

<https://slideplayer.com/slide/10647415/>

1. The above link is to the video form one of the excellent resources teachers use. It describes the PP very well including the rubrics and expectations. Your homework is to watch the video and take notes on what you see and hear. Please also make a list of questions you can ask on the first day of school.

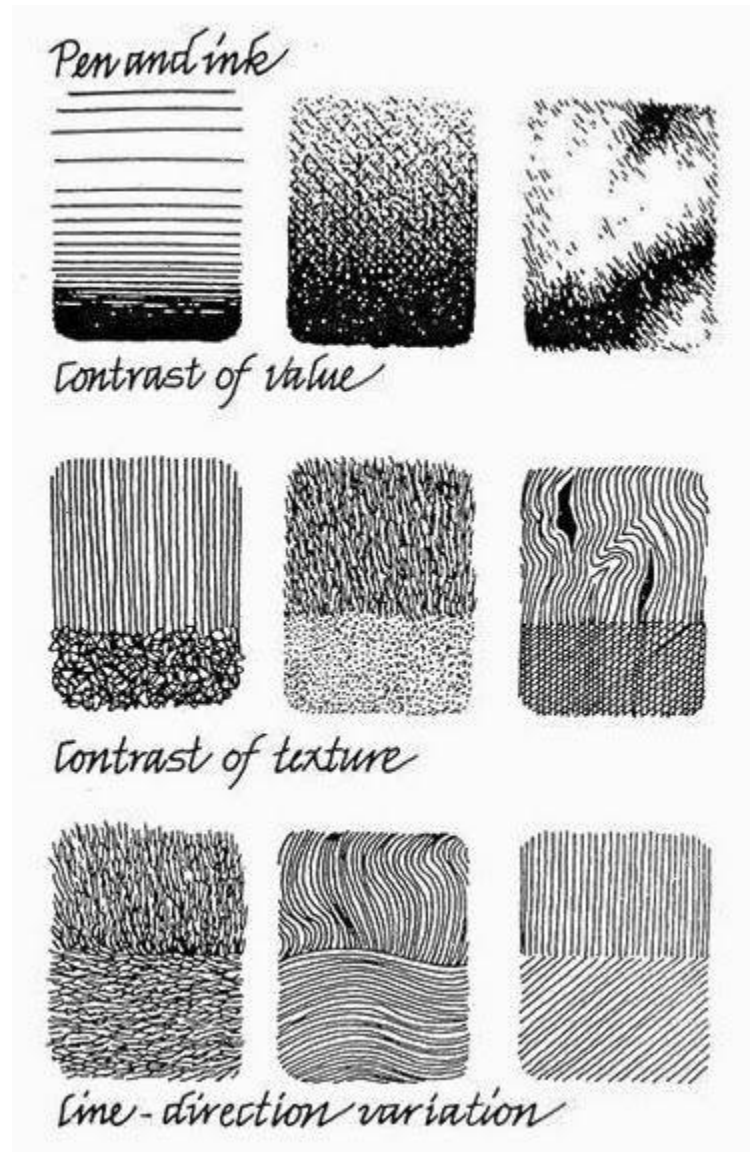
2. Below you will see the three art making forms columns for IB visual Arts students. This summer pick one medium that you know you will use in your Process Portfolio to experiment with IN DEPTH. When experimenting with a medium or form, you should come back to school with a basic research study, which includes the origin of the medium, the history and evolution of the medium, and the chemistry of the medium. You are not required to do more than one art making column over the summer.

Two-dimensional forms	Three-dimensional forms	Lens-based, electronic and screen-based forms
<ul style="list-style-type: none"><li>• <b>Drawing:</b> such as charcoal, pencil, ink</li><li>• <b>Painting:</b> such as acrylic, oil, watercolour</li><li>• <b>Printmaking:</b> such as relief, intaglio, planographic, chine collé</li><li>• <b>Graphics:</b> such as illustration and design</li></ul>	<ul style="list-style-type: none"><li>• <b>Sculpture:</b> such as ceramics, found objects, wood, assemblage</li><li>• <b>Designed objects:</b> such as fashion, architectural, vessels</li><li>• <b>Site specific/ephemeral:</b> such as land art, installation, mural</li><li>• <b>Textiles:</b> such as fibre, weaving, printed fabric</li></ul>	<ul style="list-style-type: none"><li>• <b>Time-based and sequential art:</b> such as animation, graphic novel, storyboard</li><li>• <b>Lens media:</b> such as still, moving, montage</li><li>• <b>Digital/screen based:</b> such as vector graphics, software generated</li></ul>

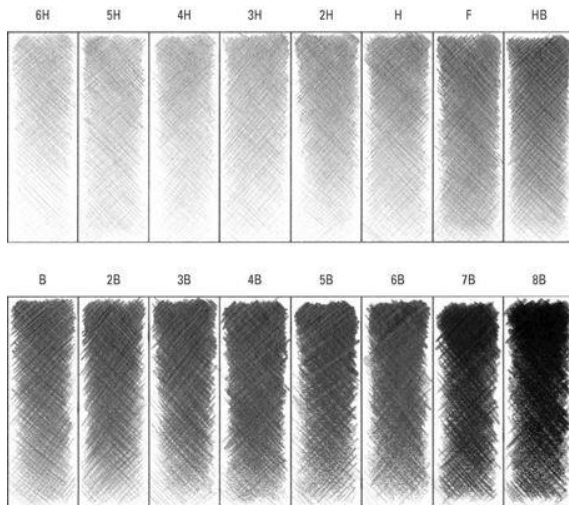
3. After choosing a medium you love and want to investigate further find and artist or two or three who inspire you to learn more, work in that medium using the techniques, and style the artists uses (mixed with your own).

