

DO NOW

1. Log on
2. Open Word
3. Change page size to A3
4. Add an additional page
5. Open web browser and search chosen artist

Writing an Artist Link

What is it and why do we do them?



What are artist links for?

→ In pairs, discuss what purpose you think looking at the work of other practitioners may have.

We look at the work of other artists in order to:

- Think of next steps for our project
- Understand how our subject matter has been used artistically elsewhere
- Broaden our knowledge of artists, culture/nature, processes and materials.
- Help us decide how to make affective use of our primary recordings

If you want to be a pro (7 ,8, 9), consider doing a **double double**. This means spreading over two double pages. This gives space for bigger images, more analysis and more comparisons to your own work.

What are they worth?

Artist links attend to Assessment Objective number 1 and are worth 25% of your grade!

“AO1 **Develop** ideas through investigations, demonstrating critical understanding of sources”

Top Mark: “Development of ideas through **investigations** shows exceptional ability. The investigation process shows exceptional **critical understanding** of the **context** of **own ideas** and the **sources** that have informed them”

What should an artist link include?

- A **SMALL** amount of biographical information - this is the **CONTEXT**
- **LARGE** images of the artist's work
- Images of **YOUR** work, with explanation of why your work is related to the artist.
- Detailed description of at least **three** pieces of the artist's work.
- Paragraph explaining what the artist does that you would like to explore e.g. materials they use, scale at which they work, concept they explore etc.

This may come as a surprise but....

Nice BIG images! Your artist link pages need to be as visually exciting as the rest of your project!

How do we describe artworks?

Visual Elements

The elements of formal analysis are building blocks that can be combined to create a larger structure.

Line is the most basic building block of formal analysis. Line can be used to create more complex shapes or to lead your eye from one area in the composition to another.

Value is the degree of light and dark in a design. It is the contrast between black and white and all the tones in between. Value can be used with colour as well as black and white. Contrast is the extreme changes between values.

Shapes are created when lines are combined to form a square, triangle, or circle. Shapes can be organic (irregular shapes found in nature) or geometric (shapes with strong lines and angles such as circles, triangles, and squares).

Forms are three-dimensional shapes with length, width, and depth. Spheres, cylinders, boxes and pyramids are forms.

Space is the area between and around objects. Increasing or decreasing the amount of space around an object affects the way we view that object.

Colour differentiates and defines lines, shapes, forms, and space. Even black and white images have a huge number of different shades of grey.

Texture is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures are often implied. For instance, a drawing of a rock might appear to have a rough and hard surface, but in reality is as smooth as the paper on which it is drawn.

Visual Principles

Balance is created in a work of art when textures, colours, forms, or shapes are combined harmoniously.

Contrast is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through the artwork.

Movement is the way a viewer's eye is directed to move through a composition, often to areas of emphasis. Movement can be directed by lines, contrasting shapes, or colours within the artwork.

Emphasis is created in a work of art when the artist contrasts colours, textures, or shapes to direct your viewing towards a particular part of the image.

Pattern is the repetition of a shape, form, or texture across a work of art. The light reflecting off of the waves in the water creates a pattern in the bottom half of the image.

Proportion is created when the sizes of elements in a work of art are combined harmoniously.

Unity is created when the principles of analysis are present in a composition and in harmony. Some images have a complete sense of unity, while some artists deliberately avoid formal unity to create feelings of tension and anxiety.

Constructing an Artist link – ALWAYS DO THIS FIRST

- 1. Word → new document
- 2. Size → A3
- 3. Insert → New page
- 4 View → Multiple pages
- 5. Populate with images **first!** A minimum of **five** images of the artist's work. On google, go to '**images**' then '**tools**', then '**size**' and change to **large**. This will give you only large high-quality images.
- 6. Arrange your chosen images on the double page in front of you.
- 7. Add text boxes around your images. Be sure to leave gaps for your own work!
- 8. Begin writing 😊

Task One

What: Write a paragraph that describes ONE of your artists pieces of work. Use the visual elements and principles sheet to help you.

