MINISTRY OF EDUCATION
ART TEACHERS ASSOCIATION OF GHANA

ART AND DESIGN STUDIO
for Senior High Schools

Year 2

● Cynthia Tettey ● Emmanuel Aklasu ● Prof. Eric Francis Eshun ●
Nyamawero Navei

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Ghana Education Service (GES)

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FOREWORD

Ghana's new Senior High School Curriculum aims to ensure that all learners achieve their potential by equipping them with 21st Century skills, knowledge, character qualities and shared Ghanaian values. This will prepare learners to live a responsible adult life, progress to further studies and enter the world of work. This is the first time that Ghana has developed a Senior High School Curriculum which focuses on national values, attempting to educate a generation of Ghanaian youth who are proud of our country and can contribute effectively to its development.

The Ministry of Education is proud to have overseen the production of these Learner Materials which can be used in class and for self-study and revision. These materials have been developed through a partnership between the Ghana Education Service, teacher unions (Ghana National Association of Teachers-GNAT, National Association of Graduate Teacher -NAGRAT and the Coalition of Concerned Teachers- CCT) and National Subject Associations. These materials are informative and of high quality because they have been written by teachers for teachers with the expert backing of each subject association.

I believe that, if used appropriately, these materials will go a long way to transforming our Senior High Schools and developing Ghana so that we become a proud, prosperous and values-driven nation where our people are our greatest national asset.

Haruna Iddrisu MP
Minister for Education

ART AND DESIGN STUDIO PRACTICES AND ETIQUETTE

ART AND DESIGN THEORIES AND APPLICATION
Meanings, Scope and Role of Art and Design Studio

INTRODUCTION

Welcome, learner. In this section, you will learn about rules and behaviours guiding Art and Design Studio practice. These rules and behaviours are often referred to as *studio etiquette*. Also, you will learn about the importance of Art and Design studio etiquette and how to implement them effectively in your daily studio activities.

KEY IDEAS

- Carefully observing studio etiquette leads to a respectful, productive, and safe environment for the artist.
- There are etiquettes (rules and behaviours) guiding Art and Design studio practice.

ETIQUETTES IN STUDIO PRACTICES

Respect for Space and Materials

Example: *Suppose you have set up an art project in the studio: everyone cleans their area after working and stores their tools and other resources safely in order to easily find, reuse, and ensure they last longer.*

The Art and Design Studio has to be kept clean and well organised at all times. Some ways to keep the studio tidied up effectively include:

Clean Up After Yourself: Always leave the art studio clean. This includes wiping down surfaces, cleaning tools such as paint brushes after use, and disposing of waste properly.

Figure 1.1: Art Studio Clean Up Poster

Return Tools and Materials: After using tools like scissors, rulers, or brushes, return them to their holding containers. This ensures they are available for the next person who needs them and makes the tools easier to find.

Avoid Wasting Materials: Use only what you need. Plan your work carefully to ensure you know how much of each material you need to reduce waste.

Figure 1.2: Use as required

Punctuality and Preparedness

Example: *Assuming you have arrived on time to the studio, with your project plan and all necessary supplies. The lesson starts smoothly, and you engaged actively, and feel confident. This shows how punctuality and preparedness support success and reduce stress.*

Arriving late to class is not a good habit. Apart from disrupting the lesson, you will miss important aspects of the lesson or instruction to follow in producing a project. To avoid these:

1. **Arrive on Time:** Being punctual shows respect for your colleagues and art instructor. It ensures you do not miss important instructions or disrupt ongoing classwork.

Figure 1.3: Get up. Dress up. Show up

2. **Be Prepared:** Bring all necessary materials to class. This could include sketchbooks, pencils, erasers, paints, or any specific tools required for the day's project.

Consideration for Others

Example: *In the art studio, working together by sharing materials, respecting the views of other learners, providing healthy criticism, and maintaining a tidy space fosters creativity and mutual respect.*

In the art studio, respect for other learners' is important in order to create a favourable learning environment for everyone. It involves:

1. **Keep Noise Levels Down:** Be tolerant towards other learners' by avoiding loud conversations that have the potential of distracting others focus on studio practice. Discuss ideas quietly or use headphones if you need to listen to sound recordings.

Figure 1.4: Tone down noise

2. **Respect Personal Space:** Do not touch or move someone else's artwork without permission.

3. **Provide Constructive Feedback:** During 'Appreciation and Criticism' times, give suggestions for further improvement instead of finding faults.

Figure 1.5: Positive Feedback

Safety Practices

Example: *Following simple rules such as wearing your cover coat or apron for studio practicals, using gloves when using sharp tools and cleaning up spills*

immediately to prevent accidents will ensure a safe and productive working environment for you and other learners.

Health and safety measures in the art studio are necessary to ensure a safe, productive environment for creativity. Safety practices mean:

1. **Follow Safety Guidelines:** Wear personal protective equipment such as aprons (overcoats), gloves, goggles, nose mask, and safety boots. Also, use tools properly.

Figure 1.6: Artists' PPEs

2. **Know Emergency Procedures:** Identify where emergency exits, first aid kits, and fire extinguishers are located to stay safe during emergencies.

3. **Report Hazards:** Inform your instructor and colleagues of any unsafe conditions or accidents in the studio.

Figure 1.7: Report any incident.

Importance of Studio Etiquette

Enhanced learning environment

Example: *An art studio with poor seating, lighting, and insufficient amount of working tools and materials will make it difficult to practice. In comparison, a studio that is well-ventilated with sufficient lighting, furnished, and well stocked with enough supplies of working resources will encourage learners to show creativity, engage more actively and make the learning experience lively and rewarding.*

1. **Clean and Organised Space:** A well set-up art studio helps learners find working tools and materials quickly for effective practical working.

Figure 1.8: Art Studio.

2. **Focus and Concentration:** Reduced distractions enable learners to gain focus on studio tasks that leads to producing high-quality artworks and more effective problem-solving.

Figure 1.9: Keep Focused.

Professional development

Example: *Imagine attending an art workshop organised by your instructor, and learning new art forms including digital design software, portfolio building, and studio ethics to enhance your skills and future career choice.*

Practicing good studio habits helps prepare you for future professional careers in art and design. The important skills required in the formal workplace include:

1. **Developing Professional Habits:** Managing your time and available resources (tools, materials, equipment) well and working in harmony with your colleagues and instructors helps equips you for future careers.

2. **Accountability:** Take your share of responsibility for the art studio. Respect the work of your colleagues, and ensure the studio stays organised and functional for everyone.
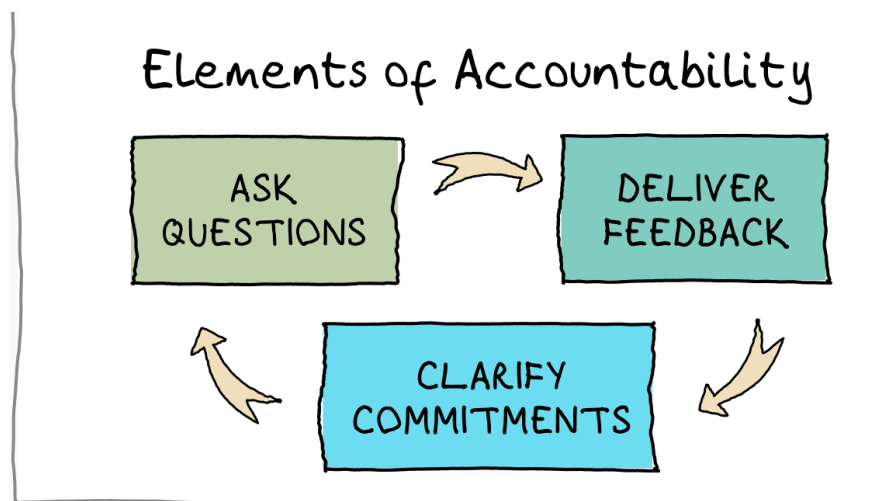
Figure 1.10: Accountability

Collaboration and community

Example: *With other learners you have been given the task to create a group project, using any art form, to show diversity in Ghanaian ethnic dress. Each participant is required to contribute an idea about an ethnic group. This project fosters community, enhances teamwork skills, and celebrates unique cultural identities through art.*

1. **Teamwork and Communication:** Putting up best behaviour brings about open and respectful communication, which makes it easier to work well together and reach succeed in finishing studio tasks.

2. **Sense of Community:** A well-respected and organised art studio space helps everyone feel safe and valued, making it easier to share ideas and support each other.

Figure 1.11: Teamwork.

Observing Studio Etiquette

Set personal goals

Example: *Determine to create time limits for every project you have been assigned, aim to always look after working tools and other resources, and maintain a healthy relationship with everyone.*

Stay Focused: Keeping record of what you want to achieve helps you to stay alert and use your time effectively.

Practice mindfulness

Example: *Have you considered how your actions affect others in a group? Are you willing to cooperate and share working resources with others? In the art studio, working together is very important. Each person will contribute a unique style and share views that are beneficial to learning.*

Be Aware of Your Actions: Being watchful in the studio encourages focus, respect, and helps everyone feel comfortable and appreciated while creating art.

Reflect and adapt

Example: *Ponder over your studio artworks and consider how you used colour, the materials and techniques used, and how they contributed to the finished artworks. Make a point of seeking feedback from your colleagues to help you improve on your skills.*

Continuous Improvement: Regularly review your studio practices to ensure you are making progress in acquiring skills, staying focused, and improving on the learning environment to everyone's benefit.

Figure 1.12: Continuous Improvement

Activity 1.1 Role-Playing Studio Etiquette

Act out common studio scenarios (*e.g., sharing materials, respecting space, cleaning up*) to practice and reinforce proper studio etiquette.

Instructions

Step 1: Form a group with 5 of your classmates.

Step 2: Your group will receive one studio scenario to act out.

- Sharing limited art materials respectfully
- Maintaining personal workspace boundaries
- Proper cleanup procedures after art activities
- Arriving late to class without disrupting others
- Providing constructive feedback during critiques
- Handling accidents or spills safely

Step 3: Spend 10 minutes planning your role-play. Show both the wrong way and the right way to handle your scenario.

Step 4: Perform your 3-minute role-play for the class.

Step 5: Watch other groups' performances and be ready to discuss what you observed.

Step 6: Help create a class chart of "Studio Etiquette Do's and Don'ts" based on what you learned.

Activity 1.2 Collaborative Mural Creation

Create a mural, emphasising the importance of shared responsibility, communication, and respecting each other's workspace. The instructions below will guide you through this activity.

Instructions

*You can do this activity with your group from **Activity 1.1**.*

Step 1: Your group will be assigned a theme related to studio etiquette (such as "Respect," "Safety," or "Collaboration"). Remember to collect your large sheet of paper and art supplies from your teacher.

Step 2: Spend some minutes planning your mural design. Each person should be responsible for a specific section.

Step 3: Work together for a few minutes to create your mural. Remember to share materials, respect each other's space, and communicate clearly. Take turns walking around to view other groups' murals if you have the time.

Step 4: Be prepared to discuss the following questions.

- What challenges did you face while sharing space and materials?

- How did you solve them?

Step 5: Display your completed mural in the classroom.

Activity 1.3 Safety Scavenger Hunt

Set up a studio scavenger hunt where students must locate and identify safety equipment and explain proper use (*e.g., gloves, goggles, emergency exits*).

Instructions

Step 1: Find a partner to work with

Step 2: Collect your scavenger hunt checklist and clipboard from your teacher

Step 3: You have 15 minutes to find all the safety items and locations on your list

Step 4: For each item you find, write down:

- Where you found it

- What is it used for

- When you should use it

Step 5: Return to your seats when time is up

Step 6: Share your findings with the class when called upon

Step 7: Watch carefully as your teacher demonstrates how to properly use the safety equipment

Step 8: Help create a classroom safety map showing where all safety equipment is located

Why Studio Etiquette Matters

Enhanced learning environment: A well-organised art studio that is treated with care and respect helps Art and Design Studio learners to stay focused and produce artworks in an enjoyable learning environment.

Professional Development: Practicing good studio habits builds professionalism, respect, and discipline. These are essential qualities for future careers in the real world of practice.

Collaboration and Community: Respectful behaviour exhibited in the art and design studio creates a positive classroom atmosphere, encouraging teamwork and collaboration, making group projects seem easier to complete, creating a friendly, supportive learning environment.
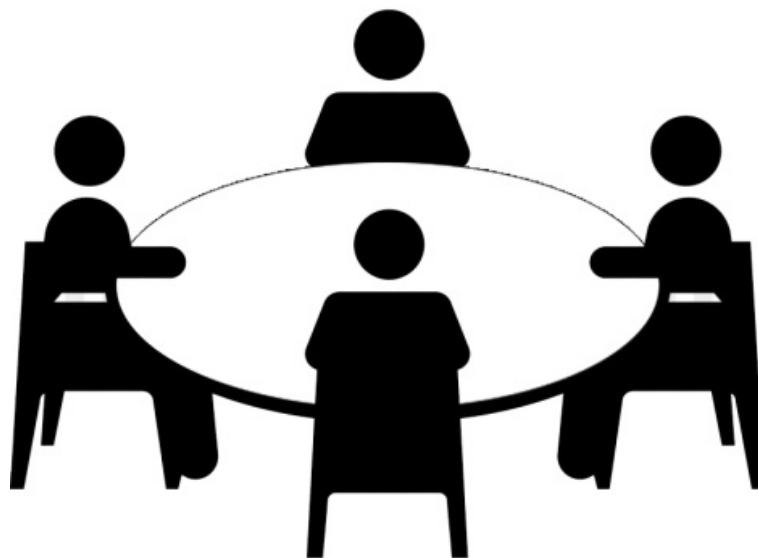
Figure 1.13: Collaboration and communication

Etiquettes in Studio Practices

Respect for space and materials

Example: *For instance, if a classmate is working on a project, keep a respectful distance, ask before borrowing materials, and ensure shared tools are returned clean and intact. This practice not only enhances creativity but also builds a respectful community.*

a. **Clean up:** Keep the art studio clean always. Do not rush out after working – ensure you make time to wipe clean all table and floor surfaces, clean tools, and properly dispose of refuse.

b. **Return Tools and Materials:** Store tools, materials, and equipment in their holding containers after use.

c. **Avoid Wasting Materials:** Always plan your work to carefully select enough material(s) needed for a particular project.

d. **Punctuality and Preparedness:** Avoid arriving late for studio practice in order not to miss important aspects of the lesson.

e. **Be Prepared:** Always bring all necessary working materials such as sketchbooks, pencils, paints, tools, and wear appropriate PPEs for studio project.

Figure 1.14: Advance Preparation

Consideration for others

a. **Keep Noise Levels Down:** Avoid noisy conversations, playing sound that could easily distract other learners.

b. **Respect Personal Space:** Politely ask for permission before touching or moving someone else's artwork.

Figure 1.15: Respect others privacy

c. **Provide Constructive Feedback:** Ensure your criticism of an artwork help to improve on it rather than condemn it.

Safety practices

Follow safety procedures always while working in the art studio, including:

a. ensure the art studio is well-ventilated

b. wear appropriate personal protective equipment (overcoats, gloves, face mask)

c. be familiar with the location of emergency exits, first aid kits, and fire extinguishers

d. report any unsafe conditions or accidents in the studio immediately to the instructor.

Application of Studio Etiquette

Set personal goals: Determine to create your own rules that can help you to be focused and use your time effectively.

Practice mindfulness: Ensure your actions do not affect others negatively and be considerate in sharing materials and other resources in the studio.

Reflect and adapt: Always make sure to revise what worked well and what need to be improved in each project, as a means of boosting your studio practices and contributing to a safe environment.

Observing Studio Etiquette

Organise your materials: Always ensure materials and tools are kept where they can be located easily. Also, label holding containers and store similar items together to save time and reduce disorder.

Figure 1.16: Organised materials.

Plan your time: Use your time profitably and also ensure to clean up the work area to get the studio ready for the next lesson.

Communicate clearly: Be polite when requesting to use a tool, space or seeking assistance from your colleagues and the instructor to avoid confusion and mistakes.

Figure 1.17: Ways of Communication.

Offer help: Assist colleagues to clean up the studio and provide help to a workmate who is struggling to finish a project.

Stay positive: Make it a habit to provide encouragement or inspire your colleagues to complete all projects in the Art and Design Studio, even when it is not going well. Maintaining a positive attitude in the studio prepares you adequately for professional success and makes learning enjoyable.

Figure 1.18: Stay Positive.

Activity 1.4 Master Studio Etiquette Through Practice

This activity is to help you demonstrate workspace organisation, create visual etiquette reminders, and practice respectful peer feedback.

Instructions

Workspace Organisation Challenge

1. Form a team with your classmates (maximum of 5 people in a team).

2. You have 10 minutes to organise and clean your assigned workspace area.

3. Your workspace must include: properly stored materials, clean surfaces, tools in designated places, and waste disposed of correctly

4. Teams will be judged on speed, thoroughness, and teamwork.

5. After the challenge, walk around to observe other teams' organised spaces and note effective organisation strategies.

Etiquette Poster Design

1. Working in the same teams, choose one key studio etiquette topic: punctuality, consideration for others, tool maintenance, safety practices, or workspace respect

2. Create a visual poster using art supplies that clearly shows your chosen etiquette rule

3. Your poster must include: a clear title, visual examples of correct behaviour, and a memorable slogan or message

4. Spend 20 minutes designing and creating your poster

5. Display your completed poster in the designated area for the class gallery

Peer Critique Session

1. Gather as a whole class to view all the etiquette posters created

2. Each team will present their poster for 2 minutes, explaining their design choices and message

3. As audience members, provide constructive feedback using respectful language: start with something positive, suggest one improvement, and end with encouragement

4. Listen carefully to feedback about your own team's poster and take notes for future reference

5. Vote as a class for the most effective poster in communicating studio etiquette

EXTENDED READING

- Ouimet, T. (2000). Safety guide for art studios. United Educators, Maryland. Retrieved on October 28, 2024, from https://www.monmouth.edu/department-of-art-and-design/documents/2018/10/safety-guide-for-art-studios.pdf/

- https://graphicdesignthoughts.blog/becoming-an-art-student/studio-safety-policies-and-procedures/studio-etiquette/

REVIEW QUESTIONS

ART AND DESIGN STUDIO PRACTICES AND ETIQUETTE

1. Which of the following is not an aspect of studio etiquette in art and design?

   A. Respect for space and materials

   B. Personal workspace only matters, not the shared space

   C. Punctuality and preparedness

   D. Safety practices

2. Which practice best represents proper studio etiquette?

   A. Leaving tools and materials scattered

   B. Arriving unprepared with necessary materials

   C. Cleaning up after using tools and workspaces

   D. Speaking loudly while others are focused

3. What is a primary reason for following studio etiquette in art and design?

   A. To create a competitive environment

   B. To ensure a safe, respectful, and efficient workspace

   C. To complete work as quickly as possible

   D. To ensure that everyone works individually

4. What are some key aspects of studio etiquette that contribute to a positive and effective learning environment in an Art and Design Studio?

5. How does practising good studio etiquette prepare students for professional environments in art and design?

6. Describe an experience where maintaining proper studio etiquette, such as punctuality and respect for materials, positively impacted your project or teamwork.

SECTION

2

ANALOGUE AND DIGITAL MEDIA IN ART AND DESIGN CREATIONS

ART AND DESIGN THEORIES AND APPLICATION
Material Classifications and Methods

INTRODUCTION

Dear learner, this section guides you to learn about analogue and digital media, and how they are used to create Art and Design works. In doing this, you will analyse analogue (physical materials) and digital media (technological tools) found in your immediate environment to determine how they can be used to create artworks. Through this, you will improve upon your creative skills and produce interesting and innovative Art and Design works to solve specific problems in your society.

KEY IDEAS

- Analogue and digital media can be used to create Art and Design works to solve societal problems.
- Analogue media involves using physical materials to create artworks.
- Digital media includes the use of technological tools to produce Art and Design works.

