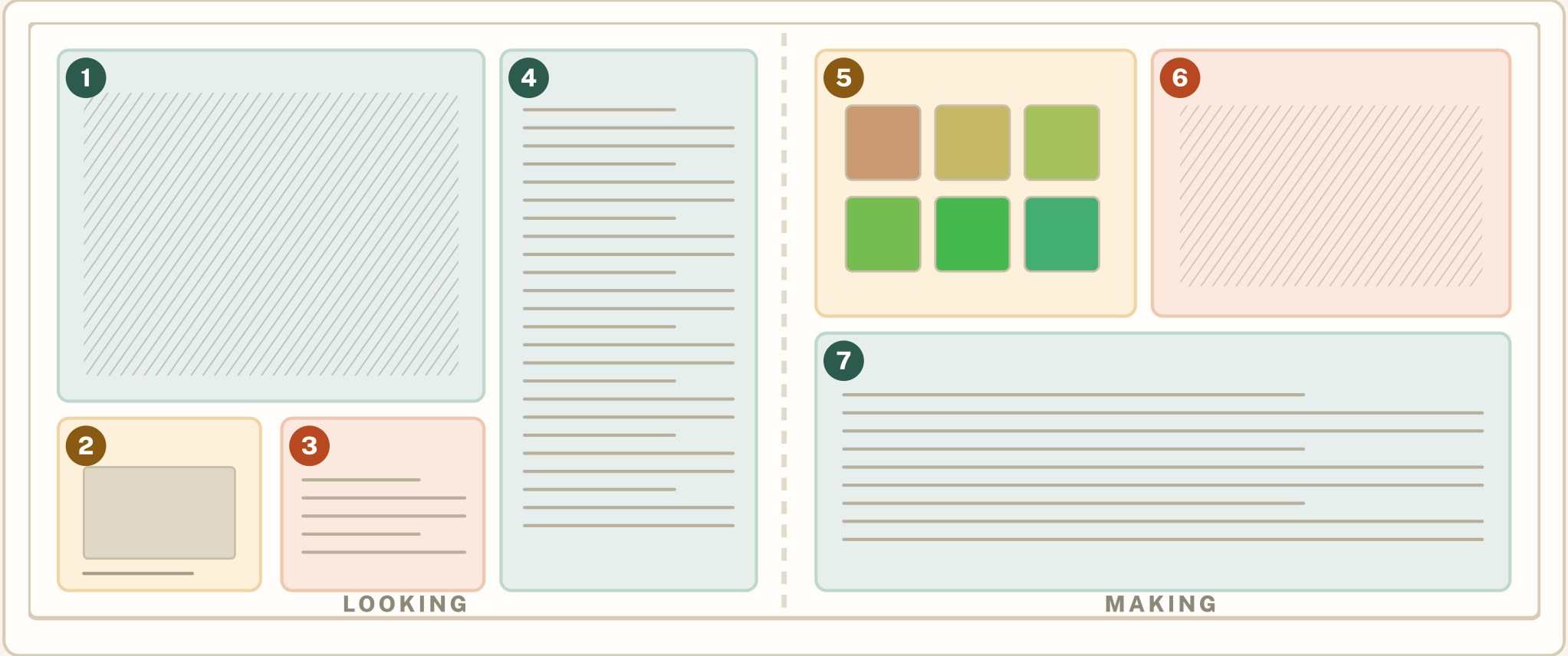


The artist research page

Seven things across a double page. Six of them are yours.



- 1 Your study of their work**
The biggest thing on the page, and the first thing you do. Copy a section of it by hand, in a medium close to theirs. This is the evidence you looked properly.

- 2 The source, small and credited**
Artist, title, year, medium, and where you found it. Printed images are fine here — they are the source, not the work.

- 3 Who, when, where**
Three lines, not three paragraphs. Where they worked, roughly when, and what was going on around them that shows up in the work.

- 4 What you can actually see**
Colour, tone, line, form, texture. Name the element, then say what they did with it. This is the half of the page most students skip.

- 5 Your experiments**
Their technique, tried by you. Three or four small tests — the colour mixes, the mark, the surface. Keep the ones that failed.

- 6 Your response**
A small piece of your own that could only exist because you looked at them. Not a copy of the whole thing.

- 7 What you are taking forward**
One or two sentences pointing at your own project. Without this the page is a dead end, however good it looks.

THE PAGE THAT SCORES ALMOST NOTHING

- ✗ A printed image, filling the page, with nothing of yours on it
- ✗ “I like this artist because the colours are nice and it is very detailed”
- ✗ A biography copied from the internet — where they were born, who they married
- ✗ No test, no experiment, and no link to anything you are making

How to write about an artist’s work

Four questions, in this order. The last one is the one that earns the marks.

What do you see?

Describe before you judge.

The first thing I notice is...

The composition is... so my eye goes to...

The palette is mostly... with... against it

The tonal range is... which makes the work feel...

- cropped

central

off-centre

layered

flat

receding

high contrast

subtle gradation

muted

saturated

complementary

harmonious

warm

cool

How was it made?

Name the material and the mark.

It looks as though they worked in... onto...

The marks are... , made with...

The surface has been... , which suggests...

They have built it up in... layers / worked wet into wet

- gestural

controlled

scumbled

glazed

impasto

washed

scratched back

collaged

screen printed

monoprinted

blended

stippled

hatched

dry brush

Why does it look like that?

Connect the choice to the effect.

They have used... so that the viewer...

The... suggests... , which fits with...

Because it was made in... , the... makes sense as...

The effect of... is... rather than...

- intention

atmosphere

mood

tension

stillness

movement

focal point

context

audience

symbolism

narrative

abstraction

distortion

scale

What are you taking?

The only sentence that must be about you.

I am going to use their... in my own work by...

I will test... because it would help my...

What I will not take is... , because...

This changes my plan for... — instead of... I will...

- technique

palette

composition

surface

scale

subject

approach

restraint

repetition

viewpoint