How: Independently and in silence

How long: 15 minutes

Tip: Imagine you are describing the artwork to someone on the phone. How would you make them see it in their mind's eye?

Task two

What: Write a paragraph giving a **personal response** to the piece you have described.

How does it make you feel? Do you like it? If so, why, if so why not?

What elements of the artist's work would you like to see within your own project?

How: independently and in silence

How long: 10 minutes

Homework

Complete your first double page artist link.

Details on Show My Homework along with examples of grade 9 artist links.

Vanessa Hogge



Vanessa Hogge is a British artist who specialises in ceramics. She was born in Kenya in 1963 and then grew up in South Africa. She then relocated to England with her family in 1977. A lot of her inspiration for her floral work comes from her childhood influence of her mother's family, who all have a long history of gardening. The floral aspect of her work has been consistent through her different stylistic periods, with her work from her early career being showcased within Paul Smith shops in London, Tokyo and New York. Her decorative vessels and wall ceramics are predominantly made from porcelain and black stoneware. She now works from her ceramic practice located in a studio in London.



She creates her ceramic pieces by constructing detailed and life like natural forms from smaller, simpler ceramic pieces, as demonstrated in the photo of her work above. In my opinion Hogge also addresses the visual sequence of Fibonacci in her work. Patterns of growth spirals that are found in nature can definitely be observed in her work.



Most of her pieces are created in simplistic colours, notably black or white clay. This accentuates the details as it does not distract the eye with bright colours. It also casts a variety of different shadows, giving the effect of different shapes.



All of Hogge's ceramic works have been inspired by various natural forms and nature, mostly focusing on flowers and leaves. This can relate to my ceramic work as I also used nature and flowers as my main inspiration. Hogge makes her sculptures to either be hung on a wall or to be a table piece. The intricate details help make each piece extremely pleasing to the eye. This simplistic design also helps make them appealing to the viewer.



Hogge's work can be related to mine as we have both used a white clay to make ceramic pieces with small pieces of detail. We also have both held back from using colour to keep the shape and details the main focus of the work. I really enjoy how she has created natural looking vases and wall pieces, making them look like replicas of real flower bushes.



Micol Hernandez : ceramics



Much of her work embodies different structural forms, with much of the inspiration being taken from childhood experiences as well as taking an impression from natural forms. The bowl pictured above almost reflects a piece of coral, with its edges being jagged and raw, lending the impression that this is natural, un-manmade piece of art. Its delicate use of colour allows the form and structure of the ceramic bowl to be the main focal point.



Here again, she has taken for her ceramic bowl inspiration from elements of the sea and the seabed, especially coral, sparingly using colour to accentuate the details.

Micol Hernandez is a Spanish ceramic and sculptural artist. She was born in Elche, Spain, before moving to Valencia to study art alongside Spanish sculptor Enrique Mestre at the age of 18. Following her graduation from the School of Arts and Design she founded a studio alongside fellow Spanish ceramicist called Denebola Studio. In 2003 she then moved to study at the Gaetano Ballardini Ceramic Art Institute of Faenza in Italy. She then moved back to Spain to continue to pursue her career as an artist. At current she lives and works in New York.



Here, she has taken clear influence from plants, with the top of the vase looking like a blooming flower. The bold crimson colour reflecting that. The slight angle of the main detail also makes the sculpture feel natural.



Hernandez's sculptural and ceramic work are identifiable as being extremely delicate and fragile, with each piece containing many intricate details. The raw edges also help make it seem natural.

I am particularly interested in the work Hernandez has done on ceramic wreaths. The wreath has significant meaning for the season. Its circular shape represents eternity, for it has no beginning and no end. From a Christian religious perspective, it represents an unending circle of life. The evergreen, most frequently used in making wreaths, symbolises everlasting life and growth. The word 'wreath' has been derived from an old English meaning to twist, much like in a circle. Many believe that initially wreaths were hung on doors in ancient Rome to represent victory and triumph.



