Edexcel

Year 12 AS
Component One: Personal Investigation

Good Luck
😊

S. Rouse 2019
Bridging Work

• Your theme for your coursework project is **Truth, Fantasy or Fiction**.
• Over the summer you need to research artists that relate to the theme.
• You then need to complete a series of drawings or paintings of artwork by your chosen artists on cartridge paper.
• You also need to visit a gallery and collect leaflets, take photographs and draw from work that is relevant to the theme.

• The assessment objectives, PIXL tracking sheet and checklist are on this PPT to give you a head start on the coursework project.
• There are also some suggested artists and resources on this PPT.
# Year 12 Art PIXL: Coursework Component One

## Theme: Truth, Fantasy or Fiction

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AO1: Develop

AO2: Experiment/Refine

AO3: Observe/Plan/Record

AO4: Present/Personal Response
Assessment Objective One

AO1: Develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

Tips for Success:
- Research the theme in depth and present findings in your sketchbook
- Research to find artists & artwork relating to the theme
- Visit galleries, museums and other sites of interest to inform and inspire ideas
- Use Pinterest, books, the internet and other sources to help inspire ideas and starting points for the theme
- Record initial ideas and starting points in a visual mind-map/mood-board
- Analyse art work in both a written and visual form
- Use Art Critic writing frames to support written work (content, process, mood and form)
- Present work creatively in the style of artists
- Explore techniques and methods that artists use
- Create work in the style of artists
- Explore other sources of inspiration such as films, media, news, current affairs, cultural art work.
**Assessment Objective Two**

AO2: Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops

**Tips for Success:**

- Explore a variety of materials and processes when producing visual studies and plans
- Review your work as it progresses by documenting the stages of your work through photographs and annotation
- Keep any experiments (tests and trials) as this shows your problem solving skills and visual analysis
- Explore different ideas through thumbnail sketches, media experiments, mock-ups
- Use your experiments to make informed decisions and refine your work and ideas e.g. when selecting materials and arranging compositions
Assessment Objective Three

AO3: Record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress

Tips for Success:

- Record YOUR observations and do not rely on secondary source imagery
- Produce a number of drawings from primary observation that will inform your personal response
- Take photographs of your experiences/real life/objects to inform your planning and ideas
- Show how you get from A to B i.e. how you come to your personal response ideas; annotate and review your work
- Record your ideas clearly e.g. mind-maps, annotations/notes plans, thumbnail sketches, mock-ups
- Ensure that your manipulation of art materials is consistent and controlled, by demonstrating your understanding of the formal elements e.g. line, tone, colour, shape, form, space, composition
Assessment Objective Four

AO4: Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements

Tips for Success:

- Create at least one personal response to the theme (final piece)
- Make sure that the final outcome links with the artists that you have explored, the observations you have made and the plans you have developed
- Make sure that the personal response is PERSONAL and informed, as opposed to being a pastiche of somebody else’s work!
- Evaluate and annotate your work
Mind-Map

Investigate the theme through a visual mind-map

Present decoupage, collage, text and visual studies in an imaginative way on your mind-map
Artists

Research artists who will inspire you.

Visually analyse art work by others. Create studies of their work and in the style of the artists. Dissect the techniques and processes they use and learn from them.

Annotate and explain how this investigation informs your ideas.

When writing use the content, process, mood and form writing frames as a guide.

Present your analysis creatively.
Definition: Truth
The quality or state of being true. That which is true or in accordance with fact or reality. A fact or belief that is accepted as true.

Definition: Fantasy
The faculty or activity of imagining impossible or improbable things. To imagine the occurrence of; fantasize about.

Definition: Fiction
Literature in the form of prose, especially novels, that describes imaginary events and people. Something that is invented or untrue.
The ability to reproduce a true likeness by hand holds a magical fascination; as testified by the subconscious urge to view the work of any artist caught working ‘en plein air’.
EN PLEIN AIR