ANALOGUE MEDIA

Exploring Creativity through Traditional Methods

Analogue media refers to common art tools and techniques that artists and designers have utilised over the years. These include tools used for:

1. Sketching and Drawing: Pencil, charcoal, and ink sketches that help artists to communicate ideas easily.
2. Painting: Watercolour, acrylic, and oil paintings are techniques that help artists create different textures, colours, and emotions on paper or canvas.

3. Model-Making: Three-dimensional models made from clay, wood, or cardboard help designers to see how things fit together and to better understand shapes in 3D.

Analogue media gives a physical feel of materials, which helps in trying out new ideas and motivates creative expression. They help in learning basic skills like composition, perspective, and colour theory, and lead to a better understanding of the important ideas in art and design.

Figure 2.1: Analogue media

Digital media helps designers by providing powerful tools to visualise, test, and improve their ideas. Some important digital techniques are:

1. Computer-Aided Design (CAD): CAD software helps designers make exact drawings and plans. It's popular in architecture, engineering, and product design because it's accurate and fast.

2. 3D Modelling: Programs or software like Blender, Autodesk Maya, and SketchUp help artists create detailed 3D models. These models can be adjusted and viewed from different angles, helping understand space and design better.

3. Virtual Reality (VR) and Augmented Reality (AR): VR and AR technologies let us explore designs in virtual worlds. They help us see how buildings, interiors, and art will look before they are built physically.

Figure 2.2: Computer-Aided Design

Figure 2.3: Virtual Reality (VR)

Digital media helps artists and students to create designs accurately, to try out different shapes and forms and to try out intricate drawings and real-life situations. It also makes teamwork easier, letting groups link up to work together even if they are far apart.

Integration and Synergy

Bridging Analogue and Digital Realms

The synergy between analogue and digital media is where innovation and creativity thrive. When artists combine analogue and digital media in their project, it results

in producing very creative artworks. Both analogue and digital media can be used to:

1. Combine Techniques: Begin by creating sketches or models by hand and then turn them into digital versions to improve on it and mount it for appreciation.

2. Iterate and Experiment: Use digital tools to quickly try out different ideas and explore various design options.

3. Enhance Presentation: Create high-quality artworks and animations that clearly show your ideas to your classmates, teachers, and clients.

Effectively learning with analogue and digital tools expands your art skills and can prepare you for a career in art, design, architecture, and technology. These skills are important because creativity and teamwork lead to great design solutions.

Activity 2.1 Digital and Analogue Media Combination

Create a piece of art starting with an analogue medium like painting or drawing, then scan and enhance it digitally.

Activity 2.2: Explore Professional Codes in Art Practice

1. Research Professional Guidelines
    a. Work in pairs to investigate the codes of conduct used by different art and design professionals in Ghana.
    b. Choose one field such as graphic design, ceramics, sculpture, textiles, leatherwork, or jewellery making.
    c. Use available resources like textbooks, printed materials, or interviews with local artists to gather information about the rules and ethical guidelines that govern your chosen profession.

2. Compare and Contrast Codes
    a. Meet with another pair who researched a different art field and compare your findings.
    b. Discuss the similarities and differences between the professional codes of your chosen fields.
    c. Create a simple chart or diagram showing how the codes differ based on the materials, techniques, and working environments of each profession.

3. Present Professional Standards:

    a. Prepare a short presentation for the class explaining the key codes and regulations you discovered for your art field.

    b. Include examples of how these guidelines help artists work responsibly and maintain professional relationships.

    c. Share one specific rule that surprised you and explain why it›s important for that particular profession.

Analogue Media

Exploring Creativity and Hands-On Problem-Solving

Analogue media includes commonly used tools and methods that give artists helpful experiences and help them be creative:

1. Sketching and Drawing: Pencil sketches and drawings are fundamental for brainstorming ideas and visualising concepts. Drawing or sketching with pencils or pens helps with idea development (ideation) to define how finished projects will look. For example, when designing a book cover for a school dairy, start by drawing different layouts and thumbnails on paper. This allows you to try out various layouts colours, images, and text arrangements before finalising the design.

Figure 2.4: Sketching and drawing of Osagyefo Dr. Kwame Nkrumah

Figure 2.5: Sketching and Drawing (Still life)

2. Model-Making: Using materials like clay, cardboard, or wood to make models helps artists see and understand shapes and sizes in real life. This enables artists try out ideas and solve problems with space and layout.

Cardboard   Clay   Wood

Figure 2.6: Some materials used in making models

Figure 2.7: Samples of models

Analogue media helps artists try out new ideas, learn from mistakes, and improve problem-solving skills by practicing hands-on techniques.

Digital Media

Precision, Visualisation, and Replicating Designs

Digital tools help artists to create and try out ideas for their art, making changes easily using computer software:

1. Computer-Aided Design (CAD): CAD software lets architects, engineers, and designers create accurate, detailed drawings and 3D models. Using programs like AutoCAD, they can design models of buildings, explore ideas, and plan construction with accuracy.
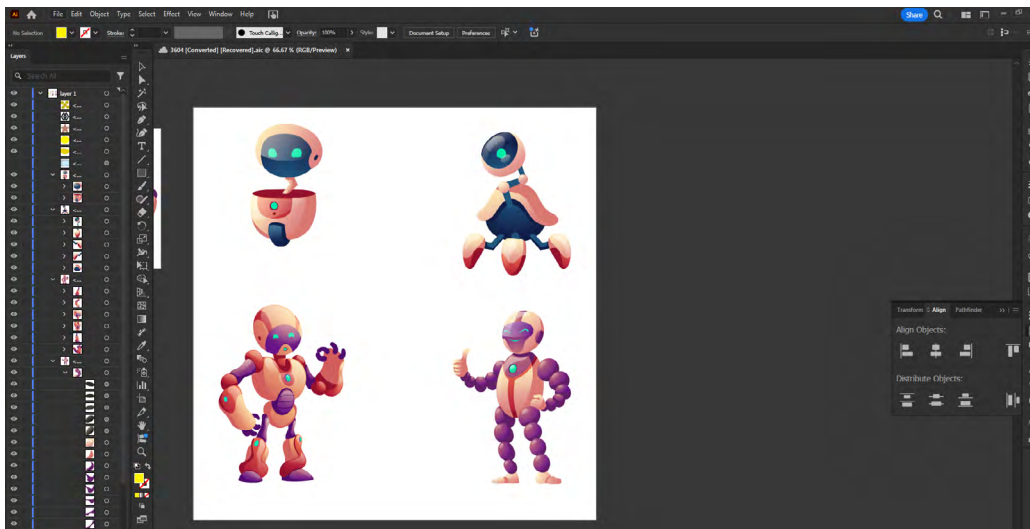
Figure 2.8: Computer-Aided Design.

- 3D Modeling and Simulation: Software like Blender and SketchUp helps artists make 3D models of objects and buildings. These models can be changed, animated, and studied to find better design ideas and solutions.

- Virtual Reality (VR) and Augmented Reality (AR): VR and AR are technologies that create experiential learning. They let students explore and improve their designs in a virtual world, getting instant feedback and making changes as needed.

Figure 2.9: Virtual Reality

Digital media empowers artists and designers to explore multiple designs, analyse complex problems from different perspectives, and refine solutions based on data-driven insights and user feedback.

Digital media helps artists and designers create designs, understand problems from different angles, and improve their work by using data and feedback from people who use their designs.

Integration and Synergy

Analogue and Digital Strengths

Combining traditional (analogue) and modern (digital) media improves problem-solving skills by using the best parts of each type:

1. Combined Approaches: Artists and designers can begin by making drawings or models with their hands to explore their ideas and switch to digital tools to make their designs clearer and more well-crafted.

2. Replicating Processes: Digital media make it easy for artists and designers to copy and improve their designs by using feedback from others.

3. Collaborative Learning: Digital platforms let artists and designers show their work, work together with others, and solve problems as a team.

Figure 2.10: Collaborative Learning.

Analogue and digital media are important tools that help artists and designers solve problems. By sketching ideas on paper, building models, or using virtual reality, each method provides different ways to research and develop creativity. Using both analogue and digital tools together can improve your problem-solving skills in art and design.

Activity 2.3 Bridge Analogue and Digital Art Creation

Create Your Mixed-Media Artwork

1. Start by creating initial sketches of your chosen object using pencil or charcoal, then take photographs of the same object using available cameras or smartphones.

2. Print your selected photographs and enhance them by adding traditional painting techniques such as watercolours, acrylics, or coloured pencils over the printed images. This process will give you experience combining analogue sketching, digital photography, and traditional painting in one cohesive artwork.

Document Your Creative Timeline

3. Create a visual timeline that shows each stage of your artwork creation from your initial analogue sketches to your final mixed-media piece.

4. Photograph or scan each stage and arrange them in chronological order with brief written explanations describing the techniques used and creative decisions made.

   This documentation will demonstrate how analogue and digital processes work together throughout your entire creative journey.

Share Your Artistic Journey

5. Present your completed mixed-media artwork alongside your documented timeline to the class, explaining how each medium contributed to your final piece.

6. Describe the challenges you faced when combining different techniques and how moving between analogue and digital processes enhanced your creative expression.

7. Allow classmates to examine both your artwork and timeline closely, creating an interactive learning experience where everyone can learn from different mixed-media approaches.

EXTENDED READING

- David Mottram, D. (2011). How I mixed up illustration: Combining analogue and digital techniques. Retrieved on October 28, 2024, from https://www.smashingmagazine.com/2011/12/mixing-up-illustration-combining-analog-and-digital-techniques/

- Green, L. (2019). Smart cities and digital tools: Addressing urban challenges through technology. MIT Press.

REVIEW QUESTIONS

Analogue and Digital Media in Art and Design Creations

1. Which of these is an example of analogue media in art and design?

    A. CAD software

    B. 3D Modelling software

    C. Virtual reality (VR)

    D. Painting and sketching

2. Why is the integration of analogue and digital media important in art and design?

    A. It creates a clear division between traditional and modern approaches

    B. It enhances creativity and allows artists to refine designs more precisely

    C. It limits the design process to only one medium

    D. It discourages experimentation with new techniques

3. Which tool is commonly used in digital media for 3D visualization?

    A. Charcoal sticks

    B. Acrylic paint

    C. SketchUp software

    D. Etching tools

4. Discuss the steps you would decide when to use analogue media versus digital media in your art and design projects?

5. Describe a project where combining analogue and digital techniques could enhance the final result. Identify TWO challenges that might arise during this process?

6. Explain THREE creative possibilities that digital media has over that analogue media and vice versa?

ART AND DESIGN THEORIES AND APPLICATION

Sub-Strand: Professional practice and ethics

INTRODUCTION

Welcome to section three. Here, you will revise your understanding of professional practice in Art and Design as learned in year one. You will also be assisted in recognising and applying professional ethics in all your Art and Design activities. Specifically, you will deepen your understanding of the code of conduct and professional ethics in Art and Design studio practice. Also, you will develop your own professional guidelines for your Art and Design studio practice. To make this more practical and interesting, you will be allowed to visit studios of practising artists and other educational places to observe and experience various professional ethics in Art and Design in practice.

KEY IDEAS

- Code of conduct and professional ethics guide the Art and Studio practice.
- Every artist needs to develop professional guidelines for his/her Art and Design studio practice.

PROFESSIONAL PRACTICE IN ART AND DESIGN

Art and Design Studio practice is a profession. A profession refers to a group of people belonging to an occupation, job or vocation that shares common qualities such as body of knowledge, culture, norms, and practices. It is important to note that a set of rules known as *code of ethics* or *code of conduct* guide the activities of every profession. This code helps professionals, like designers, make fair and responsible choices, especially in tough situations.

Figure 3.1: Professional Practice in Art and Design

Code of Ethics

A code of ethics is a set of rules made by a company, organisation, or association for its members to follow. It includes core values, goals, and guidelines on right and wrong actions. People can also create a personal code of ethics based on their beliefs and values to guide their choices. A code of ethics helps professionals maintain respect, stay positive, and make fair decisions at work. Each profession has its unique code of ethics, which sets it apart. Professional associations contribute to establishing a code of ethics because they play a critical role in the development of the profession. The associations help create these codes by organising workshops, meetings, offering certification courses, and training to build professionalism in their membership.

Figure 3.2: Code of Ethics

Creation of Personal Code of Ethics

As an artist, you can develop your own code of ethics to guide your professional artistic practice. Creating a Personal Code of Ethics can guide you in living a life that's consistent with your values, helping you to build integrity and earn the trust of others. In doing so, consider the following:

1. *Determine your purpose for writing a personal code of ethics:* Establish your reasons for developing a personal code of ethics. Are you doing it to guide your behaviour in your day- to-day activities, or you want it to inspire you to become the kind of person you want to be? Understanding your reasons will help you to come out with appropriate code of ethics that define your life, beliefs and needs.

2. *Make a list of your traits:* Write down the traits (character or qualities) that you strongly believe represents you as a person. These include traits such as honesty, kindness, integrity, or any other characteristic of your behaviour.

3. *Create a set of statements to follow:* Come out with a list of statements clearly explaining the sort of actions you will undertake to meet your expectations. This includes your current actions and the traits you want to develop in the future.

4. *Develop guidelines:* Write down clear guidelines, or rules that you intend to follow on daily basis or in specific situations. The rules should be clear and achievable so that you can easily implement them.

5. **Regularly reflect on and review your code of ethics:** Set a time every few days, weeks or months to reflect on your code of ethics to find out if it still aligns with your goals. This allows you to update or adjust your code of ethics if your values or life circumstances change. Also, reviewing your code of ethics helps you to identify ways to improve upon any aspect that you have difficulties in implementing.

Code of Conduct

Code of conduct is put in place to promote a safe, caring, and positive working environment for everyone. Due to this, many professional associations or bodies have their unique codes of conduct to regulate the behaviour of their members. It might interest you to find out more about the professional code of conduct for Artists/Designers. For example, the following are the professional conduct and ethics for Advertising Association of Ghana (AAG):

Article 1: Legality

Advertisements shall conform to law and shall conform to the laws of this country as well as the Oath of Advertising Practice.

Article 2: Decency

An advertisement shall not use visual illustrations, words, or sounds that offend public decency. Advertisements shall not be obscene or offensive.

Article 3: Honesty

 An advertisement shall be framed so as not to abuse the trust of consumers or exploit their lack of experience. Relevant factors likely to affect the decisions of consumers shall be communicated in such a way and at such times that consumers can consider them.

Just like the code of ethics and conducts of Advertising Association of Ghana, the American Institute of Graphic Arts (AIGA) is also a professional designers group in the United States of America. Its professional designers obey the principles of integrity and respect for the profession, for colleagues, for customers (clients), consumers, and the society in general. These standards define the expectations of a professional designer and represent the distinction of an AIGA member in design practice from other professions.

Figure 3.3: Code of Conduct

Professional Practice Guidelines in Art and Design

Professional Practice refers to the activities that help people to apply their knowledge and skills to their areas of specialisation, job role or workplace. For instance, as an artist or designer, professional practice includes setting up an art or design-based business to offer your services to clients. Therefore, Art and Design programmes provide training on professional practice to equip learners with the necessary knowledge, skills, and abilities to become creative artists or designers.

Otherwise, learners will go through the programme but without the ability to practice as professionals.

Activity 3.1 Code of Ethics Simulation

You will role-play scenarios where you must make ethical decisions in a design project, focusing on professional standards in art and design.

1. Form a group with 4-5 classmates and pick your assigned ethical scenario card from your teacher.

2. Read through your scenario carefully and identify the main ethical problem your design team is facing.

3. Discuss possible solutions within your group, considering professional standards and responsibilities towards clients and society.

4. Prepare a 3-minute role-play demonstrating both the wrong approach and the correct ethical decision-making process.

5. Present your role-play to the class and explain why your chosen solution supports professional ethics in art and design.

Activity 3.2 Visit to a Design Studio

You will have a virtual or physical visit to a professional design studio, where you will observe and document the real-world application of professional ethics.

1. Prepare observation sheets with questions about professional practices you want to investigate during the studio visit.

2. Visit the design studio (either physically or through virtual tour) and observe how professionals interact with clients, handle materials, and manage their workspace.

3. Document examples of professional ethics in action, such as client confidentiality, honest communication, and respectful collaboration among team members.

4. Interview or listen to designers explain their professional codes of conduct and how they apply ethical principles in their daily work.

5. Create a summary report comparing what you observed in the professional studio with the ethical standards you've learned in class.

Activity 3.3 Ethics Debate

This debate is to argue different perspectives on ethical dilemmas in design, using examples such as copyright issues, environmental impact, or client relations.

1. Form a team and receive your assigned ethical dilemma topic (copyright issues, environmental impact, or client relations) with your team's position to argue either *for* or *against*.

2. Research and prepare strong arguments supporting your assigned position, gathering examples and evidence to back up your viewpoint.

3. Participate in a structured debate where each team presents their arguments, followed by rebuttals and counter-arguments from the opposing side.

4. Listen to both sides of the debate and write a personal reflection on which arguments were most convincing and why ethical considerations matter in design practice.

Code and Regulations in Art and Design Practice

A code is a set of rules. For example, the dress code of your school is the set of rules that tells how students should dress for classes, for outings, and for preps. In other situations, a code can be a way to share messages using special symbols or words. Therefore, a code of practice can be a document that is supported by regulations in guiding professional activities to keep professionals safe against occupational hazards (dangers). The Code of Practice also outlines lawful duties that should be followed by professionals in the workplace. For example, a workplace inspector can use a code of practice (a set of rules) to improve safety or stop certain activities.

Regulations

Regulations are rules made by the government or an authority to control systems on a regular basis or control how people behave. They help ensure safety and order by setting guidelines for activities and processes. For example, regulations might require businesses to follow certain health and safety rules to protect people from harm. In short, regulations are official rules designed to keep institutions running smoothly and safely.

The subject of regulations comprises governmental care for citizens and the environment. Also, policies on pollution to ensure clean air and water, laws against child labour, minimum wage laws to ensure workers are well paid, and food and drug regulations to certify that products are safe and accurately labelled. These rules help maintain quality, safety, and fairness in various aspects of life and business.

The meaning and usage of regulation differ in various contexts or situations. Here are some examples:

a. **In Art and Design**: There are rules about how to use tools, materials, and equipment in studios.

b. **In Government**: Regulation refers to laws made to enforce other laws, like rules about how land can be used.

c. **In the Economy**: Regulatory economics directs how regulations affect the economy.

d. **In Finance**: Financial regulation includes rules that help keep money and banking safe.

e. **In Biology**: Gene regulation helps living things change and survive in their surroundings.

Code and Regulations that Guide Art and Design Practice in Ghana

In Ghana, there are rules and guidelines that help artists and designers understand how to work in their fields of specialisation. Different areas, like jewellery making and advertising, have their own specific rules. It is important for students to talk to professionals in these fields to learn about the regulations.

Artists and people who work in art follow a code of practice. This code helps them understand how to work well with others and make good choices. Organisations in the art field use this code to:

1. decide how much to pay artists and workers

2. create plans and rules for their work

3. propose agreements for artists and workers

4. write terms and conditions for different job transactions

5. teach new members about their roles

6. know their rights and responsibilities about things like ownership of their work, taxes, and insurance.

Artists and workers associated with art and design can use the Code are discussed below.

1. **Check agreements**: They can look at their contracts or rules to see if they are fair and negotiate better pay and working conditions with organisations or other artists.

2. **Work together**: The Code helps them understand their rights and what they need to do when working with others. This includes being fully aware of their rights and responsibilities regarding intellectual property, paying taxes, getting insurance and participate in beneficial groups.

Figure 3.4: Code and Regulations

Activity 3.4 Ethics Manual Creation

Design an infographic or booklet detailing the key elements of a professional code of conduct for artists and designers.

Instructions

1. Research and identify the key elements of professional codes of conduct that apply to artists and designers in Ghana.

2. Organise your findings into main categories such as *client relationships*, *intellectual property*, *environmental responsibility*, and *professional integrity*.