I feel that Micol's work closely links to my ceramic work as my twisted 'branch' and wreath both include minuscule details and have delicate characteristics inspired highly by nature and natural forms (branches). My work has also been given a glazing, much like Hernandez's, to help accentuate the shape and form. Also, it allows the clay to reflect light, creating different shadows making the piece more interesting and complex. I really enjoy the sparing use of different colours connected to the sea as it allows the main focus to be on the structure, not the colour.

LEE BUL



Lee Bul is a contemporary sculpture and installation artist who was born in South Korea in 1964. She appeared on the art scene in the late 1980s and her work questions patriarchal authority and the marginalization of women by revealing ideologies that penetrate our cultural and political spheres. These themes take form in cold, mechanical sculptures and installations that reflect the ideals of a futuristic society. Since her introduction to the world of art, she has caught the eyes of the world of art all around the world with various ambitious artworks. Of late, Lee's work has become grander and more technically complex. Her work reminds me of a form of etching which could be a road I go down next with my own art however, I would say it is not my strong point but I would like to explore new aspects of art and take on a challenge. Bul's work is very complex yet simple in the way they are positioned and laid out. The colours used are usually pastel colours as well as the bright backgrounds. In the silk painting to the left, Bul's has used binary opposites with the pastel vs the black which gives an intriguing view because it very different. I am focussing on Bul's silk paintings as they have a similar feel to my own art work.

I chose to use Lee Bul as an artist of inspiration because not only do her silk paintings remind me of my latest work, they also are very interesting for me. Her work is very unique and different. The shapes and fine lines reflect and mirror my personal work. Similar to my work, her paintings are very graphical which is a very different aspect of art for me to study as I usually go for more 3D work.



Lee Bul's dynamic composition of her pieces are very fascinating as they tend to be bottom heavy; her compositions are pulled to one side giving more detail to a specific point on the page bringing focus to it. In my opinion, I do not like the fact that her work is not central therefore I wouldn't necessarily take all aspects of her work as inspiration. The piece directly above on the left looks inverted which gives an x-ray effect. This reflects my work because I used the inverted tool in Photoshop to create compositions of flowers. Her work further mirrors Van Gogh's Japanese blossoms (bottom right) in terms of the subject matter- they are both reflecting flowers that are blossomy and the branches used in Gough's work are also similar to Bul's line work. Both artists' work are very busy pieces although Gough's is more central. Additionally, they both have negative space around their paintings making the subject stand out more.



FIONA RAE

Fiona Rae is a contemporary British painter born in Hong Kong in 1963 before moving to England in 1970. She is known for her work involving abstract forms, bright colours, and psychedelic designs. She often deploys fonts, icons, and graphics in her work, engaging in the larger movements of painterly abstraction. This distinctive mixture of popular imagery with the dialogue of abstraction is a mode which Rae has helped pioneer and has gone on to influence a younger generation of painters. Fiona Rae has developed a distinctive body of work, full of restless energy, humour and complexity, which has set out to challenge and expand the modern conventions of painting.



I chose to use Rae as an artist of inspiration because her work is similar to mine in that it is quite busy and there are also elements of patterns as well as her use of bright colours and contrasting tones. I think her style of art is extremely unique which is very intriguing for me and her brush strokes are very simple yet so complex. The painting to the left is a particular favourite for me despite the fact that her other pieces of work are the most similar to mine. I am really drawn in by the binary oppositions used in this piece; the bright, vibrant colours in contrast to the black background. I think that this really makes the painting stand out to me. Her work is very random which also drew me in; to me it seems like she doesn't follow any sort of plan therefore her work is unpredictable.