4. Conduct a basic who, what, when, where and why on the artist(s) and keep that info in your journal or on a word doc. Find and save images of the artists and their works that fuel your inspiration. This is the foundation of the PP.

5. Time to explore the medium with charts, tables, techniques and or strategies for using the medium. This could look like the images below: This is pen and ink but could be done with any 2D medium. Exploring implied texture, contrast and line..pull in E and P pages yes! Yes do this too!



Keep scrolling©



Value chart graphite/pencil numbers and letters????

<https://www.pinterest.com/pin/Acfo2vkNpBDtKcUOwjtUBGyj8FjIQg-qtp96q5rFJaqlimASzELoJ3I/>

6 The above link I for Pinterest and watercolor technique / experimentation

**Pinterest is an awesome place to find out any art technique/experimentation/exploring art media etc.. This is your go- to for how –to or what-to.**

7. Once the basics have been explored in a more structured way such as with vocabulary, charts, and rules etc. Then move on to more experimentation or playing with the media to see what it can do, what you can make it do, and if you can use it like the artists. Use your imagination. Try crazy things, and break the rules. This could take anywhere from 4-10 pages in your journal or pad.

8. As you explore and experiment with media, I suggest you do it on your watercolor pad or in your VAJ.

**Each time you use the medium take notes of what you did, how you did it and what your reactions are. What will inform you later? How does your artists do it? Intertwine the notes by the exploration so you know what goes with what..numbering works well too. See the examples if you don't understand. Remember no two of you will do this the same way and that is OKAY!**



Just more ideas for structured exploration





Starting to loosen up a little and pull in your ideas.

9 As you complete charts and structured info about the media you have chosen begin to use your mind map and choose something from it to try and incorporate into your experimentation that will later relate to your process and body of work for the Exhibition. RANDOMNESS EVEN NOW IS NOT A GOOD THING.

Keep scrolling and see below.:



Notice how the student started applying the media to a leaf

**INTENSE PENCILS** (like INTENSE! ... only with more intensity of ink...)

watercolor pencils  
 like colored pencils  
 (soft tip) waxy  
 hard water, behave  
 like conventional  
 paints

colors look very different with the  
 addition of water compared to just  
 using down color straight from the pencil  
 colors more bright at water

watercolor  
 pencils  
 on other colors  
 already laid  
 down, & it  
 effects when  
 drawing with  
 pencil in deep  
 color vs wet  
 color 'bleeding  
 on the paper  
 while it's not  
 just from bleed)

without water

with water

watercolor  
 pencils  
 have more  
 tip or waxy  
 and have 'less  
 bleed' first.

with more pigment laid  
 down before water is  
 added, the more intense  
 the color will be.

**COLOR TEST**

add highlights  
 first & try to  
 work around  
 them... if you  
 don't the hi-  
 ghts get lost  
 in the rest of  
 the colors...  
 (wisdom's nice thought)

have to be  
 careful when  
 drawing with  
 dry pencils  
 on wet paper  
 ... otherwise  
 they get ugly  
 like this (this  
 could just be  
 a result of a  
 waxy pencil  
 paper though -  
 I don't know if  
 it would do the  
 same drawing on  
 watercolor paper)

simple "rainbow  
 range"

# Experimenting with media

Here I am trialing this photo to see if it is suitable to enable me to explore and discover ways of depicting the human figure and skin. I have used oil paint as the media and tried to push the colours I have used to be bolder and brighter. Overall I like the result, I think that using oil paint will allow me to build up textures and create marks. I would like to combine the use of bolder colours and straighter edges to slightly abstract my work. Taking inspiration from Frank Auerbach's works.

**Colour trails**  
I wanted to inspire from artists such as Frank Auerbach and Pierre Bonnard, who I studied in more detail, and push the real colours in the image to be more bold and vibrant and use lighting and shading to determine the colours I choose. I like the vibrant colour and the green colour schemes as they allow more contrast and interest.  
(Source: William Feaver, "Frank Auerbach", 2009, Rizzoli)



The images I am showing you now have more of a recognizable subject matter to them. Keep your mind map handy and choose items to draw/paint etc that are important to you. Next year we will continue this and jump into ideas, thumbnails, and process work for completed works.

Keep scrolling/more ideas

keep scrolling/more ideas



personal photo

**COLOR PALETTE**

1:10	2:10	3:10	4:10

In this piece, I restricted myself to this composition of color. I find that it's helpful to restrict your palette and decide on your ratio of cool/warm & light/dark colors before you start on a piece - restricting your palette, I think, helps you avoid muddiness in your work. In the piece, I decided to use mostly cool blues and greens.

**TECHNIQUES USED**

← Dropping in water used mostly to texturize bark on the tree  
Wet on wet

← I mostly used this to replicate texture on tree leaves

2:10 - 0:11

← Glazing  
Used mostly for the sidewalk when adding value/area



# Exploration for 'Transition'

Exploring the blue color palette with  
various shades of blue and green to  
create a sense of depth and atmosphere.

Blue-Green  
Transition  
Series

Color combinations in transition  
Blue-Green Blue-Green



Exploration of the  
color palette to show the  
transition from blue to green  
to grey.

1. Study of color  
and form composition  
in the city where  
complexity of structure  
is.