3. Choose whether to create an infographic poster or a multi-page booklet format for presenting your ethics manual.

4. Design your manual using clear headings, visual symbols, and easy-to-read text that makes the ethical guidelines accessible to other art students.

5. Include real-world examples or scenarios that illustrate how each ethical principle applies in actual design practice.

6. Present your completed ethics manual to the class and explain how it could help future art and design students understand professional standards.

Activity 3.5 Design a Public Service Campaign and Mock Client Presentation

1. Create a campaign (posters, videos) to raise awareness about ethical practices in design, such as sustainability, intellectual property, or client transparency. Follow the instructions in **Activity 3.4** above to guide your creation of the poster.

2. Present your design to a simulated client while demonstrating professional etiquette, including clear communication, respectful response to feedback, and meeting your presentation deadline.

EXTENDED READING

- AIGA (2024, June 17). AIGA Standards of Professional Practice. Retrieved from https://www.aiga.org/resources/aiga-standards-of-professional-practice

- American Computing and Machinery Association. (2018, May 20). ACM Code of Ethics and Professional Conduct. Retrieved from

Professional Practice in Art and Design

1. Which of the following is a core principle of professional ethics in art and design?

   A. Maximising profits without concern for quality

   B. Avoiding collaboration to maintain individual creativity

   C. Showing respect for clients, society, and colleagues

   D. Focusing solely on self-promotion

2. What does the code of ethics in professional design practice help with?

   A. Establishing guidelines for ethical decision-making

   B. Disregarding client expectations

   C. Limiting the creative process strictly to analogue media

   D. Encouraging competitiveness over teamwork

3. In Ghana, which organisation is responsible for upholding advertising standards within art and design?

   A. Ghanaian Museum of Modern Art

   B. Ghana National Artists' Union

   C. Graphic Designers' Guild

   D. Advertising Association of Ghana (AAG)

4. Discuss **THREE** importance for art and design professionals to follow a code of ethics?

5. State **FOUR** reasons for considering ethics during the design process.

6. Discuss **THREE** approaches a situation in a design project where a client's request conflicts with your personal or professional ethical standards?

7. Describe **TWO** scenarios where professional communication and respect for others' perspectives could influence the outcome of a collaborative art or design project.

CREATING FROM EXISTING ARTWORKS AND MODELS

CREATIVE METHODOLOGIES
Thinking Studio

INTRODUCTION

Dear learner, in this section, you will learn how to create new Art and Design works taking inspiration from historic artworks. You will start by first analysing historic and famous artworks such as sculptures, pottery, textiles, graphic design, paintings, and others that you might have come across to understand their original meanings, functions, materials, and techniques used in their production. This allows you to develop fresh artistic ideas from different artworks. Through this, you can improve your creative and critical thinking abilities. In addition, in this section, you will be guided on how to create annotations (notes or comments added to explain a text, sketch, or diagram) to tell your creative journey, thereby building a portfolio for yourself.

KEY IDEAS

- Historic artworks inspire artists to develop fresh creative ideas, media, and techniques.
- An artist can use annotations (notes or comments) to further explain their artworks.

ANTIQUE PRODUCT

The word *antique* refers to a beautiful, uncommon, historic, yet high-quality item created long ago that is collected and treasured.

Antiques are items or goods over 100 years old. This statement was made in 1952 at a meeting in Brussels to ensure that goods over 100 years old would be exempt from paying taxes when transported from one place to another.

Most items from World War II were collected and considered *antiques* because they are worth preserving for their quality and history. They include artworks, jewellery, furniture, or other objects from the past. People collect antiques mainly to preserve history or as valuable investments.

Evening Landscape with an Aqueduct

Mona Lisa

Ashanti Female Wood Hair Comb, Ghana

Ewe Kente Cloth, 1920-40, Ghana, cotton, (British Museum)

Figure 4.1: Antique Artworks

Important information to ask about an antique

1. When was the antique made?
2. Was it made for a specific purpose?

   For example, the artwork of Michaelangelo titled *'David':-*
3. Who made it?
4. Where was it made?
5. How was it made?
6. What materials were used?
7. Is the item damaged because of its age?
8. Has it been repaired, and does that change its value?
9. Does it follow a design style?
10. Was it made for someone special?
11. Has it been changed since it was made?
12. What is the difference between conservation and restoration? How do I know which one to use?

Analysing Antiques

Ways of determining the value of an antique include:

1. its current condition
2. scarcity
3. limited availability
4. how easy is it to copy?
5. collectability
6. antique number, for example, 47/150 means only a few were made, making it more desirable to collectors as it is hard to find.

Original Condition

Historic antique items or goods are most valuable when in their *original condition*. For example, furniture made in the early (1700s and 1800s) in England, Europe, and America was finished with hand-applied wax. This gave it a soft, warm shine that aged nicely over time, showing scratches, marks, and wear. Furniture from that time with its original handles and finish is worth more money than pieces that were later made shinier with French polish. Furniture that has never been repaired is even more valuable because it is so rare.

Most antiques, especially furniture, have experienced some wear and tear over the years. An exception might be items like ceramics or glass that were kept safely in display cabinets. However, even these can be damaged if not handled properly, even by people wearing gloves. In the past, some owners or cleaners rubbed the objects too hard, which scrapped off important decorations and the special finish, called *patina*, which made them unique.

Figure 4.2: An Asante "head-dress" returned to Ghana after 150 years from the British Museum (original condition)

Patina

Patina is a green or brown coating found on metals like bronze, formed over time. It can also mean a shiny surface as a result of age or polishing. Some bronze works have lost their original patina.

Patina is also seen as the build-up of dirt, grease, and polish found on furniture over time. It shows as darker spots, especially under handles and in carvings, where dirt and stains collect.

Over time, items gain a special look from age and use. It is impossible to make a fake one. For example, old silver has tiny scratches from years of use, making it soft-looking and valuable to collectors. If you own pure silverware, do not just display it. Use it and enjoy its unique beauty, as it becomes more special with time.

Mother in Finery and Ceremonial Broom with Baby on Back, Vintage Congo, 12" H X 8" W

Figure 4.3: Artworks with Patina

Caring for Antiques

In principle, when collecting items like silver or furniture, ask a dealer how to care for them. They sell the correct products for cleaning. Some supermarket products can damage your antiques and lower their value, so avoid buying and using unapproved cleaning and polishing materials.

Where to Study Antiques

More can be learned about antiques by visiting:

1. Museums
2. Antique shops
3. Historical restoration sites
4. Libraries: books and antique magazines
5. Online resources: virtual museums (websites, videos)
6. Local archives: where old documents are kept
7. Art galleries: for historical artwork and objects
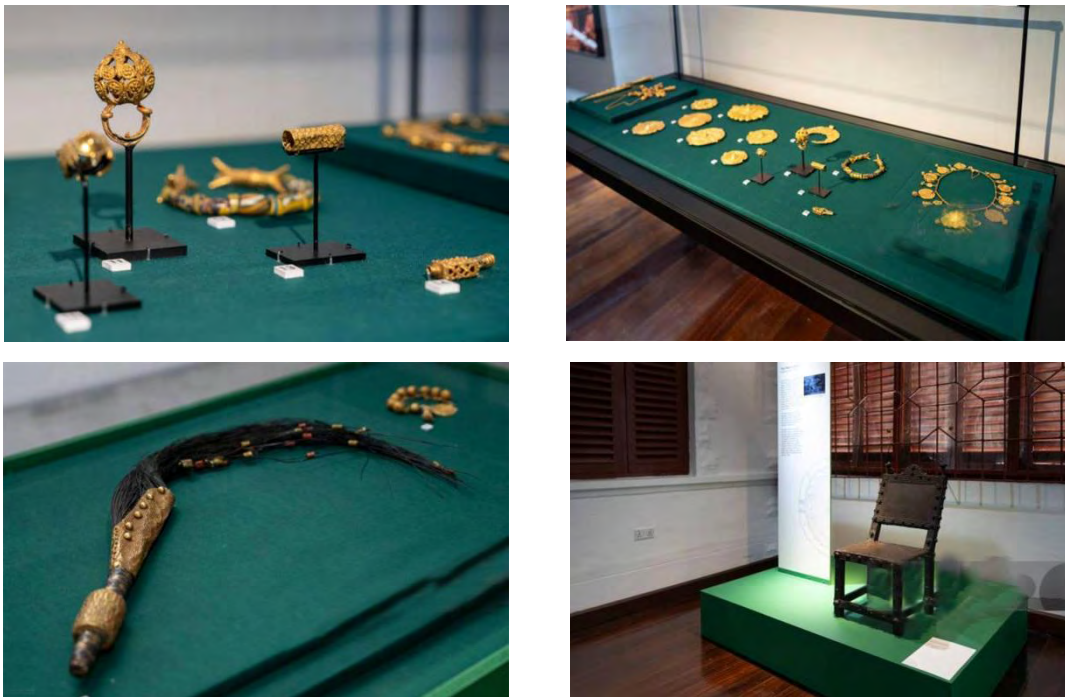
Figure 4.4: Asante Museum, Ghana
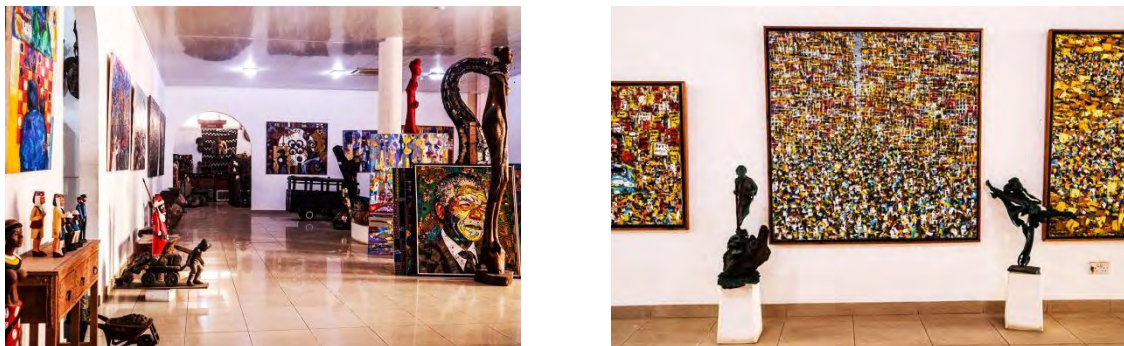
Figure 4.5: Artists Alliance Gallery, Accra, Ghana, founded by Ablade Glover

Activity 4.1 Deconstruct and Analyse Antique Artworks

1. Select one antique artefact from the options provided (ceramic vase, wooden piece, or suspected fake) and carefully examine its physical characteristics without causing damage.

2. Outline the safe deconstruction steps you would use to analyse your chosen piece, considering appropriate tools and techniques that preserve the artefact's integrity.

3. For wooden antiques, examine signs of wear, tool marks, and aging patterns to determine the piece's age and geographical origin through wood type and construction techniques.

4. If analysing a suspected fake antique, compare construction methods, materials, and aging patterns with authentic pieces to identify inconsistencies that reveal its true nature.

5. Research and explain how your artefact's materials and construction methods reflect the cultural values, available technology, and artistic traditions of its historical time period.

6. Present your analysis to the class, discussing how deconstructing both authentic and fake antiques advances our understanding of historical craftsmanship and improves authentication methods in art and design.

RECREATING AN ANTIQUE

Changing a single-media artwork into mixed media can make it more creative and interesting. Use different materials and techniques to create something new. Here are some easy ideas to try.

Digital and Traditional Media Combination

Digital Painting and Traditional Painting: Start with digital art using Photoshop or Procreate. Print it on canvas and then paint over it using the traditional brush and colour to add texture and make it more realistic.

Figure 4.6: Digital and Traditional Painting Works

Photo Manipulation and Collage: Redesign and print parts of your artwork using digital means. Then, add traditional collage materials like paper, fabric, or other textures to create something new.

Figure 4.7: Photo Manipulation

Figure 4.8: Collage

3D and 2D Integration

Relief Sculpture: Produce a relief sculpture of a 2D artwork using clay, plaster, or wood. Apply paint to reflect the colours of the original artwork. This helps you recreate the artwork in 3D form.

Figure 4.9: Relief Sculpture

Mixed Media Assemblage: Add items you find, like wire or beads, to a canvas. Compose these items with painted or sketched parts to create a unique artwork.
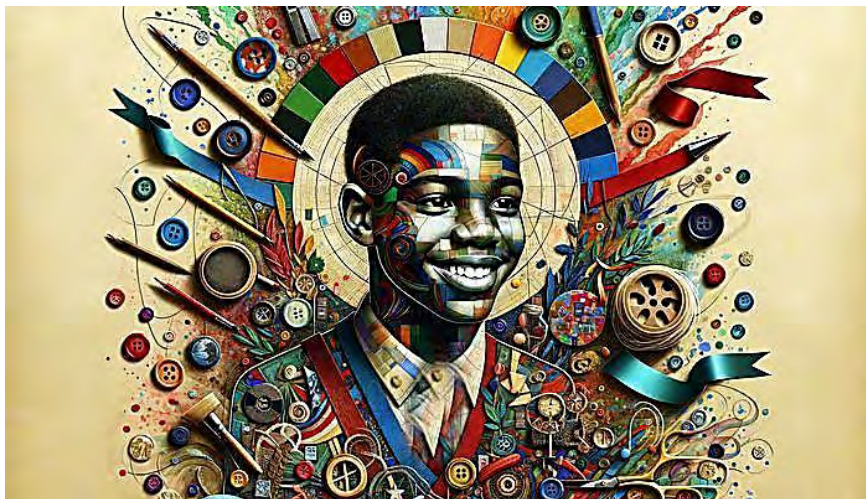
Figure 4.10: Mixed Media Assemblage

Textile Art

1. *Embroidery and Painting:* Recreate your 2D artwork on fabric using painting or printing. Then, use embroidery (stitching) to add details and textures, making your fabric design more creative and detailed.

2. ***Quilting and Appliqué:*** Separate the artwork into parts, and using *quilting and appliqué method*, create each part with fabric. Then, put all the parts together to make a fabric version of the artwork.

Figure 4.11: Quilting and Appliqué

Printmaking and Handcrafting

1. ***Monoprints and Etching:*** Produce multiple monoprints or etchings based on the original artwork. Then, improve on them by adding hand-painted details and textures to make them more interesting.

2. ***Screen Printing and Collage:*** Design with screen printing to copy the main parts of the artwork. Then, add collage materials on top to create different layers and make the design more real.

Figure 4.12: Mono prints

Photography and Painting

Photo Transfer and Painting: Take a photo of the artwork and *mount* it on another surface like wood or metal. Then, paint over some parts to harmonise the photo and paint together.

Installation Art

1. *Projection and Physical Elements:* Display the digital artwork onto a physical object or sculpture, using light and shadows to create an interesting, interactive effect.
2. *Interactive Elements:* Add interactive features to your artwork, like parts viewers can touch, move, or listen to. This creates a fun, h ands-on experience for everyone.

Video and Animation

1. *Animated Sequences:* Bring the artwork to life by adding motion (movement) and sound. And have it displayed onto a physical background that matches and enhances the overall design.
2. **Video Art:** Shoot a video that highlights the ideas and details in the artwork. Use creative and symbolic visual representations to tell a story.

By integrating multiple mixed-media approaches, you can offer a fresh and dynamic perspective on an existing single-media artwork, enhancing its visual and emotional impact.

Practising with different materials and techniques together introduces a whole new and exciting Art and Design Studio production experience, thereby encouraging the creation of more interactive and interesting artworks to see and appreciate.

Activity 4.2 Apply Text and Image Annotation Techniques

1. Design an infographic about the solar system using effective text and image annotations to describe each planet while maintaining visual appeal and clear information hierarchy.

2. Create a product catalogue layout where you annotate product images with detailed information about features and pricing in a professional and accessible format.

3. Research and provide examples of how image annotation techniques are used in fields outside art and design, such as medicine or engineering, explaining their specific applications.

4. Present your annotation examples to the class, comparing how different annotation approaches serve various purposes and audiences across educational, commercial, and professional contexts.

ANNOTATION

An *annotation* is a note or comment added to a text or picture to provide more explanation. It gives extra information and is often found in book margins. Examples include adding notes to text, images, videos, or sounds.
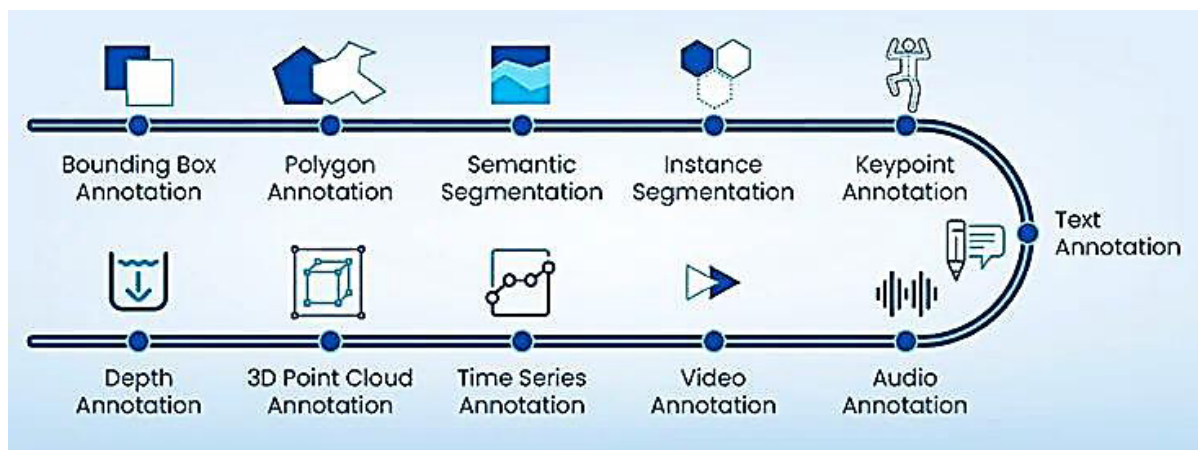
Figure 4.13: Annotation

Image Annotation

Image annotation involves labelling images or pictures to show what is in them. This is usually done with the help of a computer. These labels help computers understand images and improve accuracy in machine learning. Examples include naming items in groups, sealed objects, and making meaning out of unclear parts of an image. These examples are problematic areas that need thoughtful solutions for better understanding.