Furthermore, I also believe that her pieces of art are somehow delicate but harsh. This is because her brush strokes seem so effortless, yet they make something special and sentimental. Her light paintings contrast significantly with dark paintings, showing variety in her work which adds to the interesting nature of her work. Most of her paintings involve vibrant colours, however, in her lighter pieces, she used pastel colours as well. Rae's work in some ways remind me of fairy tales in the way they are displayed. For example, on the right-hand side, both of these paintings give an idea of fairies flying around which adds the delicate nature of them. She uses thick block like lines as well as thin lines creating a contrasting effect.



Henry Moore

Henry Moore is one of the most significant British artists of the twentieth century and he was part of the surrealism movement. He was born on 30 July 1898 in Castleford, Yorkshire. The human body is a recurring motif in the artist's work, however, Moore is unique in the way that he abstractifies it and exaggerates the curves and undulations to create such an organic shape. Additionally, Moore's sculptural work is strongly represented in his painting and drawings, this sculptural element gives the objects in his work much depth and a tangible quality.

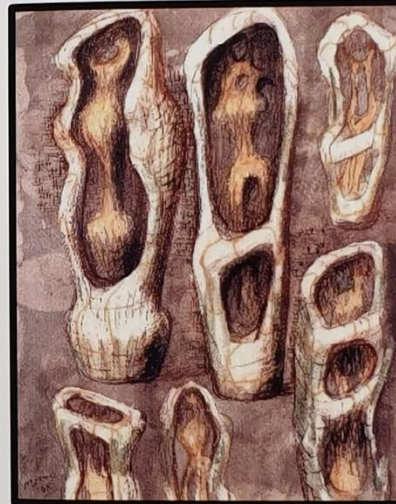


Henry Moore's work includes fluid anthropomorphic like figures that resemble sculptures, these appear to be three-dimensional, additionally, the contrast of the light object and dark background adds a further depth. Furthermore, although these figures are smooth in shape Moore's style of painting/drawing to create the tone of the object is very energetic, especially in his line work where this style gives the drawings great texture whilst remaining their organic shape. Moreover, this line work contours around the object thus, it captures the expression of the subject. In the background of his works Moore often enforces the use of a gradient of colours to compliment the entity in the foreground, these colours seem to always be hazy and often blues and greens. These colours merge into each other and thus it is likely Moore was trying replicate the fluid style of the figures.



'In my opinion, long and intense study of the human figure is the necessary foundation for a sculptor.'
-Henry Moore, from this we can see that ultimately the human figure is the inspiration behind all his works as he believes in this concept.

Henry Moore is an artist that I am particularly interested in and as a result I have visited the Henry Moore Foundation multiple times. The Henry Moore Foundation is a registered charity in England, established for education and promotion of the fine arts, in particular, it is to advance understanding of the works of Henry Moore. The charity was set up with a gift from the artist in 1977. At the foundation, Moore showcases multiple of his sculptures, such as *Oval with Points*, this was inspired by an elephant skull which I find interesting as it shows how drastically one can develop a natural form into a surreal and distorted object.



Moore works in multiple different ways as shown by the picture to the left versus the one on the right. To the left Moore implemented his iconic organic and fluid style of sculptural drawing. However, on the right you can see a different aspect of his work, this piece is much harsher and the heavy line work is an aggressive style that can only be seen on a smaller scale when Moore is adding tone to the drawing on the left. Additionally, the elephant skull drawing is much more detailed and focused on tonal range, Moore began concentrating on small areas to emphasise the landscape qualities within. Furthermore, unlike the sculptural drawings the close up has no background, in return the viewer is drawn to the details and depth of the drawing which personally I think has more of an impact than the further away paintings, thus in the future this zoomed-in style is an element that I would be looking to incorporate into my work.

