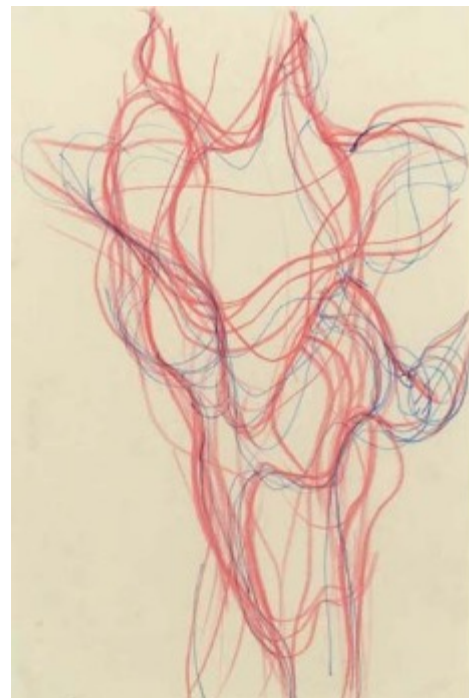


Tacita Dean





Eva Hesse





William Blake





Michael Landy