How to Annotate an Image

In *image annotation*, people use boxes to label objects. For example, pedestrians are marked in blue, taxis in yellow, and trucks in yellow. Some projects need one label for the whole image, while others tag many objects, each with its label, like in bounding box projects.
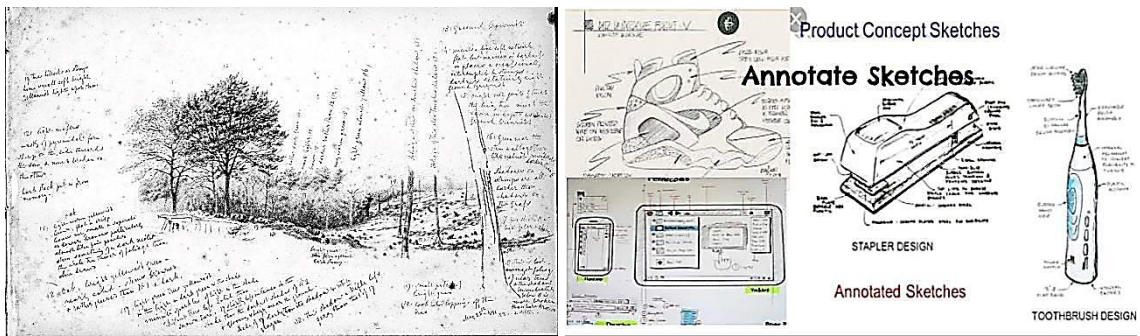
Figure 4.13: Annotated Sketches

Types of Image Annotation

1. *Bounding Box Annotation:* This comprises drawing a box around objects that require important attention. Mostly used to find and label different objects in an image.
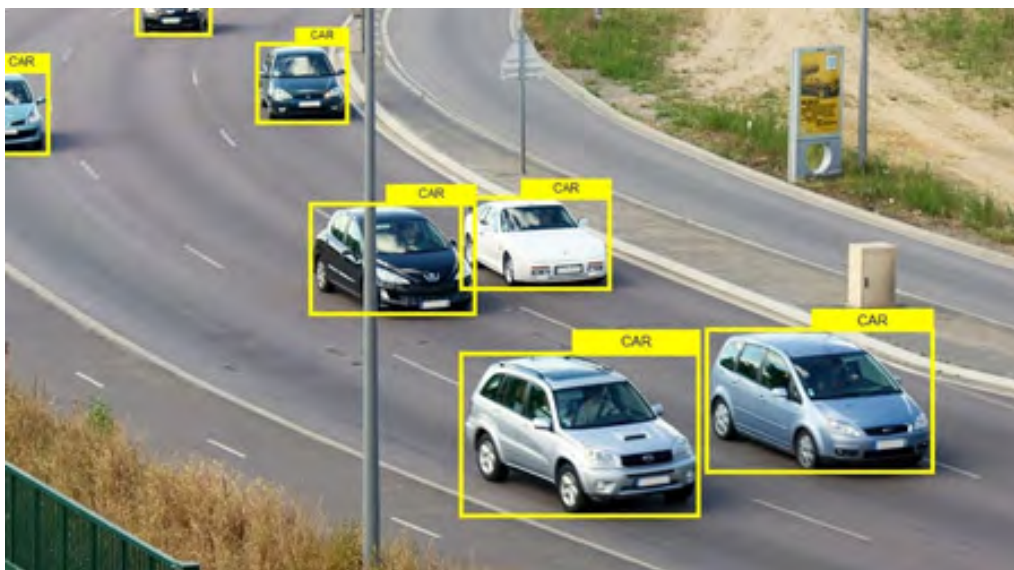
Figure 4.14: Image annotation

2. *Polygon Annotation:* In this method, objects are defined by drawing polygon shapes around them instead of rectangles. This helps to outline objects with irregular shapes more accurately.

Figure 4.15: Polygon Annotation

Figure 4.16: Rectangular Annotation

3. *Semantic segmentation:* In this type of annotation, every display point (pixel) in an image gets a label that shows what object or area it belongs to. This helps in understanding images better and recognising objects clearly.
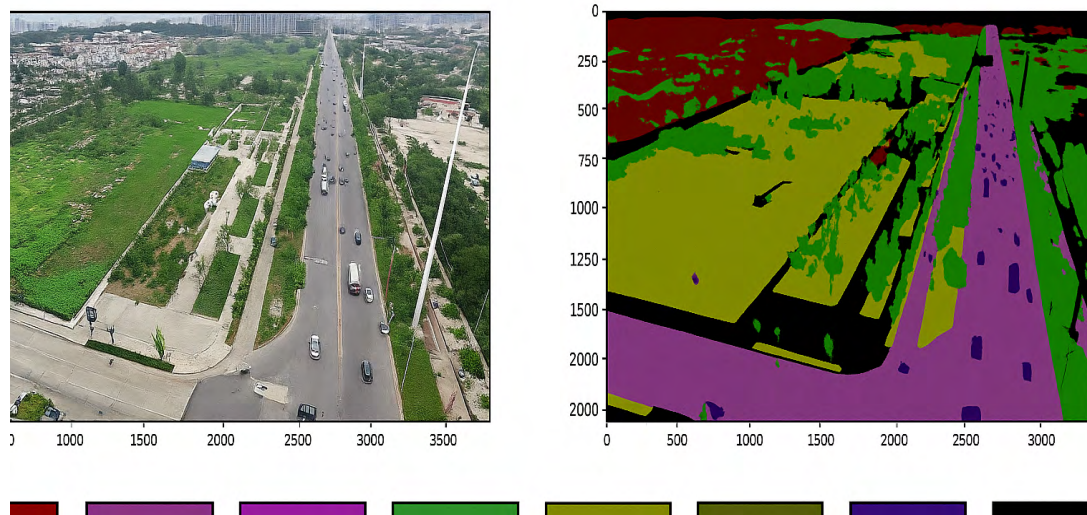
Figure 4.17: Semantic segmentation

4. *Instance segmentation:* Instance segmentation labels <u>pixels</u> like semantic segmentation but also separates different objects of the same type. This helps when there are many similar objects in an image, making it possible to tell them apart from each other.

5. *Keypoint annotation:* This process requires finding and naming important points in an image. These points can show key features, like directional landmarks, body parts, or facial details, which are useful for tasks like studying human health or recognising faces.

6. *Line Annotation:* Line annotation involves the use of lines in defining curves in an image, like roads or boundaries. Line annotation also includes the use of bounding boxes or key points. These tools improve object detection and classification which helps in advancing fields like self-driving cars and medical imaging.
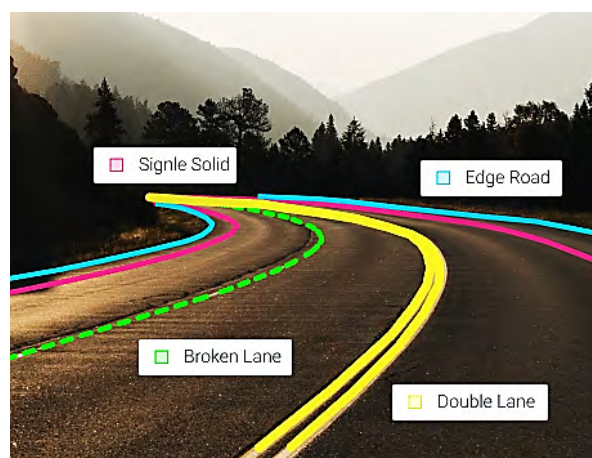
Figure 4.18*:* Line Annotation

Text Annotation

Text annotation involves adding notes, questions, or thoughts directly onto text items. These annotations help readers understand the text better, track important ideas, and make personal connections while reading.

Ways of annotating text

1. Mark important details
2. Write your thoughts, questions, or ideas in the margins or on sticky notes
3. Use a *Cornell Notes format* on a separate sheet to organise your notes

Figure 4.19: Colour-coded highlighting

4. **Highlighting (or underlining):** This method helps to emphasise the main information in academic work. It includes using different highlighting tools and colours to show facts, questions, opinions, or important words. This makes revising the text easier and more organised. Apart from highlighting, attention can be placed in text using:

   a. *Symbols:* Symbols in text annotation help readers understand a text. For example, stars highlight important ideas, question marks show confusing parts, and quotation marks note interesting or memorable lines.

   b. *Section Summaries/Paraphrases:* Summarizing or paraphrasing a chapter helps you understand it better. Using your own words shows how much you understand. A short summary provided at the end of a section or chapter makes it easier to revise the information later.

c. Margin Notes: Writing your thoughts down while reading helps you understand the text better. Simple ideas, questions, or realisations written in book margins are effective ways of note-taking.

Annotating a text, or marking the pages with notes, is an excellent, if not essential, way to make the most out of the reading you do for college courses.

Text Annotation is the practice and the result of adding a note or gloss to a text, which may include:

- highlights or underlining
- comments and footnotes
- tags and links

How to annotate an article? Highlight the title in yellow and add a comment explaining how the title relates to the text. Underline important words or phrases.

Annotating a text means that you take notes and add comments in the margins, and make other markings for reading comprehension. Many people use annotation when they are learning to further their understanding of a certain work.

Figure 4.10: Highlighting/Underlining

Activity 4.3 Create Images Using Mixed Media Techniques

1. Create a collage artwork representing "nature and technology" by combining natural and technological elements from magazines, printed materials, or photographs to show their relationship.

2. Use drawing and watercolour techniques together to depict a busy cityscape, combining the precision of line drawing with the fluid effects of watercolour painting.

3. Design a digital image using available software like Photoshop or Canva to illustrate the abstract concept of "time" through visual metaphors and digital effects.

4. Choose and justify the most appropriate mixed media techniques you would use to create an image representing a company's eco-friendly initiative, explaining how your chosen methods support the environmental message.

EXTENDED READING

- Klingler, N. (2024). Semantic vs Instance Segmentation. Retrieved from https://viso.ai/deep-learning/semantic-segmentation-instance-segmentation/

- Tomcyk, W., & Carnevale, J. (2023). What is annotation, and why is annotating important when it comes to studying literature? Retrieved from https://study.com/learn/lesson/annotation-examples-techniques.html

REVIEW QUESTIONS

1. Define the concept of "deconstruction of antiques".
2. Mention THREE reasons why the deconstruction of antiques is an essential practice in art and design.
3. Identify TWO tools or techniques commonly used in the deconstruction of antiques.
4. What are the risks involved in the physical deconstruction of an antique artefact.
5. Define "image annotation" in the context of art and design.
6. List THREE common uses of text annotation in visual communication.
7. List THREE traditional and THREE digital methods used in image-making.
8. Evaluate the role of image annotation in enhancing accessibility.

IMAGE MAKING, PROCESSES AND TECHNIQUES IN 2-D CREATIONS

Creative Methodologies
Fabrication and Construction

INTRODUCTION

This is Section 5, which will help learners progress and acquire further knowledge and skills in 2D and 3D art-making techniques and processes as originally introduced in year one. This section will help develop image-making skills using different methodologies, such as repetition and subtraction, to create 2D and 3D art and design works. Specifically, learners will search and find out about the operation of different tools and materials found in the environment, as well as apply different image-making techniques or processes to create 2D and 3D works to solve societal problems. Through this, learners will increase their understanding of art materials, tools, and techniques, as well as acquire creative skills to produce meaningful and important art and design works to solve real-life problems of society, specifically.

KEY IDEAS

- Image making is one way of creating 2D and 3D art and design works.
- Image making involves using various tools, materials, techniques, and processes to create important 2D and 3D art and design works to solve real-life societal problems.
- In art, an image generally refers to a visual representation.

IMAGE-MAKING

In art and design, an "image" is a visual creation which includes paintings, sculptures, textiles, graphics, photography, or digital designs. Images can show ideas, emotions, or stories, reflecting the artist's thoughts. They help to form ideas, communicate socio-cultural and historic events, and create emotions. Images may be 2-D or 3-D, made with different materials and methods. Artistic images can range from traditional art to modern concepts, focusing more on meaning than appearance.

Figure 5.1: Image Making

Two-Dimensional Art and Design

Two-dimensional (2D) art refers to artworks produced on substrates or working surfaces having length and width, such as paper, canvas, wood, or fabric. It includes visual artworks like drawings, paintings, prints, posters, fabric designs, and photographs. These can be made by hand (manual) or by electronic means (digital).

Figure 5.2: 2D artwork

Types of 2D Artworks

2D artworks include sketches, drawings, paintings, posters, prints, mosaics, collages, textile designs, and photography. Artists use materials and tools like pencils, colours, pieces of paper, metal sheets, and shells, among others, to produce unique 2D artworks. Such art forms express emotions and ideas and are ideal for creating flat but detailed designs.

Picture making (image-making) is creating art using different methods or techniques. There are many ways to make pictures, and each one helps to make the art interesting. These include:

1. *Stippling:* Stippling is an art technique which involves consciously placing dots on a surface to create pictures. Tools and materials like pencils, pens, markers, or paints and brushes can be used. Artists control dot spacing or thickness to create light and dark areas (tones), creating a feeling of depth (3D look) on a 2D surface.
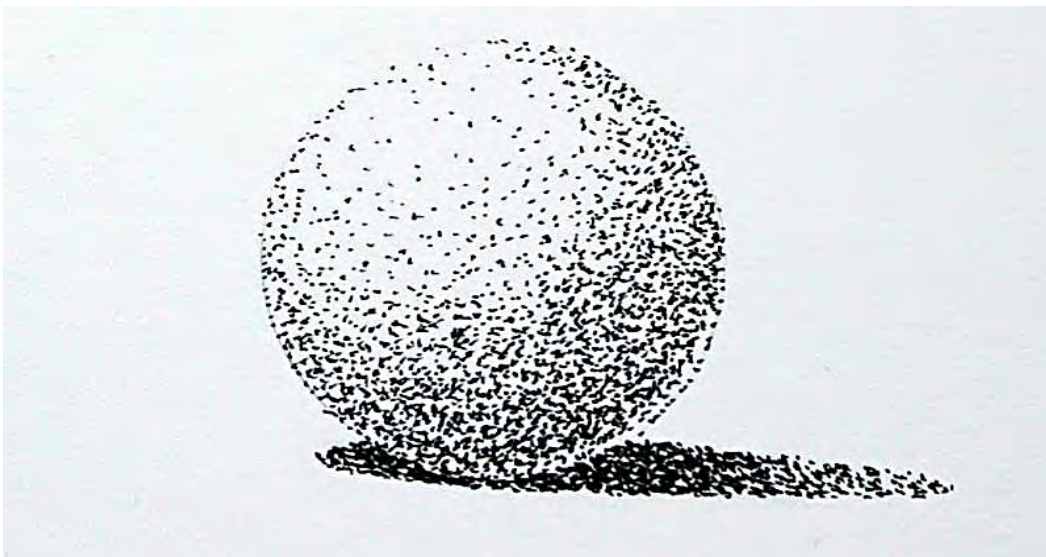
Figure 5.3: Stippling Art

2. *Stencil Printing:* Stencil printing is a method of transferring a design from a template made of thin metal or cardboard onto an image receiver (metal, paper, plastic). Tools and materials used in the process include tape, a cutting knife, a pencil, and a thin metal plate or cardboard. The design is registered when paint goes through the open parts of the template, either by dubbing with foam, brush or by spraying.

Thin Metal   *Plastic*
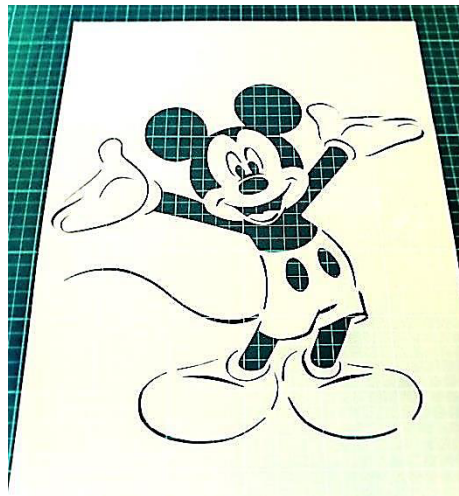
Paper

Figure 5.4: Examples of Stencil

3. *Frottage:* The process involves the collection of ideas from textured natural or man-made surfaces. In producing this, lead, charcoal, or chalk is rubbed on paper placed over a rough or textured surface to register patterns on the paper.

Figure 5.5: Example of Frottage Printing

4. *Collage:* A collage is an artwork created by affixing different materials like fabrics, photos, plantain barks, plastics or metal sheets onto surfaces like chipboard, plywood or metal. The types of collages include paper with fabric and paper with paint.

Figure 5.6: Example of Collage Art

5. *Batik (On paper and Fabrics):* This technique involves using a wax crayon to draw on paper, which includes intentionally blocking areas you do not want to apply paint. The paper is then crushed and flattened to show cracks. The crayon resists the paint, which only soaks into the cracks. The tools and materials needed are paper, wax crayon, water-based paint, and a paintbrush. The method can also be used on fabric with special fabric dyes instead of paints, to create a batik design.

Figure 5.7: Watercolour paper batik

Figure 5.8: Batik made on Fabrics

Process in Image-making

Mind map

A *mind map* is a visual way to organise ideas. It starts with a main topic in the centre, with connected branches showing related ideas, which helps in learning and creativity.
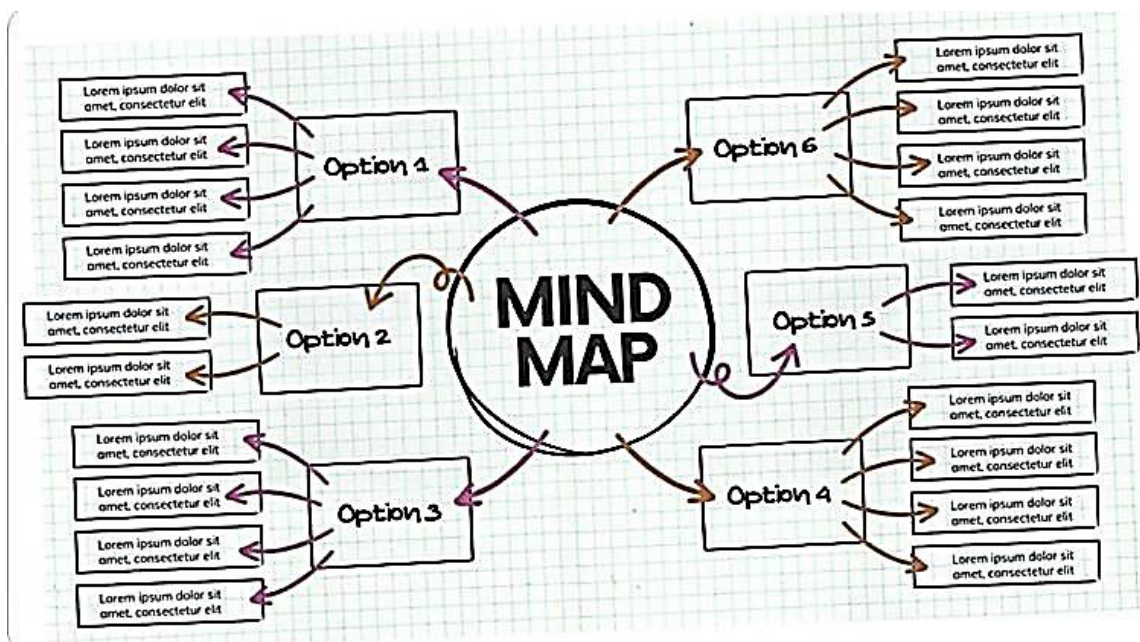
Figure 5.9: Identify images from the brief
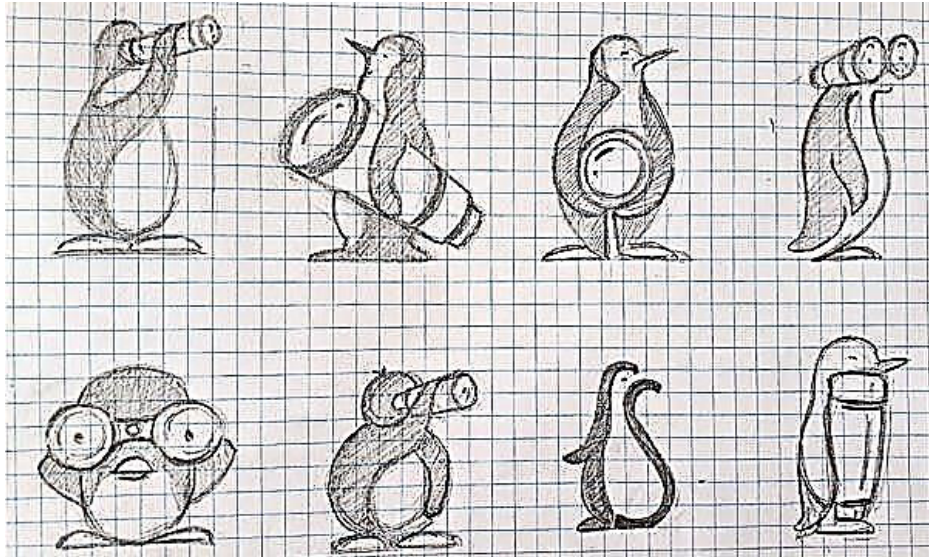
Figure 5.10: Images developed from brief
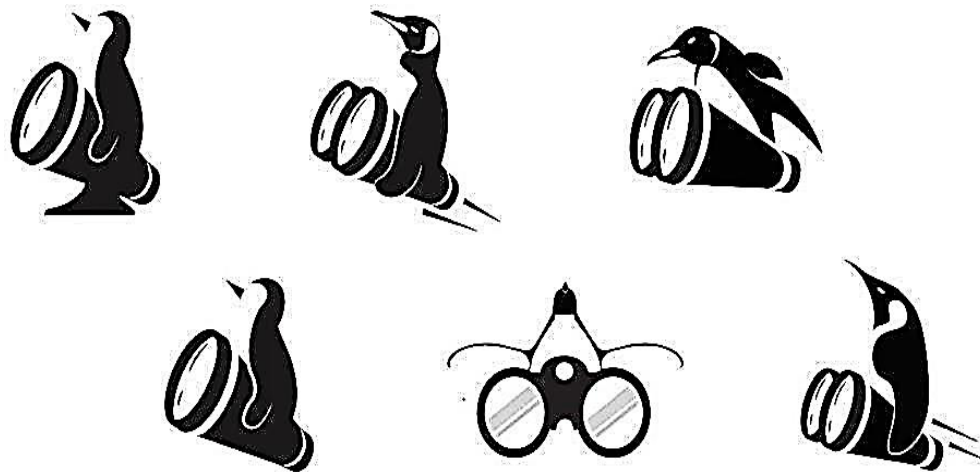
Figure 5.11: Images developed from sketches

Figure 5.12: Continuous development of images

Repetition

In art and design, repetition means using the same or similar elements, like colours, lines, shapes, or textures, continuously or multiple times. This helps to create a unified design known as the *principle of rhythm*. Rhythm is a repetition method that uses spaces between the same elements in such a way that gives a sense of motion or continuity. Repetition and rhythm work together to make the design look organised and interesting.

