**BTEC Assignment Brief**

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| **Qualification** | | | Pearson BTEC Level 3 National Extended Certificate |
| **Unit number and title** | | | **Unit 12: Fine Art, Materials, Techniques and Processes** |
| **Learning aim(s)** (For NQF only) | | | **A:** Explore 2D, 3D and digital materials, techniques and processes used to produce fine art work  **B:** Apply fine art materials, techniques and processes to produce work for a brief  **C:** Review and reflect on own use of fine art materials, techniques and processes. |
| **Assignment title** | | | **Artwork informed and Contextualised by Art Movements** |
| **Assessor** | | | Mr Podger |
| **Issue date** | | | September 7th 2020 |
| **Hand in deadline** | | | January 10th 2021 |
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| **Vocational Scenario or Context** | Art can be found everywhere. Visitors to galleries and museums now relish the idea that they can see the working processes and investigative measures a fine artist has taken to understand society and the world around us. Fine art typically questions, probes and interrogates ideas, ways of seeing and the media in which it is produced. As such, it is self-reflective and inquisitive in nature. It no longer just needs to be an outcome, but can be a series of questions posited to generate a response in the viewer and provoke them to ask further questions about their own views of art and themselves.  You have been commissioned to create a response to an art movement you can chose from one of the listed below or discuss with your tutor a different one. The unit of work must result in a piece of Art of your choice clearly manipulated in the style of your movement. You are to research this theme in detail and produce a work that will encourage an appreciation for your chosen movement and how it has influenced artists today. The work will be displayed in an end of project private view and celebrated in order to encourage further large scale work within the art department.  The brief requires:   * A final large scale 2D/3D manipulated outcome * A range of research to inform your response and an exploration into your chosen movement * Research (visual and critical) undertaken to understand the artist’s work * Production of 2D, 3D and **digital** exploration.   The movements you can choose to explore are:   * Surrealism * Impressionism * Cubism * Conceptual art * Art Noveau * Abstract Art * Expressionism * Fauvism * Pop Art * Post Modernism | | |
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| **Task 1** | **CONTEXT**  **Part 1: General exploration of your movement**  Explore your chosen movement in detail. Include imagery and information in context. Create mood boards and create a creative research file based on your findings. You may find it useful to collect resources such as guides, articles from magazines, exhibition leaflets etc.  **Part 2: Contextual Investigation**  Analyse the work of at least three different artists based on your movement.  Your analysis should investigate:   * The materials, techniques and processes used by the artist * The relevance to the brief of your investigation * The ideas the artists give you for the project.   **Part 3: 2D Exploration**  Explore 2D techniques in response to your selected artists. Your experimentation may include the following:   |  |  | | --- | --- | | * Painting and mark making * Print | * Surface exploitation * Photography * Illustration. |   **Part 4: 3D Exploration**  Explore 3D techniques in response your selected artists to create sculptural work. Your experimentation could include the following:   |  |  | | --- | --- | | * Sculpture based on images * Assemblage * Re-use and recycle * Mod roc/plaster | * Book arts and paper manipulation * Clay * Moulding * Joining. |   **Part 5: Digital Exploration**  Photograph or scan your work and use digital methods in Photoshop or another program to take the work through a series of stages. You may want to use:   |  |  | | --- | --- | | * Printing onto alternative papers * Layering and blending | * 3D image addition * Addition of type * Image manipulation * Cropping and montage |   **Part 6: Reflect**  Throughout the production process, use annotation to continually reflect on:   * Appropriateness of material, techniques and process * Relationship to brief and audience * Ideas, directions and learning. | | |
| **Checklist of evidence required** | Part 1: General movement and exhibition context  Part 2: Contextual investigation  Part 3: 2D exploration  Part 4: 3D exploration  Part 5: Digital exploration  Part 6: Reflective logs on 2D, 3D and digital work | | |
| **Criteria covered by this task:** | | | |
| Unit/Criteria reference | | To achieve the criteria you must show that you are able to: | |
| **12/A.D1** | | Demonstrate an in-depth and imaginative exploration into the materials, techniques and processes used in fine art. | |
| **12/A.M1** | | Analyse how 2D, 3D and digital materials, techniques and processes have been used to produce fine art pieces. | |
| **12/A.M2** | | Demonstrate a confident exploration into the materials, techniques and processes used in fine art. | |
| **12/A.P1** | | Explain how 2D, 3D and digital materials, techniques and processes have been used to produce fine art pieces. | |
| **12/A.P2** | | Demonstrate a limited exploration into the materials, techniques and processes used in fine art. | |