I chose to study Moore as I feel the natural shape of the skull (which I studied) echoes the shape of the sculptures in his work, however, Moore has developed this shape into a more fluid design. Thus, his elaboration of the shape of natural objects into more surreal shapes will influence my next work. Additionally, the colour palette I used to the right mimics the dull colours Moore often uses. Inspired by the style seen in Moore's elephant skull drawings, I intend to create a zoomed in section of bone formations.



Eduardo Chillida

Eduardo Chillida was a Spanish artist, he is famous for his large-scale sculptures, his sculptures are quite abstract. He mainly uses iron/ steel for his artworks, he was born on 10th January 1924 and died on the 19th August 2002 aged 78. His artworks are mainly located in Europe, he started drawing sculptures in 1947.

His works are similar to my primary recordings which are based on Cogs and metal, they are objects that are rusty and strong, they have a shady tone on the surface of the material, the sculptures itself are quite convoluted, the sculptures have an abrasive metallic texture around the bends of the sculpture, they are similar to cogs as they have a recognisable composition. In figure 1, it is clearly shown that his sculptures are comparable to cogs, as they both have an abstract style and industrial forms.

Figure 2

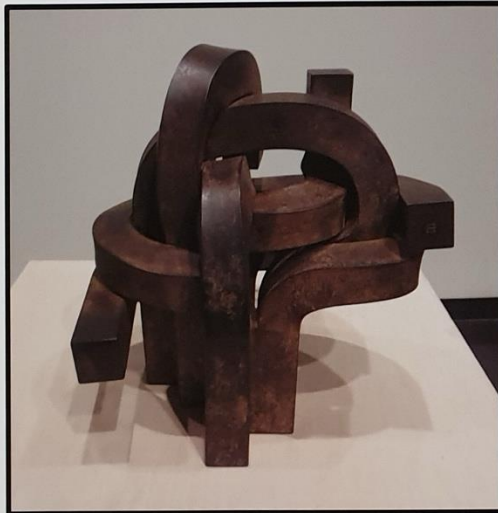


Figure 3



Figure 4



Figure 1



Figure 6



Figure 6 and figure 5 are one of my primary recordings, they are both made from metal, they both show the tonal gradient clearly and the scratched texture are also similar. in figure 2 the sculpture looks like is a combination of twisted water pipes, the yellow tones show how old and rusty the object are, both artworks have an aggressive style using dull and natural metal colours

Figure 5

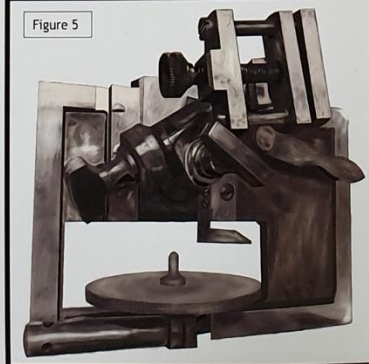


Figure 7

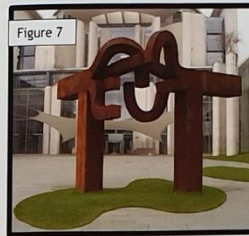


Figure 8

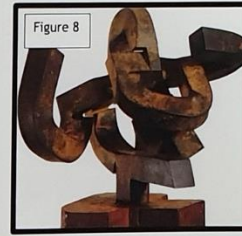


Figure 9



Eduardo Chillida's sculptures mainly consist organic and abstract shapes, they are filled with a textured yellow tone to emphasis the rust of the sculpture, some of his sculpture are quite anthropomorphic, which is different from my primary recording as my cogs looks more similar to a pattern than a human being. However, these patterns can be developed in more delicate sculptures' ideas.

Figure 10



Figure 11



Figure 11 is one of Chillida pieces, it is a black and white pattern compare to figure 10 they have similar features, they are both circular and are connected together. Their colours are not only dull but cold and muted, however the colour contrast is much stronger in figure 11 than figure 10, for development stage , I will select different shapes from my primary recording to produce multiple of layered piece with a similar style compare to Chillida.

Figure 12