Principle of Repetition

The principle of repetition demands that the same or similar element be used in a design. The arrangement creates unity, consistency, and harmony, which makes the design more organised and pleasing to view. Repeating features include:

1. Repeating shapes, colours, or lines that look alike or are connected.
2. Patterns can be regular or irregular and even or uneven.
3. Repeated elements can be designed such that they are spaced out from a centre point.
4. Repeated elements can be designed to vary in size, either by increasing or decreasing gradually.

Repetition improves creativity in artworks. It creates unity and adds movement. In 2D art, repetition happens when lines, shapes, or patterns are arranged in regular intervals. It is often used in textile design.

Figure 5.13: Repetition in Textile

Famous Repetition Artworks

Figure 5.14: Kete fabric
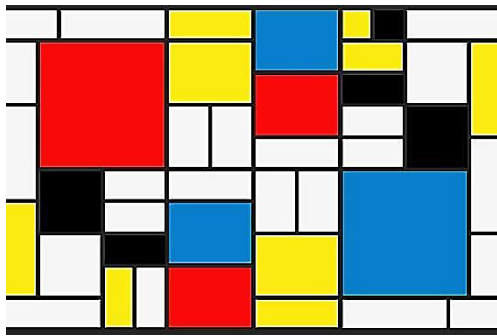
Figure 5.15: Repetition-in-art-artists-photography

Repetition in brand identity

Figure 5.16: Logo Designs

Figure 5.17: Colour Brand of Google

Repetition of Concepts
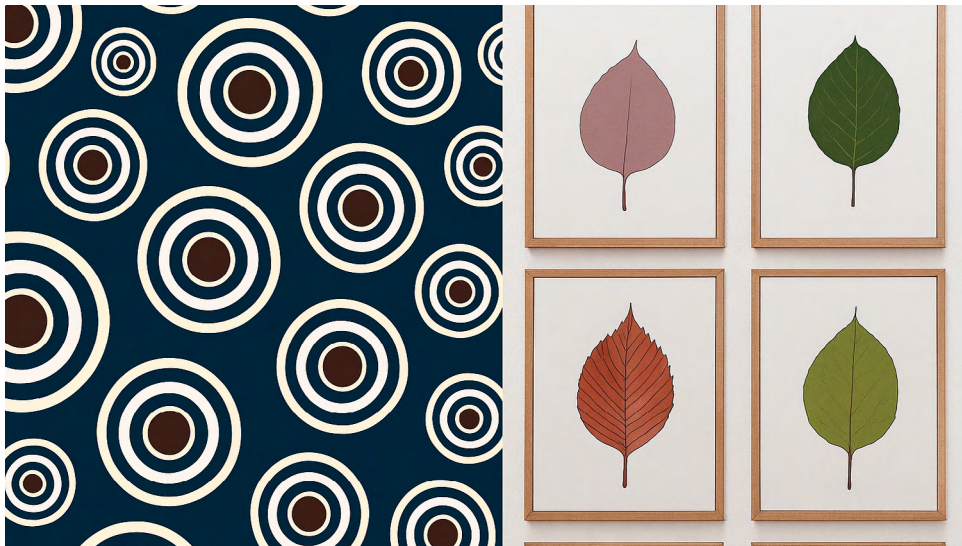
Figure 5.18: Repetition of shape
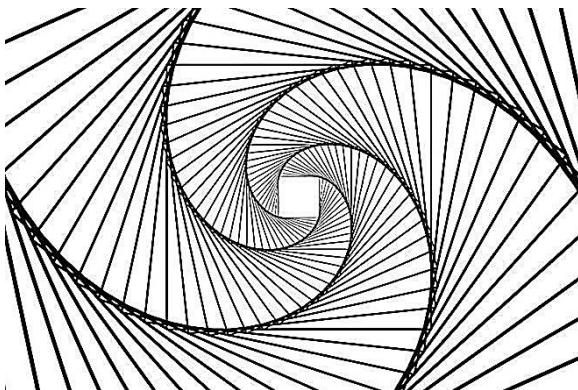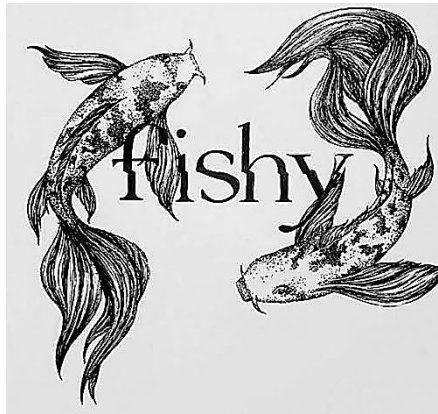
1. Design and create a poster using screen-printing technique, then write a brief explanation of the steps you followed during the printing process.

2. Create a small relief print using linoleum or similar material and explain how you successfully transferred your design onto the printing block.

3. Recommend the most suitable printing process for a client who wants to print a high-quality book cover with intricate details and justify your choice.

4. Determine which printing process would be most suitable for a local bakery's eco-friendly paper bags with logo printing and justify your recommendation.

Processes and Techniques for Creating 2D Artwork

Two-dimensional art includes using single techniques to create artworks like drawing, fabric designing, painting, printmaking, photographing, and communication signs. It also includes using mixed media works, which combine different materials and methods in one artwork. These artworks can be made by hand or using a computer.

Pencil 2D Artwork

Figure 5.20: Pencil and pen drawing
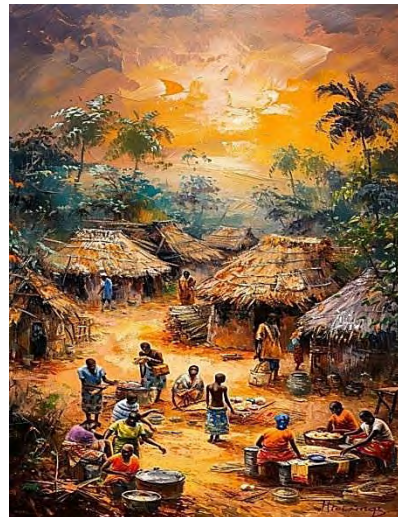
Figure 5.21: Paintings

Figure 5.22: Manual and Digital Billboards

Figure 5.23: Photography

Figure 5.24: Digital Collage

Some Examples of Two-Dimensional Artworks

Creating different 2D Art and Design Studio artworks includes the following

1. **Drawing:** using charcoal, pencil, or pen to create sketches, textures, and shading for depth and details.

2. **Painting:** Applying *acrylic* in painting produces bold colours. *Watercolour* gives a transparent effect, while heavy application of *oil paint* (impasto) offers rich textures.

3. **Printmaking:** The studio activity aims at learning and developing printing techniques, including relief printing, intaglio, and screen printing. Each process creates different artistic effects.

4. **Designing:** Design works can be done manually as a final piece or digitally using computers to be transferred or printed onto a substrate. **Vague, not particularly explanatory… needs rewording**

5. **Digital Art:** Involves creating digital artworks or designs using graphic tablets and vector or bitmap software to draw with precision and resize without losing quality.

6. **Mixed Media:** Involves assembling and constructing available and suitable materials to form a unique three-dimensional artwork

Tools and Materials for Creating 2D Artworks

Artists use different tools and materials to make 2D artworks. It is important as a learner to practice with these tools to see how they can be used. Knowing which tools to use helps artists create their best work and share their ideas.

1. **Drawing**

   Pencils

   a. **Graphite Pencils:** These pencils come in different hardness levels, from 9H (hardest) to 9B (softest). They are essential for sketching, shading, and making detailed drawings.

   b. **Coloured Pencils:** Coloured pencils come in many colour ranges and can be mixed or blendedl to produce desired colour combinations.

   c. **Mechanical Pencils:** These pencils have a solid line thickness, which is perfect for drawings that need a lot of detail, like technical and architectural designs.
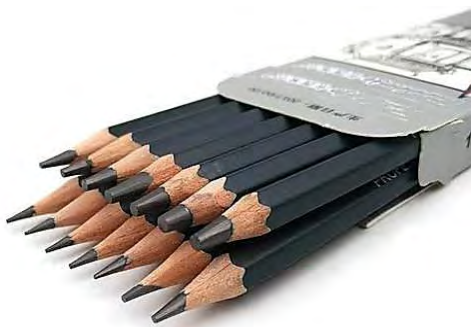
Figure 5.25: Graphite Pencils

Figure 5.26: Coloured pencils

Figure 5.27: Mechanical Pencils

Pens and Inks

a. **Ballpoint Pens:** These are often used for quick sketches and detailed works because they have fine lines and are easy to use.

b. **Fineliners:** This pen has different *nib* sizes for constructing accurate lines, and they are appropriate for drawings that require showing details.

c. **Fountain Pens:** This is a unique pen that has a constant flow of ink used for calligraphy and contour drawings.

d. **Brush Pens:** This pen has a flexible outlook, is easy to use, and is suitable for drawing smooth lines and adding ink effects.

e. **India Ink:** This ink is permanent, waterproof, and used with dip pens or brushes for creating bold, graphic text or pictures.

f. **Dip Pens and Nibs:** This pen is used to create different line thicknesses and styles. Mostly used for lettering (calligraphy) and conventional drawing.

Figure 5.28: Ballpoint Pens

Figure 5.29: Fineliners

Figure 5.30: Brush Pens

Figure 5.31: India Ink

Figure 5.32: Dip Pens and Nibs

Charcoal

a. **Charcoal Sticks:** These are produced out of vine sticks and used for making broad and dark tones.

b. **Compressed Charcoal:** This is darker and thicker than vine charcoal. It works well for creating strong, deep shading in drawings.

c. **Charcoal Pencils:** Charcoal pencils make dark marks on paper and are used for heavy shading in drawings.

Figure 5.33: Charcoal Sticks

Figure 5.34: Charcoal Pencils

Pastels

a. **Soft Pastels:** Soft pastels blend (mix) well, and when applied, they provide bright colours to create beautiful and colourful painting effects.

b. **Oil Pastels:** These are fluid-based pastels which are easy to blend and apply on different surfaces. They work well for drawing and painting.

c. **Chalk Pastels:** They create a flat, non-glossy surface (matte finish) and work well for adding more colours to a layer.

Figure 5.35: Oil Pastel   **Figure 5.36:** Chalk Pastel

Markers

a. **Alcohol-based Markers:** This kind offers bright colours and blends well for designing charts and diagrams.

b. **Water-based Markers:** They give different effects when applied, including transparent washes (layers) to strong, solid strokes.

Figure 5.37: Markers

Erasers

a. **Kneaded Erasers:** These are soft and flexible erasers which remove graphite and charcoal gently without harming or destroying the paper.

b. **Vinyl Erasers:** These types of erasers offer a clean wipe away, suitable for detailed and careful work.

c. **Gum Erasers:** Soft on paper and ideal for erasing broad areas on the substrate.

Figure 5.38: Erasers

Paper

a. **Sketch Paper:** This paper is lightweight and smooth in texture, ideal for making thumbnail sketches or practising drawing.

b. **Drawing Paper:** It is smoother and heavier than sketch paper, and best suited for creating final 2D sketches, drawings, or paintings.

c. **Bristol Board:** This type of paper is hard when handled with a smooth surface, suitable for drawing fine details using a pen and ink.

d. **Newsprint:** They are not expensive and appropriate for practising or producing multiple sketches or print works.

e. **Toned Paper:** This paper has a coloured surface, which makes it easy to add light and dark tones to compositional drawings.

Figure 5.39: Newsprint

Figure 5.40: Toned Paper

2.   **Painting**

Paints

a.   **Acrylic Paints:** Dry quickly when applied using different techniques and work well on different surfaces.

b.   **Oil Paints:** Dry slowly, have bright colours, and can be easily blended and thickly applied (*impasto*).

c.   **Watercolours:** These paints look clear and watery when applied, suitable for creating bright, coloured, detailed painting works.

d.   **Gouache** is a thick, water-based paint, which has a flat, non-shiny finish.

e.   **Tempera:** It is a water-based, fast-drying paint, used in *art education* studio practices.

Figure 5.41: Acrylic Paints

Figure 5.42: Oil Paints

Figure 5.43: Watercolour

Brushes

a.   **Round Brushes:** They are pointed and used for showing details and line thickness in painting works.

b.   **Flat Brushes:** Have a flat or square tip, ideal for bold strokes and painting large surfaces.

c. **Filbert Brushes:** This brush has a round-and-flat shape, which is suitable for blending colours.

d. **Fan Brushes:** This fan-shaped tool is specially made for blending and adding textures in paintings and decorations.

e. **Detail Brushes:** Specialised brushes meant for applying small details and fine lines.

Figure 5.44: Types of Brushes

Palette

a. **Wooden Palette:** This is a reusable, uniquely shaped board used for mixing oil and acrylic paints.

b. **Glass Palette:** This is designed such that it provides a smooth surface for mixing paints and is easy to clean after use.

c. **Disposable Palette Paper:** This is a user-friendly palette meant to be used and discarded after use. No need to clean.
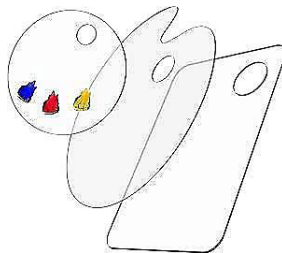
Wooden   Glass   Disposable

Figure 5.45: Types of Palettes

Canvas and Supports

a. **Stretched Canvas:** A piece of fabric pulled tight and stapled onto a wooden frame, typically used as a substrate for acrylic and oil painting.

b. **Canvas Panels:** These are flat, strong boards covered with canvas to provide a firm base for painting.

c. **Watercolour Paper:** It is specially prepared to resist water and prevent bending (warping), used mainly for watercolour painting.

d. **Acrylic Paper:** A designed paper with a textured surface on which acrylic painting is done.

e. **Oil Paper:** A surface specially prepared to prevent oil from soaking it, which provides a suitable surface for oil painting.

f. Masonite Board**:** A drawing board that has a flat, smooth surface suitable for drawing and painting works.
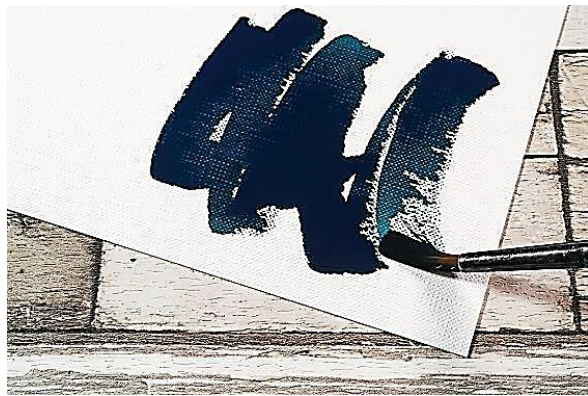
Stretched Canvas Acrylic Paper

Oil Paper   *Masonite Board*

Figure 5.46: Painting Canvas and Other Supports

Mediums and Solvents

a. **Acrylic Media:** It includes gloss, matte, and gel mixed with acrylic paint to change its texture or look (finish).

Figure 5.47: Acrylic Media

b. **Oil Media:** This comprises linseed oil, stand oil, and turpentine, added to oil paint to quicken drying time and make it smoother or shinier.

Figure 5.48: Acrylic Media

c. **Water:** Water is the main dissolving material used for mixing watercolour and acrylic paints.

d. **Gesso:** This is a medium used to prepare surfaces for painting. Mostly white pigmented paint is used as a *primer* or *undercoat*.

Figure 5.49: Gesso

Palette Knives

Various Shapes and Sizes: Mainly used for mixing oil paints for *impasto* painting.

Figure 5.50: Palette Knives

3. **Printmaking**

   Tools

   a. **Brayers:** Rollers used to apply ink or paint smoothly to transfer prints onto paper, fabric, or other surfaces.

   b. **Barens:** Primarily used to press paper onto the inked image carrier to ensure the ink is evenly applied.

   c. **Etching Needles:** Used to carve designs into plates.

   d. **Carving Tools:** Gouges and chisels are tools for linocut and woodcut printing.

e. **Printing Press:** A machine (such as in lithography) that transfers ink from a plate onto paper or other material, used in printing pictures and designs.

Figure 5.52: Brayers

Figure 5.53: Barens

Figure 5.54: Etching Needles

Figure 5.55: Printing Press

Materials

a. **Linoleum Blocks:** A material that is carved to form a design and used for relief printing.

b. **Woodblocks:** Wood is the main material used for woodcut printmaking.

c. **Etching Plates:** These are metal plates used for intaglio printmaking.

d. **Printing Inks:** Inks made for different types of printmaking methods.

e. **Printing Paper:** Special paper that can handle the pressure and ink used in printmaking.
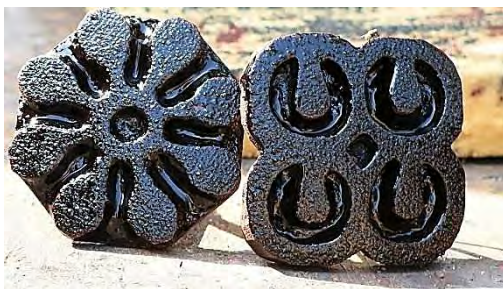
Figure 5.56: Adinkra woodblocks
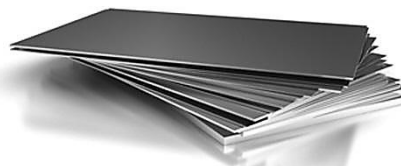
Figure 5.57: Aluminium etching plate

Figure 5. 58: Printing Ink (CMYK)

4. Mixed Media

Collage

a. **Magazines, Newspapers, and Other Paper Materials:** Used to make designs with multiple layers.

b. **Adhesives:** These are glueing agents like glue sticks, gel medium, and PVA glue, used to stick materials to surfaces.

Glue Stick   Gel Medium   PVA Glue

Figure 5.59: Adhesives

Assemblage

a. **Found Objects:** Common everyday objects used in creating artwork.

b. **Fabric:** Cloth that adds texture, colour, and patterns as a layered design.

c. **String or Thread:** Used to sew or join parts (elements) together.

Other Tools

a. **Scissors:** For cutting materials.

b. **X-Acto Knives:** Tools used for constructing accurate cuts in detailed work.

c. **Rulers:** For measuring and creating straight lines.

d. **Cutting Mats:** Protect surfaces while cutting materials.

