

## Year 11 into 12 Summer Project - An introduction to A Level Fine Art

### Summer project core aims & objectives:

To develop your appreciation and understanding of why contextual study, directed reading and visual analysis of the work of other artists will form the foundation of your A Level Fine Art course of study

To start to gain an introductory insight and basic understanding of the contexts of modern art and modern artists from the late 19<sup>th</sup> and 20<sup>th</sup> Centuries.

Research, read and interpret what the key artistic terms **Modernism** and **Post-Modernism** mean connected to emerging **avant-garde** (new and experimental methods in art), visual arts movements and artistic groups or pioneers that have defined the artistic landscape of the late 19<sup>th</sup> to the mid to late 20<sup>th</sup> Century.

### Tasks:

Research Pablo Picasso's early 20<sup>th</sup> Century modernist masterpiece titled:  
*Les Femmes d'Alger (O.J.)* – Painted in June/July 1907.

**Task 1 - Research and written task:** Pablo Picasso was a modernist avant-garde (define the term avant-garde) master artist of the 20<sup>th</sup> Century. Research multiple sources of information related to the painting *Les Femmes d'Alger (O.J.)* (1907) – listen to interviews, view films, read articles, and research writings about the painting by different critics or journalists. You must identify, select and read a minimum of 3 different articles that discuss and evidence different interpretations of this modern masterpiece. Tell the story behind the painting. **Write 200+ words showing evidence that you have deeply analysed and interpreted the Picasso's painting titled *Les Femmes d'Alger (O.J.)*.**

**Research and writing task 2:** research and view the work of a majority of the influential artists listed - Choose 2 artists that you like from the list of modern or post modern Influential master artists and write a discrete annotation (half a page of A4) on each of your two chosen artists. Try to define and explain what kind of an artist they are and what their work is about. Explain what their motives, ideas and intentions are, reference all sources you read please find research and read at least 3 sources of information to inform you. use images to illustrate your points. Find quotes by those artists to back up your work and written study.

**Task 3 - Practical task:** Choose 1 image by your favourite artist from the four artists you have selected - Make an A3 size immaculate copy of your chosen piece replicating the style and processes the artist has mastered.



Determine motives/  
identify key ideas of the  
artists listed.

### Influential

#### Modern Artists:

Claude Monet  
Edgar Degas  
Toulouse Lautrec  
Paul Gauguin  
Berthe Morisot  
Mary Cassatt  
Edward Munch  
Mondrian  
Hilma af Klint  
Paula Modersohn-Becker  
Paul Cezanne  
Kathe Kollwitz  
Edvard Munch  
Egon Scheile  
Laura Knight  
Tamara de Lempicka  
Henry Matisse  
Pablo Picasso  
Anni Albers  
Paul Klee  
Vassily Kandinsky  
Otto Dix  
Max Beckmann  
Tauber Arp  
Franz Marc  
Wassily Kandinsky  
Paul Klee  
Chaim Soutine

Resourcing your work on your start on the A Level fine art course:

#### Task 4: Practical photography task:

Take a set of 30+ photographs in direct response to the two connected artists you have chosen from the listing above. Reference sources visited related to searches of artists.

Get familiar with and view the work of artists in more depth – Select work to study and or make connections with themes that interest you related to social and or culturally inspired ideas related to your chosen artists work.

### Influential

#### Post Modern Artists:

Lee Krazner  
Jackson Pollock  
Francis Bacon  
Tracey Emin  
Atsuko Tanaka  
Beatriz Milhazes  
Lisa Milroy  
Andy Warhol  
Damien Hirst  
Edward Hopper  
Richard Hamilton  
Robert Rauschenbourg  
Lucian Freud  
Frida Khalo  
Bridget Riley  
Cindy Sherman  
Jean Michelle Basquiat  
Barbara Kruger  
Chris Ofilli  
Robert Rauschenberg  
David Hockney  
Barbara Hepworth  
Richard Diebenkorn  
Michael Andrews  
Joan Eardley  
Paula Rego  
Louise Bourgoise  
Mona Hartoum  
Dexter Dalwood  
Wayne Thiebaud  
Joan Mitchell  
Helen Frankenthaler  
Peter Howson  
Jenny Saville  
Sonia Boyce

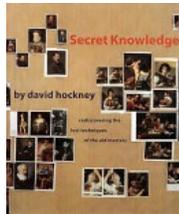
# Fine Art - Reading list Art Historic – modern to post modern



## Bernard Denvir

Thames and Hudson, 1992

What happened after Impressionism? Modern Avant-Garde artists were constantly experimenting with new forms, techniques and subject matter in a varied and ambivalent reaction to Impressionism.



## Secret Knowledge

David Hockney

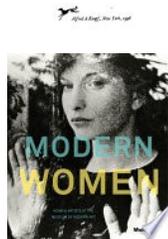
"Come with David Hockney on a journey as he rewrites the story of how the masterpieces of Western art were created." "It was after a chance observation in London's National Gallery that Hockney became gripped by a desire to find out how the artists of the past managed to depict the world so accurately and vividly. As a painter constantly faced with similar technical problems, he asked himself: "How did they do this?"



## **Modern Art USA: Rudi Blesh.**

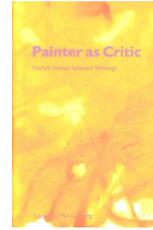
**Men, Rebellion, Conquest,**

**1900-1956**



## **Modern Women:**

**Women Artists at The Museum of Modern Art  
MOMA**



## **Painter as Critic: Patrick Heron - Selected Writings** by Mel Gooding

Patrick Heron is one of that select band of first-rank artists who are also major critics.



## **Face to Face: Interviews With Artists**

Book by Richard Cork

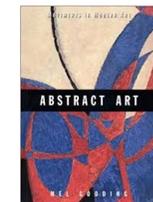
### **Description**

"Talking to artists is like embarking on voyages of discovery"— Award-winning art critic and curator Richard Cork was 18 when he chanced upon Picasso, drew his portrait and talked to him.



## Henri Matisse, Jack D. Flam

The major writings of Henri Matisse (1869-1954), collected here along with transcriptions of important interviews and broadcasts given at various stages of Matisse's career. Jack Flam provides a biography, a general introduction that addresses the development of Matisse's aesthetic values and theories.



## **Abstract Art** by Mel Gooding

Abstract art in its many forms has been a dominant mode in the visual arts for the better part of a century. Popular histories usually trace "abstraction" as a succession of style or "isms," each set within its particular art-historical context, assuming a general familiarity with a critical narrative.