THE JAZZ PROFESSORS

PLAY MONET

with special guest

MICHAEL PHILIP MOSSMAN
Certain artists’ candid honesty create disturbing imagery whether illustrative or political. Jenny Saville’s self-portraits and Otto Dix’s *Stormtroopers Advancing Under a Gas Attack* are examples. The latter painting exploits abstraction to emphasise the true reality of the horror of war.
The desire to produce true representations of objects, people and landscapes has been one of the driving forces behind the refinement of a wide range of media available to the contemporary artist/designer. Some of the most notable advances have been in oil paint, originally developed from the 15th to the 19th century, and more recently, plastic-based paints and synthetic resins.
The photorealist paintings of John Baeder and Ralph Goings, along with the super-realist sculptures of Ron Mueck, demonstrate just how sophisticated these developments have become.
Baudelaire suggested that artists must be truly faithful to their own nature. Artists have often been singular in pursuing their personal vision of the world.
William Blake argued that he did not want to observe the human figure because that would get in the way of his own inner vision of how people looked. ‘I will not reason and compare: my business is to create.’
Artists in many other cultures such as Aboriginal, Inca, Aztec and Polynesian seem to consciously resist trying to produce faithful likenesses of their subjects. Their objectives often intend to depict spiritual qualities, perhaps in response to a fear that any accurate rendering of a living being may somehow capture its soul or spirit.
Aztec
Polynesian
Scientific analysis and documentation has resulted in some exquisite studies of both flora and fauna.
The faithful rendition of insects in William Jones and Cath Hodsman’s paintings, for example, demonstrate meticulous observation and sensitivity.
Leonardo da Vinci, Rodin and Michelangelo's studies of the human form also demonstrate these qualities of analysis and discovery.
Contemporary artists Danny Quirk and Gunther von Hagens continue to be driven by this fascination for human anatomy.
Gunther von Hagens
Fernando Vicente
Written propaganda has been used to influence and steer public opinion with many political and religious movements claiming to possess the only true path or philosophy.
We Can Do It!

"Of Course I Can!"

I'm patriotic as can be—
And ration points won't worry me!
YOUR COUNTRY NEEDS YOU

I WANT YOU FOR U.S. ARMY

NEAREST RECRUITING STATION
Each movement has commissioned artists to embellish texts and illustrate their beliefs for public consumption and maximum impact. The communist and fascist posters of the early 20th century exemplify the power of this form of communication.
Fascist posters

Und ihr habt doch geiegt!
Picasso famously said ‘We all know that Art is not truth. Art is a lie that makes us realise truth’.
Magritte’s painting *La Trahison des Images*, in which he painted a picture of a pipe with the words ‘Ceci n’est pas une pipe’ (This is not a pipe), goes some way towards an explanation.
Art is not reality but can examine and model reality. Charles Ray, Charles Simonds, Karin Sander and Thomas Demand played with this idea by literally making models.
Karin Sander
For other artists, such as Richard Estes, reality is modelled through a very detailed photographic representation of the world.
For expressionist painters such as Edvard Munch, Francis Bacon or the contemporary artist Billy Childish, reality is expressed subjectively through feelings, evoked by colour and brushstrokes.
Edvard Munch
Francis Bacon
Artists have long been interested in portraying social truths. Xu Zhen’s *In Just a Blink of an Eye* recently presented migrants from Manhattan’s China Town leaning at crazy angles, held motionless by hidden supports. This represents their situation, trapped in a kind of suspension between two different societies.
His work is part of a long tradition of art that engages with social and political reality; from Goya’s *The Disaster’s of War* etchings through Manet’s *Olympia* to Mark Wallinger’s *State Britain*. 
Manet’s *Olympia*
‘Humankind can bear only so much reality...’ wrote TS Eliot. Perhaps we all eventually retreat in some way towards a fantasy world of our own making.
From Hieronymous Bosch to the contemporary artist Beatriz Milhazes, fantasy is preferable to reality at times of stress.
Paintings inspired by the Pre-Raphaelites, such as *The Lady of Shallot* by John William Waterhouse, imagined a medieval world unsullied by the industrialisation of the 19th century.
More recently, in a career lasting 70 years, Louise Bourgeois relentlessly examined the fantasies of her own inner world of phobias and trauma.
A common phrase is to ‘shed light on a situation’ meaning to find out the truth. Light has been a symbol for the truth for centuries. Georges de la Tour’s *La Madeleine a la Veilleuse*, Joseph Wright of Derby’s *An Experiment on a Bird in the Air Pump*, and Picasso’s *Minotaumachy* are all examples of this recurring symbol.
Joseph Wright of Derby’s *An Experiment on a Bird in the Air Pump*
Picasso’s Minotaumachy
In stories such as *Snow White* and the artwork *Vanitas II* by Helen Chadwick, mirrors also lend themselves to a contemplation of truth.
Vanitas II by Helen Chadwick
Profile pictures

Born in Honolulu. Married to her sister-in-law. A very rich man who buys her diamonds, expensive purses, and dresses. Living in LA and spends weekends in Vegas. Drinks a silver Martini. Born nowhere. Had a rough childhood, has a tattoo of a snake around her ankle, drinks a martini at noon.