Figure 5.60: X-Acto Knives
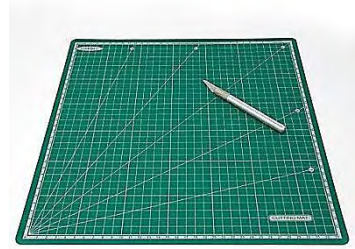
Figure 5.61: Cutting Mat

5. **Digital Art**

Hardware

a. **Graphics Tablet:** Devices like *Wacom* or *Huion* are used for accurate digital drawing and painting.

b. **Stylus:** A pen-shaped tool used with drawing tablets to create digital art or input information.

Figure 5.62: Huion and Stylus

Software

a. **Adobe Photoshop:** Ideal software used for digital painting, editing photos, and creating graphic designs.

b. **Corel Painter:** Software made to replicate established painting methods.

c. **Procreate:** A popular app for iPad used to create digital art, known for being easy to use and having user-friendly features.

d. **Clip Studio Paint:** Software preferred by comic and manga artists because it has special tools for drawing, colouring, editing, and creating comic pages.

Figure 5.63: Software

6. **Textile decoration**

It is the practice of adding decorations to fabric to make it look more interesting and textured. The process involves the use of common tools and materials to help artists create different designs on fabric. These tools allow for exploring various techniques and styles to make unique fabric creations.

a. **Embroidery Threads:** These threads come in different colours and types, like cotton, silk, and metal, for hand or machine embroidery.

b. **Needles:** Embroidery needles are of different sizes and types, like crewel and tapestry, used for different stitching.

c. **Fabric Paints and Markers:** Tools that can be used to apply designs, patterns, or details directly onto fabric.

d. **Sequins and Beads:** These are additions stitched or glued onto fabric to make it shiny and add texture.

e. **Ribbons and Trims:** This includes using lace, satin ribbons, and other decorative items to add borders, highlights, or decorations to fabric.

f. **Fabric Glue and Fusible Web:** This is mainly adding appliqués, beads, or other decorations to fabric without using a needle and thread.

g. **Heat Transfer Vinyl (HTV):** Using iron (heat press) to transfer designs onto fabric.

h. **Stencils and Fabric Markers:** Used to make clear patterns or designs on fabric.

i. **Embellishment Tools:** Tools like fabric scissors, pinking shears, and rotary cutters are used to cut fabric or trim.

j. **Batting and Interfacing:** Adds support or padding for quilting or appliqué projects.

k. **Dyes and Tie-Dye Kits:** A collection of tools and materials used to colour fabric, make tie-dye patterns, or dye certain parts of the fabric.

l. **Embellishment Techniques:** These are different ways to decorate fabric, including quilting, appliqué, patchwork, and smocking.
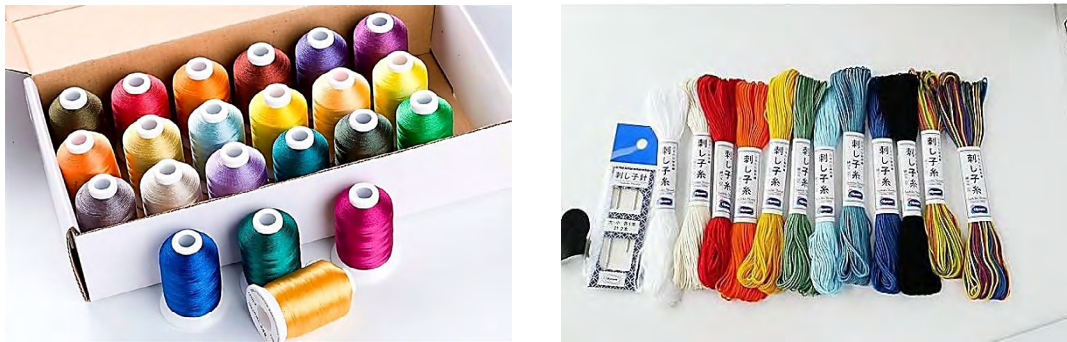
Figure 5.54: Embroidery Threads

Figure 5.55: Fabric Paints and Markers

Figure 5.56: Ribbons and Trims

7. **Additional Supplies**

a. *Fixative Spray:* It is used to keep charcoal, pastel, and pencil drawings from getting marred (smudged).

b. *Varnish:* A coating applied to acrylic and oil paintings to protect the surface and improve the look.

c. *Masking Tape:* It is used to construct neat edges and helps keep certain areas free from paint.

d. *Easel:* An artist's painting equipment that holds paper, canvas, or other materials, ensuring the work is steady and at a comfortable height, making it easier to create art.

Figure 5.57: Fixative Spray

Figure 5.58: Vanish

Figure 5.69: Easel

Replicating Processes and Techniques in Image-Making for 2D Art or Design

Reproducing (replicating) 2D images requires studying how artists use layout, materials, colours, shading, and texture, among others, in producing unique artwork. This helps to improve skills and understand art better. It also helps

to develop creative artistic styles. Here are some helpful steps to follow when *replicating* an image in 2D art or design:

1. **Study the Artwork:** Study the artwork you want to reproduce. Pay attention to its style, colours, layout, and techniques (for example, how the artist used brushes or digital tools).

2. **Identify Materials and Tools:** Find out what materials and tools the artist used in the original artwork, like the type of paint, canvas, brushes, or digital software.

3. **Practice Techniques:** Practice the techniques the artist used. Imitate the application of brushstrokes, mixing colours, layering, or using digital tools to get similar results.

4. **Understand Composition:** Observe how the parts of the artwork are placed (layout). Pay attention to the balance, main focus, and overall layout to reproduce the artwork correctly.

5. **Colour Matching:** Examine the colours in the artwork and how they work together. Practice mixing paints or changing digital colours to match what you see.

6. **Begin Replicating:** Start by making rough sketches or digital drafts of the artwork. Slowly improve them to match the details and style of the original piece.

7. **Iterate and Refine:** While reproducing the artwork, make changes where needed. Compare it to the original to make sure the details, colours, and look are correct.

8. **Add Personal Touches:** Add your own creative touch. This might include changing colours, using different brush techniques, or adding new details.

9. **Ethical Considerations:** Ensure to always credit the original artist when sharing your copy of the artwork. Do not claim original works as your own.

How to use replicate processes and techniques to replicate an existing painting

Choose a painting you like and want to learn from. Think about the artist's style, how it was created, and how challenging the painting is.

1. **Gather Necessary Materials**
    a. *Canvas or paper:* Select a canvas size that is the same or close to the size of the original painting.

b. *Paint:* Choose the same type of colour as used in the original painting (Acrylic or oil paint).

c. *Brushes:* Use different brush sizes and shapes to copy textures and details accurately.

d. *Palette:* Used for mixing colours.

e. *Easel:* Used to hold the canvas firmly, and at a comfortable height, making it easier to work.

f. *Ruler and pencil:* For creating sketches (if needed).

2. **Study the Original Painting**

a. Study the original painting closely. Pay attention to the colours, how the paint is applied, the arrangement of objects, and any special methods the artist used to understand the artwork better.

b. Write down important points or draw simple sketches to understand the arrangement and features of the painting clearly.

3. **Sketch the Composition**

Use a pencil to sketch the basic shapes and layout on the canvas. Pay attention to the sizes and positions of the main parts in the artwork.

4. **Mix your Colours (if you decide to use a wet media)**

a. Start by mixing your paints to match the colours in the original painting. Begin with the primary colours and gradually change the colour gradation as needed.

b. Keep the original painting close to compare colours and make sure they look the same.

5. **Start Painting**

a. Begin with the background, then move to the foreground, and other parts. This will bring out the reality in the painting while you correct mistakes.

b. Pay attention to understanding the emotion captured in the original painting.

6. **Pay Attention to Details**

As you work, pay close attention to details such as textures, brushstrokes, and other elements that make the painting unique and interesting.

7. **Final Touches**

   After adding the main parts, ensure everything is correct and matches the original painting.

Figure 5.70: Examples of existing paintings that can be replicated.

Replicating a Collage

Step 1: Choose your collage to replicate

Select an Inspiration: Look for ideas from art books, online galleries, or magazines. Find a collage you like, one that you can easily reproduce.

Step 2: Gather Materials

Tools and Materials Needed: Find materials suitable for the artwork like magazines, newspapers, coloured paper, scissors, and glue.

Step 3: Analyse the collage

Break it Down: Carefully take a look at the original artwork for colours, textures, and how the various parts are arranged. Pay attention to techniques like the different materials used, cutting, and layering.

Step 4: Plan Your Design

Make a rough sketch to show where each piece will go and plan how to create the textures and colours found in the original.

Step 6: Start Cutting and Arranging

Cutting out Elements: Start by cutting out pictures from magazines, newspapers, prints, or other materials. Focus on the shapes and sizes of each piece to make sure they fit well.

Step 7: Experiment with Layout

Arrange Elements: Place the cut-out pieces appropriately on the medium surface. Re-arrange until the layout matches that of the original collage.

Step 8: Glue Elements Firmly

Secure in Place: When the arrangement is right, glue each piece carefully. Use glue sticks or white glue (PVA glue) to make sure each piece stays in place.

Step 9: Add Details and Final Touches

Refine Your Collage: Examine your finished work for any corrections. Add details like shading or some decorations to make it look better and more complete

Figure 5.71: Examples of collage art that can be replicated.

Activity 5.2 Apply 2D Art Techniques for Various Compositions

1. Create a 2D composition using the stippling technique to demonstrate value and depth through controlled dot placement and spacing.

2. Design a landscape artwork using watercolour techniques such as wet-on-dry or wet-on-wet to achieve different textural and atmospheric effects.

3. Make a collage using found materials to represent your chosen theme (such as "urban life"), arranging and combining materials to convey your message effectively.

4. Determine which techniques and processes you would employ to create a minimalist 2D artwork for a poster brief, and justify your choices based on the minimalist aesthetic requirements.

Image Making and Repeat Exposure Processes

Artists use different techniques like drawing, painting, photography, assemblage, and digital design to create art that shares ideas and emotions. Artworks are created with meaning and feeling to address problems in society. By practising skills like colour use, creating textures and composition, artists acquire a unique style which makes it easier for people to recognise and understand their ideas.

Community Problems that Image-Making and Processes Can Address

1. **Environmental Conservation:** Problems relating to deforestation, pollution, and loss of plants and animals.

2. **Health Education:** Sharing health information is important to help fight diseases like malaria, HIV/AIDS, and to improve the health of mothers and children.

3. **Social Justice and Human Rights:** In Ghana, problems like unfair treatment of women, child labour, and discrimination against certain groups of people are still happening and need intervention.

4. **Cultural Preservation:** Cultural heritage, including traditions, languages, and customs, is in danger of being lost as time passes.

5. **Community Development and Infrastructure:** There is a shortage of basic amenities like clean water, toilets, and good houses.

6. **Education and Literacy:** In some parts of Ghana, not everyone has the same chance to read and write or access good education.

7. **Economic Empowerment:** Entrepreneurship and technical/vocational training are important for helping the economy grow and reducing poverty.

Various forms of 2-D artwork and designs can be used to address and solve these problems.

In Ghana, some 2D artworks were created by artists to help address problems in the community. Some of the artworks include:

Figure 5.72: Tales of Africa (Murals on the Cultural Heritage of Ghana)

Figure 5.73: Environmental Degradation (Photography of land, water and air pollution)

Figure 5.74: Posters on Social Justice and Human Rights
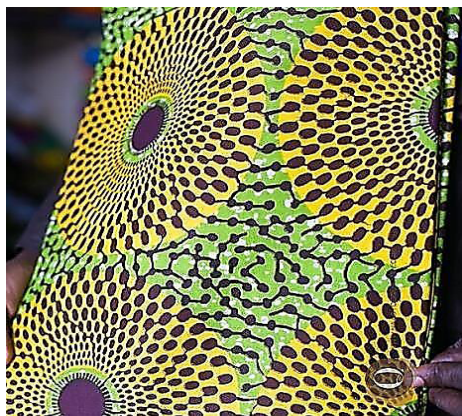
Figure 5.75: Nsubrua (well)
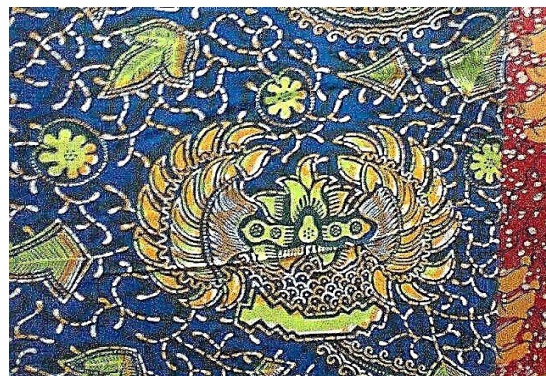
Figure 5.76: Sika Wo Ntaban (Money flies)
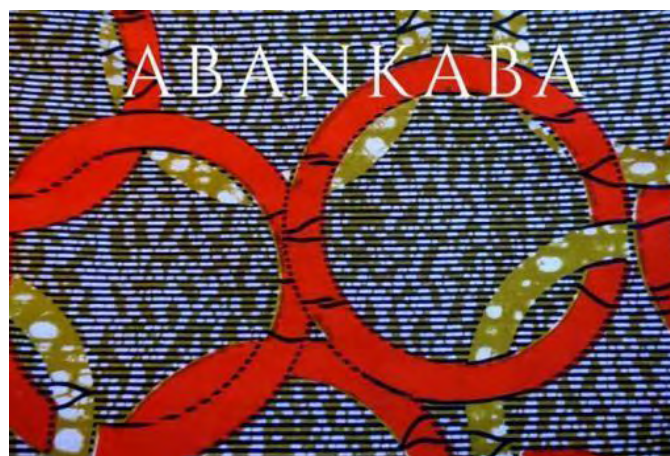
Figure 5.77: Aban Nkaba (Handcuff)

These are examples of Ghanaian Textile designs meant to inform the public about ethical values.

These artworks make people think about problems in Ghana. Artists share their ideas through their artworks to help others understand important issues. We can also create our artworks to address problems in our community.

Creating an Artwork with Image-Making and Repeat Exposure Processes and Techniques

1. *Creating a painting to address the issues of child labour:*

    a. **Concept:** The painting will highlight child labour found on cocoa farms in Ghana.

    b. **Central Scene:** A big cocoa farm painted in light and dark tones to show its beauty.

    c. **Foreground:** A young child is shown carrying a heavy basket of cocoa pods.

    d. **Medium and Style:**

        i. *Medium:* Acrylic paints can be used for bright colours and texture, oil paints for smooth blending, or watercolours for soft, light effects.

        ii. *Style:* A realistic combination of images and other elements to show a struggling young child's wish for change.

    e. **Colour Palette and Composition:**

        i. *Colour Palette:* Natural colours for the farm.

        ii. *Composition:* In the background, there are trees and leaves. Two men and a woman are sitting by a heap of cocoa pods. A young child painted with lots of detail carrying a large basket full of cocoa pods.

2. *Creating a digital poster to address road safety in Ghana*

    a. **Title:** " Improving Road Safety in Ghana "

    b. **Visual Elements:** A busy city scene with cars, people, and lively activity.

    c. **Icons/Infographics:** Use motion graphics, like cars with brake lights and seatbelts, to show movement and interest.

    d. **Faces of Diversity:** A collage of Ghanaian faces showing caution and safety awareness.

e. **Key Message:** "Your Journey"

f. **Main Message:** "Your Responsibility!"

g. **Sub-messages:** "Buckle up, Be Safe", "Speeding Feels Good, But Kills"

h. **Text**

   i. *Bold Headline:* "Travelling safely together!"

   ii. *Supporting Text:*

   - "Slow Down"

   - "Keep the Streets Safe"

i. **Design Tips**

   i. *Colour Scheme:* Use bright colours like blue, green, and yellow to create a good outlook that catches the eye.

   ii. *Font:* Choose a simple yet current font style to make reading easier.

   iii. *Layout:* Use overlapping items and arrows to guide the viewer through the message.

j. **Final Touches**

Logo: Use existing logos of the National Road Safety Commission and other *sponsors* to show unity in sending out the message.

Activity 5.3 Create 3D Sculptures Using Various Materials and Techniques

1. Create a small 3D sculpture using clay and document your entire process, highlighting the specific techniques you used at each stage.

2. Design and create a relief sculpture that incorporates both high-relief and low-relief elements to show depth variation.

3. Construct a basic 3D architectural model using recycled materials to represent a building or structural design of your choice.

4. Use wire to create a simple 3D figure or object, focusing on achieving proper form and proportion in your sculptural piece.

SUBTRACTIVE PROCESSES IN 3-D ART FORMS

Tools for Subtractive Sculpting

The production of sculpture works involves four main sculpting techniques: carving, modelling, assembling (constructing), and casting. In this lesson, the focus will be on the carving and other subtractive methods. As a subtractive process, carving involves a systematic and careful elimination, cutting, or chipping away parts of a hard material to achieve a desirable artefact. Tools used for subtractive sculpting (carving) include gouges, chisels, wooden mallets, adzes, engraving, etching, and drilling tools.

Figure 5.78: Gouges

Figure 5.79: Chisels

Figure 5.80: Hand adze

Figure 5.81: Power carving tool

Figure 5.82: Wooden Mallet

Figure 5.83: Engraving tools
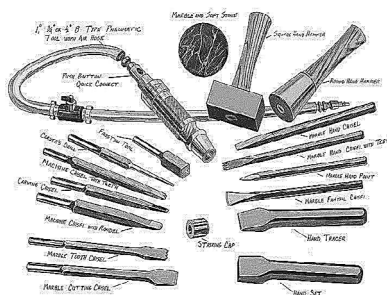
Figure 5.84: Examples of stone carving tools and equipment.

Figure 5.85: Engraving Pen

Figure 5.86: Etching tools

Figure 5.87: Portable electric drilling machine

Materials Suitable for Subtractive Processes

Common subtractive materials used to produce sculpture artefacts include wood, stone, clay, soap, wax and others. These materials are suitable because they can be carved, chiselled, trimmed, cut, shaped, shaved, or scorched.

1. *Stone*, such as marble, granite, and limestone, can be carved into beautiful artworks. This can be done by carefully cutting, chiselling, shaping, smoothening, and polishing stones bit by bit with tools such as chisels, hammers, rasps, and others.

Figure 5.88: Marble Stone

Figure 5.89: Limestone

Figure 5.90: Granite

Figure 5.91: Examples of Stone Carvings

2. *Wood*: Wood as a subtractive material comes with different characteristics in terms of texture, colour, density, and durability depending on its type. Some common woods suitable for carving into sculpture works in Ghana include oak, mahogany, teak, ebony, and others.

Figure 5.92: Wood **Figure 5.93:** Wood Carving **Figure 5.94:** Carved Stool

3. *Metals*: Some metals can be used for subtractive sculpture through etching. With this, parts of a metal surface can be deliberately removed using appropriate tools to create designs, patterns, or textures.

Figure 5.95: Metal zinc plate **Figure 5.96:** Etching on a zinc plate

4. *Foam*: It is a nonconventional subtractive sculpting material. Working with forms such as Styrofoam, extruded polystyrene (XPS) foam, and floral foam, among other foams, comes with fun. Also, pieces of foam are affordable, available, and easy to manipulate to create interesting designs, shapes, and various artworks.

Floral foam *Art Styrofoam Art* *C XPS foam Art*

Figure 5.97: Carving of Foam into Artworks

5. *Plaster of Paris*: It is commonly referred to as POP. Plaster of Paris (POP) is a white powdered substance that becomes hard, like stone, when mixed with water and allowed to dry. In its hardened form, the <u>POP</u> can be carved into insightful designs, shapes, and artworks.
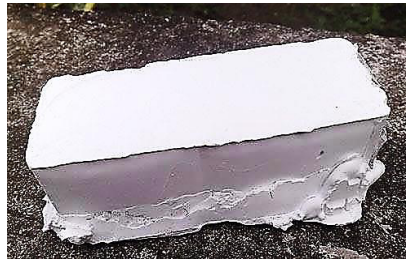
POP Powder   Mixed Hard Block of POP Hard POP Carved Work

Figure 5.98: Plaster of Paris a subtractive sculpting material.

