

OCR ART and Design AS/A Level GCE

The aim of the A-Level Art course at Tupton Hall School is to help you develop as confident artists and to help you create an individual style. There is a lot of responsibility given to you. You will need to be able to work independently and be self-motivated in order to succeed. You will be encouraged to explore and experiment with materials, whilst developing the fundamental drawing skills that underpin all work and that are necessary to produce work to a high standard. You will have individual discussions and tutorials about your work. We do not set a theme for the whole group for your coursework portfolio but we will work with each student and guide you to a suitable theme.

The Art department has a twitter account [@TuptonHallArt](https://twitter.com/TuptonHallArt) which you can use to ask any questions about the course, get advice about the Summer work or to discuss a suitable theme for your coursework. We have a Pinterest account www.pinterest.com/tuptonhallart/ that features artist images on various themes and has examples of previous students' work.

Preliminary work – Please ensure you fully comply with the current lockdown conditions to do any of the tasks below. I do not expect you to leave your house to gather materials or take photographs. If necessary start with the research tasks and draw objects from around your home to practise your observational drawing skills.

We expect you to produce some preliminary work before the start of the course. You need to decide on a theme for your work – this needs to be broad enough and have enough scope to develop a body of work. All of your coursework will relate to this theme. Your theme must enable you to have objects in front of you to produce drawing from **direct observation**. You should start **observational studies, take photographs** and **research appropriate artists** – we will review this work as a group on the first lesson back in September and it will kick-start your coursework portfolio.

Suggestions for Starting points:

- Figure
- Twisting/distortion
- Portrait
- Expressive Colour
- Doorways and entrances
- Arms, backs and necks
- Half-eaten
- Fish, shells, seaweed, water, pebbles, sand, driftwood
- Hand-tools: plane, pliers, hammers, saws, measuring rule, household paintbrushes, clamps, scissors, tool box
- Landscape
- Still-life
- Cultures
- Insects/butterflies
- Fabric
- Natural Forms
- Mechanical
- Figure in movement

- Architectural Detailing

Consider any of the following for your areas of research:

Classical detailing: columns, arches, porticos, pediments

glass: stained, reflective, textured

terracotta: patterns of brick, mouldings, chimney

metalwork: locks, hinges, railings, drainpipes, gates, keys, street furniture

- Produce a piece of work that is developed through a particular interest in and understanding in the use of colour in art. Use colour to convey your own emotional response to your subject. Your response may be abstract or representational, but your studies should indicate clear evidence of a thoughtful development and start from direct observation.
This could be started by arranging a group of brightly coloured objects together or by exploring the Fauves expressive use of colour and applying their principles to your own work.
- Artists such as Caravaggio, Edouard Manet, and Judy Chicago have all explored the rituals and symbolism of food and eating together.
- Hanging or suspended
This could include items on a washing line, clothes hung on the back of a chair, coat hanger or peg; tools hanging from a rack, kitchen utensils hanging; a string of onions or carrots tied together; shoes/football boot suspended by their laces; flags or banners etc.
- Water
Water has been a major theme for artists such as the seascapes of Turner, the swimming pools by Hockney, the textural seascapes by Kurt Jackson.
- Landscape
Landscape is still a persistent theme within art and artists as varied as Ucello, Constable, Joseph Beuys, Anselm Kiefer, Richard Long, Robert Frank, Ansel Adams and Edward Hopper have endeavoured to go beyond visual reality, and present a 'sense of place' which also expresses personal emotions.
- Reflections
This could include still life objects with reflective surfaces (bottles, irons, kettles teapots, cutlery, glasses, silver foil), objects or people reflected in mirrors, reflections in shop windows, distorted reflections in water etc.
- Patterns of light and shadow
Sunlight through scaffolding and trees; extreme contrasts caused by large spotlights or a lamp-lit interior; light flooding through a stained glass window; a narrow alley way with contrasts of sunlight and shadow; a derelict building boarded up with shafts of light penetrating the interior.

- **Mechanical Forms**
The structures shapes and patterns of mechanical forms provided inspiration for artists and designers in the early part of the twentieth century. From your studies of such work and observations of mechanical forms, design and produce your own personal work.
- **Self-Image**
Artists have used a wide range of media and methods to explore themselves and their worlds. Examples range from self-portraits to collections of images and objects, which reflect personal achievements, concerns and anxieties. Rembrandt, Jenny Saville and Antony Gormley have explored aspects of self-image and the human condition through deeply evocative work. Study the work of artists who have explored aspects of themselves in their work and develop a personal interpretation of this theme.
- **Relationships**
Gustav Klimt, Stanley Spencer, Henry Moore and Diane Arbus have all explored different relationships between two people. Study the way in which artists, designers and photographers have depicted relationships and produce a personal response to this idea.
- **Recumbent Figures**
Artists have responded to the recumbent figure in quite different ways. Titian, Manet, Eric Gill and Henry Moore created a sense of repose, Francis Bacon a sense of foreboding, and Bill Brandt explored the abstract potential of the recumbent figure. Explore different approaches to this theme and develop work which reflects your own observations, experiences and mood.
- **The Single Figure**
The study of the single figure can be used for a variety of purposes. Vermeer captured moments of anticipation and contemplation by placing single figures in carefully lit interiors. Francis Bacon created feelings of isolation by placing a contorted figure in a stark interior and the sculptor Ossip Zadkine used an anguished, distorted figure to symbolise the horrors of wartime bombing. Develop work based on your own observations of a single figure.
- **Wrapping, Draping and Covering**
For over half a century Christo and Jeanne-Claude used different materials to cover and wrap objects, buildings, bridges and parts of the natural environment. They made the familiar appear extraordinary. Magritte used material in a different way, by draping it over the face of two figures, he created a sinister and unnerving embrace. Drapery was also an important element in many classical and Renaissance drawings, paintings and sculptures. Produce work based on these ideas, making reference to appropriate work by others.
- **Carnivals and Celebrations**
Many cultures are known for their unique celebrations, such as the Mexican Day of the Dead, the Notting hill carnival and the Chinese New Year. These are characterised by exotic, colourful and symbolic costumes masks, floats and puppets. From research into such imagery develop you own work in an appropriate medium.