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| **Task 2** | **MAKING**  **Part 1: Health & Safety**  Throughout your practical work, you should ensure that you work safely and comply with appropriate health & safety regulations. Therefore, in your annotations you need to record evidence of health & safety when working in the studio. Your evidence should include:   1. Best practice - list of common hazards and methods of reducing risk 2. Instructions on using equipment or machinery.   Your tutor will also observe you in practical sessions to ensure that you are following appropriate procedures safely.  **Part 2: Inspired outcome**  The Most Important Art of Postmodern Art | TheArtStory James Rosenquist - President Elect  Barabara Kruger and James Rosenquist – Post Modernist.  Select inspiration from your artists to respond to for your final outcome. You are expected to produce your own interpretations rather than copy those already created. Research and analyse the work of the artists and generate initial responses and tests. There are broad opportunities to explore using experiments inspired by your artists.  Use the skills you have developed so far to manipulate a ready-made piece of Art, combining sculptural/digital elements as necessary. It can be created from any material, but ensure you think about the materials and processes your chosen artists use. The audience should be able to understand the process towards your final piece, with your sketchbook telling the story. Your sketchbook must include:   * Your research and contextual studies * Reflections of your choice * Practical experiments.   **Part 3: Reflect**  Throughout the production process, use annotation to continually reflect on:   * Appropriateness of material, techniques and processes including health and safety * Relationship to brief and audience * Ideas, directions and learning. | |
| **Checklist of evidence required** | Part 1: Health & safety notes / tutor observation  Part 2: Making  Part 3: Reflective logs | |
| **Criteria covered by this task:** | | |
| Unit/Criteria reference | | To achieve the criteria you must show that you are able to: |
| **12/B.D2** | | Demonstrate a consistently imaginative approach in the application of fine art materials, techniques and processes. |
| **12/B.M3** | | Apply fine art materials, techniques and processes creatively to produce a fine art response to a brief. |
| **12/B.P3** | | Demonstrate some development of ideas in response to a brief |
| **12/B.P4** | | Apply basic fine art materials, techniques and processes to produce a fine art response to a brief |

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| **Task 3** | Image result for pop art painted furniture  **(Pop Art and surrealism-inspired furniture)**  **EXHIBITION**  **Part 1: Exhibit**  At this stage of the project, it is time for your work to connect with the public. You will have to work as a team to organise the space and present the work in the best way possible. In order that the audience can engage with the work, you will need to provide them with some information about the project, the outcome and your experience of creating the work. There is opportunity to create a private view and invite guests to see the work in your chosen space where they will be encouraged to use its facilities.  **Part 2: Critique**  Once the work is installed, participate in a critique with the studio group and discuss the following:   * How the work meets the brief * Potential and limitations of materials, techniques and processes   Collect feedback on post-it notes from the group and write a reflective log about the experience and what you have learnt.  **Part 3: Evaluative Artist Statement**  Write an 400 - 500 word artist statement to accompany the work covering the following:   * Short explanation of the project intentions * Reflection on approach to the project * Justification of refinements and developmental decisions * Evaluation of outcome * Recommendations for future practice   The statement should fit on one A4 sheet of paper in plain Verdana font in black with a bold title of the work and your name at the top. | | |
| **Checklist of evidence required** | Part 1: Exhibition photographs  Part 2: Critique notes  Part 3: Artist Evaluative Statement | | |
| **Criteria covered by this task:** | | | |
| Unit/Criteria reference | | To achieve the criteria you must show that you are able to: | |
| **12/C.D3** | | Evaluate how far the application of fine art materials, techniques and processes met own creative intentions, making thorough suggestions on how to further develop fine art practice. | |
| **12/C.M4** | | Analyse how the application of fine art materials, techniques and processes met own creative intentions, with suggestions on how to further develop fine art practice. | |
| **12/C.P5** | | Explain how the application of fine art materials, techniques and processes met own creative intentions. | |
| **12/C.P6** | | Explain how own fine art practice can be further developed. | |
| **Sources of information to support you with this Assignment** | **Online resources:**   * Tate.org.uk * Accessart.org * Studentartguide.com * Saatchigallery.com * Artbabble.com * Khanacademy.org * Smarthistory.org * Museum of Online Museums – coudal.com/moom   **Online software support:**   * Linda.com * Help.adobe.com (for free comprehensive Adobe software support)   **Literature:**   * Clarke, M., 2008, *Verbalising the Visual: Translating Art and Design into Words,* AVA Publishing, Lausanne * Francis, P., 2009, *Inspiring Writing in Art and Design: Taking a Line for a Write*, Intellect Books, Bristol * Williams, G., 2014, *How to Write About Contemporary Art*, Thames & Hudson, London * Phillips, S., 2012, *Isms Understanding Modern Art,* A & C Black Publishers, London * Najafi, S. (ed.), 2016, *Cabinet 60: Containers*. Cabinet, New York * Krizek, D., 2012, *Compendium of Drawing Techniques: 200 Tips and Techniques for Drawing the Easy Way*. Search Press, Tunbridge Wells * Marshall, L. & Meachem, L., 2010, *How to Use Images*, Laurence King Publishing, London * Berger, J., 2008, *Modern Classics Ways of Seeing*, Penguin Classics, London * Pipes, A., 2008, *Foundations of Art and Design*, 2nd ed, Laurence King Publishing, London   **Journals and Magazines:**   * Flash Art * Art Reviews * This Is Tomorrow * Art Monthly | | |
| **Useful equipment** | * Memory stick/Hard drive * Computer | | * Scanner * DSLR |