6. *Leather-hard clay*: It is clay that is slightly or partly dried. Leather-hard clay is firm and can be carved, cut, scraped, trimmed, or shaped into desirable designs and sculptures. It is important to note that leather-hard clay is easy to manipulate because it is not hardened or dried. Sculpture works made of leather-hard clay can be decorated by scoring them with a cutlery fork, smoothed, burnished, or painted to achieve beautiful design patterns.

Figure 5.99: Carved design on a ball of leather-hard clay using subtractive process

7. *Soap*: It is soft and comes with different textures, making it a great material for subtractive sculpting. Soap sculpture making is an interesting activity

where the artist uses simple tools like knives, spoons, and others to carefully remove, cut, scratch, or scoop the surface of soap to achieve beautiful designs or artefacts. One advantage is that soap is affordable and easy to obtain.

Figure 5.100: Soap Sculpture

Activity 5.4 Practice Subtractive Sculpture Techniques

1. Create a small subtractive sculpture using soap or soft plaster and document your entire process, including the specific tools and techniques you used for material removal.

2. Use a piece of clay to demonstrate how subtractive techniques can be applied to create interesting textures and sculptural forms through carving and removal methods

Subtractive Processes in Art Creation

Some types of art and design involve subtractive processes. Subtractive processes involve removing parts of a material like wood, stone, foam, soap, or clay to create sculpture, pottery/ceramics, and other types of 3-Dimensional artworks. This art-making process is different from the additive process, where materials are added together to create artworks. Generally, artists use subtractive processes to create 3D artworks that are either freestanding or in relief. Examples of subtractive techniques in art and design include *carving, engraving,* and *etching*.

1. *Freestanding artwork,* also known as *sculpture in the round,* is a type of 3-D artwork, like a statue or a figure that is created to stand freely by itself. With *freestanding artwork*, one can walk around it, see and feel every part of it.

Figure 5.101: Freestanding artworks

2. *Relief artwork* refers to designs, images, or figures that are made (carved, etched, or engraved) on a flat surface, like wood, stone, or clay. The images or designs can be raised, pressed, or cut into the surface, making them appear 3-Dimensional even though all the sides cannot be observed.

Figure 5.102: Relief artworks

3. *Carving*: It is a subtractive technique that involves carefully removing, cutting away, and shaping parts of solid materials like wood, stone, or leather-hard clay to create useful artwork. Some common tools used for carving include chisels, gouges, wooden mallets, adzes, and others. With carving, artists create human and animal figures (statues), decorative artefacts, and other useful artworks such as stools, drums, mortars, and pestles. Carved works can either be free-standing or in relief (attached to a surface). These works reflect the culture and lifestyle of the people who make them. Famous examples of carved works include Michelangelo's statue of David, the stone carvings of the Shona people of Zimbabwe, and the carvings of Ghanaian artists.

Figure 5.103: Michelangelo's *David* (marble)

Figure 104: *Shona*. Zimbabwe (stone)

Figure 5.105: A Carving by Kwame Akoto-Bamfo, Ghanaian

Figure 5.106: A Carving by Kofi Agorsor, Ghanaian

Figure 5.107: A Carving by Oko Martey, Ghanaian

TECHNIQUES IN CARVING

Carving comes with various techniques. They include chip carving, relief carving, whittling, sculptural carving, power carving, letter carving, bone/ivory carving, stone carving, green carving, decorative carving, engraving, and etching.

1. **Chip carving:** This technique involves using chisels or knives to remove small chips (pieces) from a carvable material such as wood or leather-hard clay to create interesting art and design works.

| A | B | C |
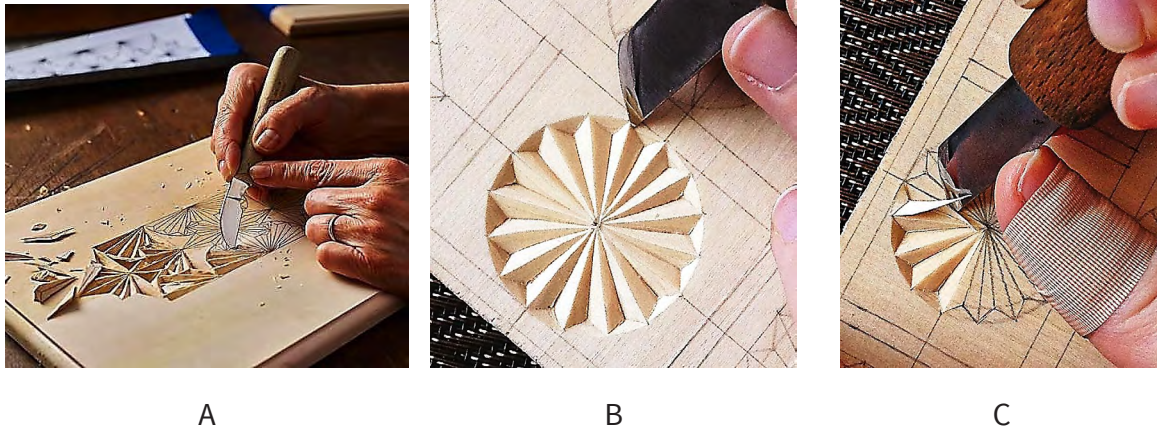
Figure 5.108: Chip carving

2. **Relief carving:** This involves carving designs, images, or figures into a flat material, like wood or stone, to stand out slightly above the surface (raised) or cut into the surface to create a 3-dimensional appearance. People put relief carvings in their living rooms, offices, or other spaces to look beautiful and special.

Figure 5.109: Examples of Relief Carvings

3. **Whittling**: It is a way of carving where a knife is carefully used to cut, shave, or shape small pieces of wood to create a design or artwork. The whittling technique is simple and easy, usually used to make small artworks or utensils like wooden spoons.

Figure 5.110: Whittling technique of carving

4. **Sculptural carving**: This technique involves the use of chisels, gouges, and other carving tools to shape a piece of material like wood or stone into a 3-dimensional sculpture such as a statue (figure), bust (a carving showing a person's head, shoulders, and chest), or a large artwork.

A   B   C
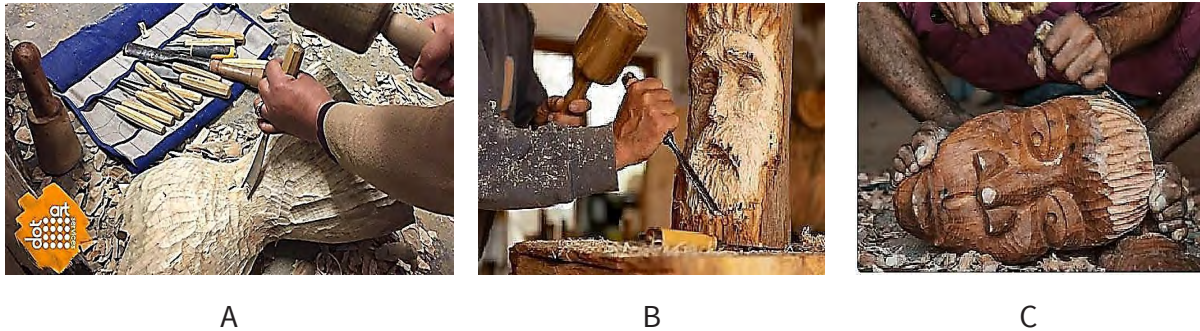
Figure 5.111: Sculptural carving technique

5. **Power carving**: Power carving is a carving technique where an artist uses rotary or electric carving equipment to carve works of art from wood, stone, or other suitable materials. Since this technique involves the use of a rotary or electric machine, it is fast and easier to remove parts, shape, smoothen, or provide details on the material during carving.

A   B   C

Figure 5.112: Power Carving Technique

6. **Letter carving**: This is a way of carving letters or words into materials like wood or stone. Because it involves carving letters or words, letter carving is commonly referred to as inscriptive (written) carving. It is also a form of relief carving. During letter carving, the artist needs to be very careful and pay close attention to be able to carve out the letters accurately.

A   B   C
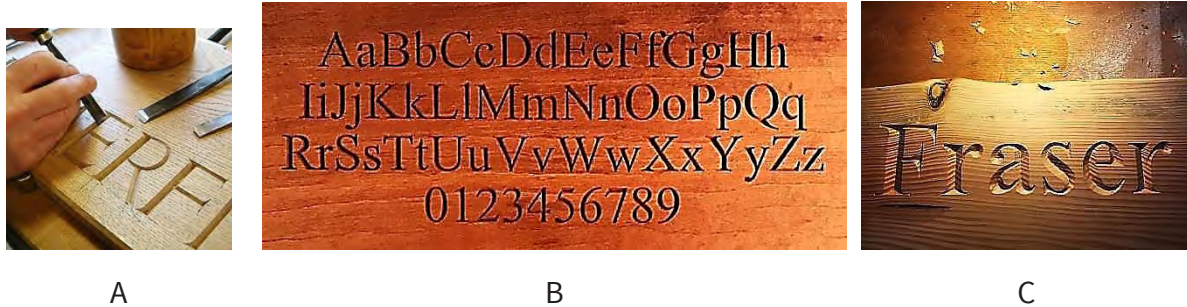
Figure 5.113: Letter carving

7. **Bone/Ivory carving**: This technique involves carefully carving bones or ivory of animals into decorative and useful artefacts. It makes use of special tools because bone and ivory are very hard, delicate, and easily break if not handled carefully.

Figure 5.114: Bone/Ivory carving technique

8. **Stone Carving:** It is the process of shaping stones like marble, granite, or soapstone into beautiful and useful artefacts. Since stones are hard, special carving tools and methods are used for stone carving, which are different from those used for wood carving. Some tools for stone carving include metal hammers, stone-cutting saws, stone lathes, air hammers, angle grinders, chisels, and others.

| A | B | C |
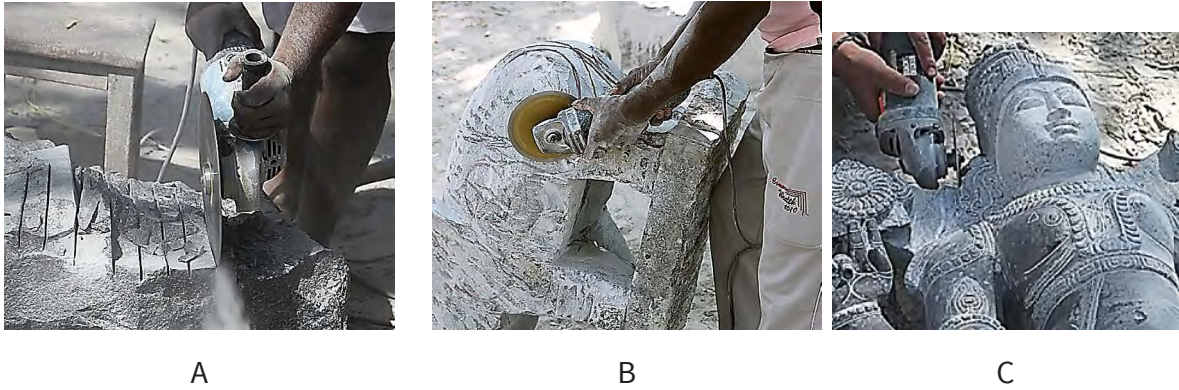
Figure 5.115: Stone carving technique

9. **Green carving:** This involves carving fresh wood, also known as green wood, into art and design works. Green or fresh wood is softer and easier to carve than dried wood because it is not completely dry.

| A | B | C |

Figure 5.116: Green carving technique

10. **Decorative carving**: This technique of carving combines various decorative styles, such as texture, patterns, or attractive details, on a surface to achieve a beautiful effect.

Figure 5.117: Decorative Carvings

11. **Engraving**: It is the art of carving images, shapes, designs, patterns, or words onto hard materials like metals, stone, or wood. Engraving can be

done by hand using simple tools such as chisels, burins, and scorpers, or with machines like laser or rotary engraving machines. The engraving technique is often used to decorate items like jewellery, guns, and other expensive items.

Figure 5.118: Laser Engraver on Leather

Figure 5.119: Engraved Coin

12. **Etching:** This is the process of creating interesting designs, patterns, or images on the surface of a hard material by using chemicals like acid or abrasive etching technique, images or patterns could be created to smoothly connect or blend together substances or a laser machine to remove unwanted parts. With the without any breaks. Due to this, artists use this technique to blend traditional and modern symbols and ideas to tell stories about the culture of a society.

Figure 5.120: Etching Processes Figure

Figure5.121: *Ore ri Canaan* etched by Bruce Onobrakpeya

In conclusion, most of the materials used for subtractive art creation, such as wood, stones, clay, and bones/ivory, among others, come from the natural environment. Therefore, it is necessary to be aware of the negative impact on the natural environment of these materials. This awareness allows the adoption of sustainable practices in the creation of beautiful works of art, without destroying the natural environment.

Practical Application of Subtractive Art Creation Processes

Subtractive art creation processes are about removing parts of a solid material to create sculpture, ceramics, and other 3-dimensional art forms. These processes involve three major techniques such as carving, engraving, and etching. This lesson is a guide to understanding how these subtractive techniques are practically applied.

Practical Application of Carving Techniques

Practically, there are two main carving processes, such as relief carving and freestanding or in-the-round carving. While the relief carving process, designs, images, or figures are carved deep or low into, or raised on a flat surface, the freestanding or in-the-round works are carved to stand freely and can be viewed from all sides. The carving process involves the use of both hand tools and machines, depending on the type of work to be produced. The following are some of the practical processes involved in carving.

1. *Woodturning*: Using a lathe machine to spin (turn) a piece of wood while shaping it with a cutting tool like a gouge or chisel into various art forms such as bowls, spindles, or furniture parts.

A

B

C

D

Figure 5.122: Using a lathe to turn wood into artefacts

2. ***Metal lathing*:** This involves the use of a machine called a lathe to hold and spin (turn around) a piece of metal while using cutting, pointed, or flat tools to create machine parts or intricate designs on the metal.
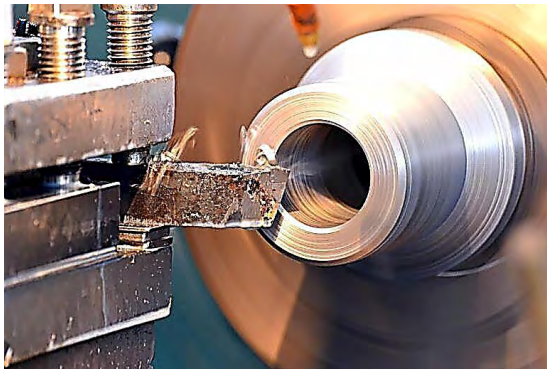
Figure 5.123: Using a lathe to turn metal into shapes and designs

3. ***Joinery:*** This involves carefully fitting and connecting pieces of carved designs or artworks together to create a more complex and amazing artefact.

Figure 5.124: Soap carving   **Figure 5.125:** Clay carving

4. ***Woodcut and Linocut*:** This is where a design, image, or motif is carved onto the surface of a block of wood or Lino material (linoleum) using tools like knives, gouges, and chisels. Ink is applied on the design or image area, which is carved raised, and pressed onto paper or fabric to produce a print. Linocut is like woodcut, but instead of wood, a soft material called linoleum is used. Linoleum is easier to carve, so it can make more detailed pictures.

Figure 5.126: Raised Woodcut Designs

Figure 5.127: Woodcut Design Print

Steps Involved in Woodcut Block Creation

Materials Needed for Creating a Woodcut Block

- A flat wood (preferably softwood).
- Carving tools (V-gouges, U-gouges, knives) are to be used for carving out the design.
- Prepared Design (sketch or transferred design).
- Sandpaper (optional, for smoothing).
- Protective gear (hand gloves) for personal safety.

Preparation of the Woodblock

- Choose a smooth board of softwood.
- Sand the surface if necessary to make it smooth.

Transfer the Design: Draw your design directly onto the flat wood using a pencil, or transfer it using tracing paper and a pencil.

Carve the Block

1. Use V-gouges, U-gouges, and knives to carve away unwanted areas, leaving the design or image areas to stand out.
2. First, start by using larger gouges to remove large unwanted areas before switching to smaller tools for detailed carving out of shapes.
3. The removal of the unwanted portions of the wood should be done gradually.
4. Always check to be sure that you are progressing correctly.
5. Observe safety measures during carving. This includes wearing hand gloves and other protective gear.

Refine Details

1. Use smaller tools for complex details and textures.

2. Relax and carve carefully and patiently to achieve the desired details.

3. Ensure that all the unwanted areas are completely removed, leaving your design or image areas well-shaped and standing out.

Clean and Finish

1. Clean the wood to remove any pieces of wood shavings or dust.

2. You may further smooth the edges or surface lightly with sandpaper if necessary for a smoother finish. However, this must be patiently and carefully done so as not to change the original design, motif, or image.

Figure 5.128: Wood block with Sketched Image **Figure 5.129:** Wood carving tools

Figure 5.130: Carving an Image on Wood Block

Figure 5.131: Woodcut Print

Studio and Tools Maintenance

1. Clean the studio and all tools after work.

2. Store tools and leftover materials properly after work.

Steps Involved in Linocut Block Creation

Materials Needed

- Soft lino material (linoleum).

- Carving tools (linoleum cutters with interchangeable blades) are to be used in carving out the design.
- Prepared design (sketch or transferred design).
- Tracing paper and pencil for transferring design onto the lino material.
- Protective gear (hand gloves) for personal safety.

Preparation of the Linoleum Block

- Ensure that the linoleum block is large enough to take the design.
- Cut the block to your desired size and shape.

Transfer the Design

1. Draw your design directly onto the linoleum block using a pencil.
2. You can also transfer the design onto the lino by using tracing paper and a pencil.

Prepare for Carving: Warm the linoleum block slightly with a hairdryer or in a warm room to make it easier to carve.

Carve the Block

1. Use linoleum cutters with the appropriate blades to carve away the areas you want to remain white or unprinted.
2. Hold the cutting tool perpendicular to the block when cutting to avoid too deep or uneven cuts.
3. Start with larger blades for initial cuts and switch to smaller blades for detailed carving out of shapes.
4. Relax and carve carefully and patiently to achieve the desired details.
5. Ensure that all the unwanted areas are completely removed, leaving your design or image areas well-shaped and standing out.
6. Observe safety measures during carving. This includes wearing hand gloves and other protective gear.

Refine Details

1. Use smaller blades to create complex details and designs.
2. Take your time and do a final carving and shaping of the block. This should be done slowly and accurately to achieve the desired details.

Clean and Finish

1. Clean the block to remove any pieces of linocuts and dust from the block.

2. Inspect and ensure that all edges are neat and smooth.

Studio and Tools Maintenance

1. Clean the studio and all tools after work.

2. Store tools and leftover materials properly after work

Figure 5.132: Linoleum

Figure 5.133: Lino cutting Tools

Figure 5.134: Cutting Designs on a Linoleum

Figure 5.135: Linocut print

Practical Application of Engraving Processes in Art and Design Studio Practice

When considering engraving as a subtractive process in art and design studio practice, it was explained that it is the art of carving images, shapes, designs, patterns, or words onto hard materials such as metals, stone, or wood, using simple hand tools like chisels, burins, scorpers, or with laser or rotary engraving machines. This lesson introduces you to the practical application of the engraving processes in art creation.

Steps Involved in Engraving Processes

Materials Needed

- Metal (copper, zinc, brass, aluminium, steel); wood (boxwood, maple, cherry, plywood); stone (granite, marble, slate); glass (glass sheet, glassware); or plastics (acrylic, polycarbonate, PVC-polyvinyl chloride, polypropylene, and others).
- Engraving tools: chisels, burins, scorpers, gouges, knives, lasers, and rotary machines.
- Have the prepared design placed.
- Tracing paper and pencil for transferring design onto the material.
- Protective gear for personal safety.

Preparation before Engraving

- Prepare the material surface, ensuring it is smooth and well-cleaned.
- Use tracing paper and pencil to transfer the design onto the material surface.
- Fix the material securely onto a stable work surface or an engraving block.
- Select appropriate engraving tools based on the nature of the material and how complex the design is.

Engraving Process

1. Using the appropriate tool, cut or engrave into the material surface following the outline of the transferred design.
2. Adjust pressure and tool angle to control line width, depth, and texture.
3. Work gradually, refining details and textures as you progress through the design.
4. Clean the surface periodically to remove waste materials to ensure that the engraved lines or cuts are clear.
5. Inspect the work and make all necessary corrections.
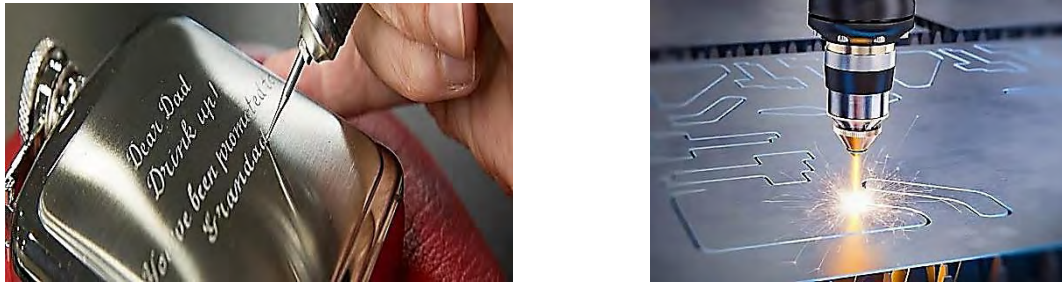
Figure 5.136: Engraving Processes

Finishing the Work

1. Depending on the material, consider applying protective coatings.
2. Exhibit the work and invite feedback from others.
3. Store the finished work safely to prevent damage, or put it to use.

Studio and Tools Maintenance

1. Clean the studio and all tools after work.
2. Store tools and leftover materials properly after work.

Practical Application of Etching Processes in Art and Design Studio Practice

Having previously learned that etching is the creation of designs, patterns, or images on hard surfaces like metal or wood by using chemicals like acid, abrasive substances, or a laser machine to remove unwanted parts, this practical lesson introduces the etching processes in art and design studio practice.

Steps Involved in Etching Processes

Materials Needed

- Metal Plate: Typically copper, zinc, or steel.
- Etching Ground: Wax-based or resin-based ground to protect the plate.
- Etching Needle or Scribe: For drawing the design into the ground.
- Acid: Nitric acid is commonly used for traditional etching.
- Stop-out Varnish: To protect areas from further etching.
- Etching Tray: Acid-resistant tray for etching.
- Brushes and Rollers: For applying and removing ground and varnish.
- Protective Gear: Gloves, goggles, and aprons for personal safety.

Preparation of the etching material

- Cut the metal plate to the desired size if necessary.
- Ensure the plate is clean and free of any oils or dirt.

Design Transfer Methods

In etching, design transfer depends on the nature of the design, the material involved, and the method to be used. Some common design transfer methods include direct drawing and resist method, carbon paper transfer, solvent transfer, and photographic transfer. For example, in using a metal plate and the draw and resist method, the following are observed:

1. Heat the plate gently and apply an equal amount of a thin layer of etching ground (wax or resin) over the plate using a roller or brush.
2. Allow the ground to cool and harden, creating a protective layer over the entire plate.
3. With the use of an etching needle, either draw the design directly onto the hardened ground or carefully scribe the design on the hardened ground, exposing the metal plate under it.
4. Alternatively, you can transfer the design onto the plate using transfer carbon paper and a drawing tool.

The Etching Process

1. Prepare a solution of nitric acid in an etching bowl according to the recommended dilution.
2. Immerse the prepared plate into the acid solution.
3. The acid will bite (penetrate) into the exposed metal areas (where the ground has been removed), creating lines.
4. Monitor the etching process carefully, shaking the bowl occasionally to ensure even penetration (biting) of the acid solution into the plate.
5. Periodically lift the plate out of the acid solution to check how deep and clear the etched lines appear.
6. If deeper etching is desired, put back the plate the acid solution and continue the process.
7. Once the desired lines are etched to the correct depth, remove the plate from the acid solution and rinse it thoroughly with water.
8. Apply stop-out varnish to areas of the plate you wish to protect from further etching or to make corrections.

9. Remove the remaining ground using solvents or hot water and a brush, revealing the etched lines and design.

10. Inspect the plate and make further corrections if necessary.

11. Clean the plate thoroughly to remove any leftover material from the etching process.

Finishing the Work

1. You may embellish the etched plate with a protective coating.

2. Exhibit the work and invite feedback from others.

3. Store the finished work safely to prevent damage, or put it to use.

Studio and Tools Maintenance

1. Clean the studio and all tools after work.

2. Store tools and leftover materials properly after work.

General tips for subtractive methods in creating art and design works

When applying subtractive processes in art and design creation, consider the following general tips.

1. Planning and Sketching: Always start with a plan by creating preliminary sketches of the intended design on paper to guide the subtractive process. Work towards achieving the planned design as sketched on paper.

2. *Material and Tool Selection*: Choose appropriate tools based on the material and desired design effect. Always remember to use the right tool or equipment for the right material. For example, hard stones may require hard (carbide-tipped) tools, while softer woods may be worked with traditional tools like a chisel or adze. Much softer materials such as foam, wax, Styrofoam, and soap may be worked in with just a razor or a sharp knife.

3. *Material Preparation:* Adequately prepare all materials before carving or cutting, considering their texture, hardness, and any characteristics that may affect the process.

4. Achieving Accuracy or Precision: Ensure tools are sharp and properly maintained to work safely and to achieve accurate cuts and carvings. Always the right tool for the right work.

5. Finishing and Preservation: Apply finishes such as varnish, wax, or oil to protect the completed work and enhance its appearance.

6. *Observe Personal Safety*: Use protective gear: gloves, goggles, and aprons for your safety.

7. Clean the studio and all tools after work.

8. Store tools, finished works, and leftover materials properly after work.

Activity 5.5 Teach and Apply Subtractive Sculpture Methods

1. Develop a step-by-step exercise that you can use to teach subtractive techniques to a group of beginners within a 1-hour session timeframe.

2. Explain the purpose and importance of an armature in sculpture creation, describing how it supports the sculptural process.

Guidelines for Explaining Armature Purpose

In your explanation, you should cover the following.

  a. *Structural Support:* Describe how an armature acts as an internal skeleton that prevents the sculpture from collapsing under its weight, especially important for tall or extended forms.

  b. *Material Adhesion:* Explain how the armature provides a framework for clay, plaster, or other materials to grip onto, ensuring the outer material stays attached during the sculpting process.

  c. *Shape Foundation:* Discuss how the armature helps establish the basic proportions and pose of the sculpture before adding the outer material, making the sculpting process more efficient.

  d. *Prevention of Cracking:* Explain how a properly constructed armature reduces stress on the sculpture material, preventing cracks and breaks as the work dries or cures.

  e. *Material Examples:* Mention common armature materials like wire, metal rods, wood, or foam, and when each type would be most appropriate to use.

3. Carve a simple 3D object from a block of wood or foam, demonstrating your ability to effectively.

3D Artworks of Some Artists that Address Social Problems

Various art forms can be used to solve challenges in society, including environmental sustainability and cultural preservation by using local materials and techniques. Some 3D artists use their artwork to help solve social problems. They include:

El Anatsui

El Anatsui, a Ghanaian artist noted for creating huge exhibits from bottle caps and metal scraps. His work shows how waste, consumption, and the environment are connected, and it makes people think.
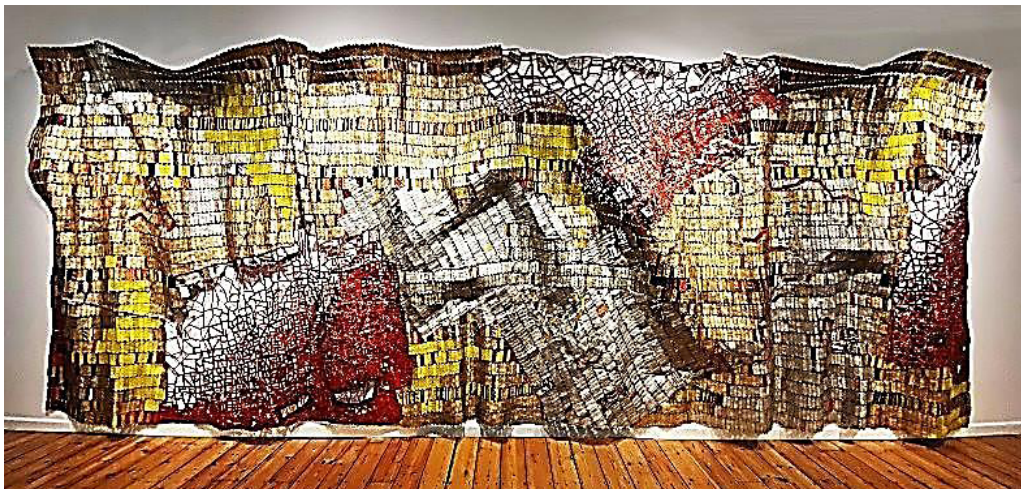
Figure 5.137: Three Sighting 2021

Serge Attukwei Clottey

Serge Attukwei Clottey is an internationally recognised Ghanaian artist. His art, using plastic jerry cans popularly known as "Kufuor gallons", which he cuts and uses it as a mask, canvas, or building block for art.

Figure 5.138: Serge Attukwei Clottey's works.
The Wishing Well (left) draped with sheets of woven pieces
of yellow plastic Kufuor gallons (right)

Dorothy Amenuke

Dorothy Amenuke is a Ghanaian artist who uses fabrics in creating her artwork. Her style of art addresses many problems in society. For example, she shares ideas about how leaders should protect and promote the cultural heritage of their people through this artwork

Figure 5.139: Dorothy Amenuke's artwork

Theresa Ankomah

Theresa Ankomah, a Ghanaian artist, uses her work to show how basket weaving is being forgotten because of modern changes. She states that *"The importation of polythene and plastic baskets into the West African region not only contributes to a decline in this traditional craft but also contributes to the increase of plastic waste and subsequent pollution of the environment."*

Figure 5.140: Theresa Ankomah's artwork

Romuald Hazoumè

Romuald Hazoumè, a Beninese artist, uses plastic waste to talk about Africa's social, political history, and its changing role in the world. He says global problems affect everyone, and we often forget our own culture while embracing outside influences.

Figure 5.141: Rat-singer - Second only to God! (2013)

Sokari Douglas Camp

Sokari Douglas Camp is a Nigerian artist who creates huge artworks from recycled steel and metal. Her work shows how industry and technology affect African traditions and culture.

Figure 5.142: Nigerian Woman Shopping (1990)

Gonçalo Mabunda

Mabunda is a Mozambican artist who makes sculptures from old weapons and metal scraps. His art shows the effects of war and violence, and encourages healing and change.

Figure 5.143: Goncalo Mabunda, "The Impenetrable Throne" (2019)

Yinka Shonibare

Yinka Shonibare is a Nigerian-born British artist. His work looks at race, class, and cultural identity, exploring the link between Africa and Europe. He questions modern cultural and national identities influenced by Western art and history in his work.

Figure 5.144: Yinka Shonibare, "Scramble for Africa"

Peju Alatise

Uses fabrics and other materials to create art about women's roles in Nigeria. Her recent works focus on topics like religion, immigration, and child brides.

Figure 5.145: Peju Alatise. "Orange Scarf Goes to Heaven"

Designing and creating 3D Artwork with Local Materials to Solve a Societal Problem Using Subtractive Processes and Techniques

Creating artworks to solve social problems can be done using all forms of materials from the environment. It involves trying out different shaping (subtractive processes) techniques and mixed media. It is important to focus on community issues and create art that raises awareness or offers solutions. The following are practical points to consider:

1. **Identify the Societal Problem**

   Find a main problem in your community, like environmental, social, or cultural issues. Identify the problem your artwork will address, like plastic waste, pollution, or cultural practices.

2. **Select Material**

   Look around for materials that are easy to find. Choose eco-friendly materials suitable for shaping and reshaping. Other materials like leather, fabric, or fibres can be used.

3. **Develop Concept**

   Think of ways your artwork can solve a problem or share a message. Make sketches or digital models showing different views of your idea to settle on a better option.

4. **Create the Work Using Subtractive Techniques**

Choose the best techniques for shaping your materials into a 3D artwork. Consider using uncommon (non-conventional) materials or mixing different materials to see what works best.

5. **Conveying the Message**

When developing your ideas, use shapes, textures, or objects that show a problem and possible solutions. Also, ensure the artwork expresses a theme to help people understand the message you want to share.

Some practical examples of how to design and create 3D artworks using local materials and techniques to address community concerns include the examples below.

Example 1

Problem: Heavy air pollution, especially in cities.

Material: Dumped materials like wood, Styrofoam, foam, fabric, twine, plastic bottles, plastic gallons, and clay or stones.

Artwork: A creative work showing damaged lungs or body parts affected by pollution, with smoke to symbolise the harmful effects.

Message: Provide education about how air pollution harms the breathing cycle of humans and animals.

Creating: Use appropriate tools to model or form the body part.

Example 2

Problem: Deforestation and habitat loss in surrounding forests.

Material: discarded wood, Styrofoam, foam, found objects such as fabrics, twines, gallons and plastic bottles, stone, clay, and scrap metal sheets.

Artwork: The work should highlight a tree stump, and the presence of wildlife made with different materials.

Message: Focus on the different plants and animals (biodiversity), and protecting the forests.

Creating: Use various tools to develop detailed animals, birds, and plants to the richness of the ecosystem endangered by deforestation. This can also be done by first combining several materials, for example, glueing fabrics and fibres to Styrofoam, and then using a knife to carve out the forms or rolling up soft sheets

of metal plates and then using the metal cutter to cut off some parts to create a desired shape and form.

Create realistic animals, birds, and plants to show the importance of protecting nature. Use materials like fabric, foam, and metal, and cut or shape them with tools like knives and cutters to build your composition.

Example 3

Problem: Vehicular accidents due to bad roads.

Material: Recycled car tyre, fibre, soft metal sheets, leather, colourful fabrics, plastic or mica sheets.

Artwork: Crushed vehicles and wounded accident victims.

Message: Highlight bad roads as a major cause of accidents, and a threat to human lives and loss of property.

Creating: Use different tools and materials to create car parts and human shapes. Combine materials like fabric, plastic, and metal. Shape them with methods like carving, cutting, and rolling for the intended project.

Activity 5.6 Design 3D Artworks for Public and Museum Spaces

1. Outline the complete steps you would take to create a 3D model for a public art installation, covering your process from initial ideation through to final production and installation.

2. Describe your approach to creating a 3D artwork for a museum's environmental exhibit, including your choice of materials, techniques, and theme that would be appropriate for the exhibition context.

Sustainable Use of Materials in the Environment

Artists use different materials, including wood, stone, metals, seeds and fruits to create art. Each material needs special tools like knives, chisels and files to shape or re-shape parts of the artwork. This variety of working tools and materials allows artists to express their ideas in creative ways.

Figure 5.146: Eco-friendly artworks

Conventional materials: Wood, stone, clay, soap, bone, leather, gourds, and wax.

Non-conventional materials: Plaster, papier-mâché, fibres, metal, foam, glass, plastic, hair, rubber, fruit, seeds, and vegetables.

It is important to ensure that artworks produced from subtractive methods do not harm or pollute the environment by using materials that overuse environmental preservation resources. Sustainable art practices focus on using materials responsibly, which helps protect the environment, preserve cultural heritage, and encourage creative artistic expression.

Environmental Impact of Subtractive Processes in Art Creation

Improper use of materials in subtractive art can harm the environment. Some problems that can affect the environment are:

1. **Material Sourcing and Resource Depletion:** Artworks produced by subtractive processes require using materials picked up in the immediate environment, including wood, stone, and metal, among others. Uncontrolled gathering of materials can harm the environment, cause deforestation, loss of natural resources, and endanger animals.

2. **Waste Generation**
   a. *Types of Waste:* Sawdust, stone dust, metal scraps, and chemical residues are common leftovers associated with subtractive processes.
   b. *Non-biodegradable materials:* Comprise plastics, metals, and glass, which take a long time to decay.

3. **Hazardous Materials and Chemical Use**
   Toxic Substances: Some subtractive processes contain harmful materials, like heavy metals and solvents that are harmful to health and the surroundings.

Figure 5.147: Deforestation

Figure 5.148: Uncontrolled stone quarry

Figure 5.149: Poaching of endangered animals

Figure 5.150: Metal shaving from lathing

Figure 5.151: Heap of sawdust

Figure 5.152: Heap of Styrofoam

Sustainable Use of Materials for Creating Art Using Subtractive Processes

Materials meant for subtractive artworks can be used responsibly to reduce pollution. To try this, artists need to take note of the following.

1. *Material Selection and Sourcing:* Choose eco-friendly materials like bamboo, recycled wood, metals, plastics, rubber, and cardboard.

2. *Waste Reduction and Recycling:* Plan projects to reduce waste by creatively using found and used materials in artwork.

3. *Safe Disposal:* When material can no longer be recycled, dispose of it properly to prevent harm to the environment.

4. *Non-Toxic and Low-Impact Materials:* Use water-based paints and varnishes instead of solvent-based ones to reduce toxic gases.

5. *Natural and Eco-Friendly Options:* Consider natural pigments, dyes, and finishes that are safe for the environment.

6. *Community and Social Responsibility:* Collaborate with local artisans to promote responsible art practices and recognition of their contribution to art and design works.

Figure 5.153: Carved driftwood

Figure 5.154: Carved car tire

Figure 5.155: Carved coconut shell

Artists Who Used Sustainable Materials in Creating Their Artworks

El Anatsui

He uses discarded wood to carefully create beautiful carvings and artworks.

Figure 5.156: El. Anastui's works, including "Erosion of Cultures" (right)

Oko Martey

Oko Martey is a Ghanaian sculptor who is noted for carving tall, slim wooden figures using a gentle wood shaping technique. His art focuses on community, identity, and how modern changes affect indigenous lifestyles.

Figure 5.157: Oko Martey's work

Barthélémy Toguo

This Cameroonian artist creates sculptures from old wood and other materials to expose important social and political problems in Africa.

Figure 5.158: Barthélémy Toguo's work

Ndidi Dike

Ndidi Dike is a Nigerian female artist who uses recycled materials like plastic bottles, cans and waste materials found in the city to create mixed-media artwork. Her work highlights bothering issues like pollution, urban growth, and challenges in Nigeria and Africa.

Figure 5.159: Ndidi Dike's work. "Detailed Panoramic meditation on Trade, Capitalism and Dispossession" (2020 to 2021)

Artists should use environmentally friendly practices by recycling materials and disposing of waste properly. This helps them create art responsibly. Students can also adopt these methods, helping to protect the environment while making creative works with subtractive techniques.

Activity 5.20 Develop a Teaching Guide for 3D Modelling

You are tasked with teaching 3D modelling to beginners. Develop a step-by-step guide for creating a simple form using clay or paper mâché. Below is a sample of the step-by-step you have to develop for this activity.

Sample Guide

1. *Making a Simple Bowl Using Clay*

2. Gather your clay, water bowl, and basic tools before starting your project.

3. Knead the clay with your hands until it becomes soft and smooth without cracks.

4. Roll the clay into a ball about the size of your fist using both palms.

5. Press your thumbs into the centre of the ball, leaving about 1cm at the bottom.

6. Pinch the walls between your thumb and fingers, working around the bowl to make them even.

Activity 5.21 Create an Eco-Friendly 3D Model

Following the steps learned in *Activity 5.20*, create an eco-friendly 3D model using clay or paper mâché.

EXTENDED READING

1. Brown, A. (2018). *Tools and Materials for 2-Dimensional Art: Exploring Image-Making Techniques*. Design Publishing House. https://www.learnalberta.ca/content/kes/pdf/or_os_art_te_back_01_design.pdf

2. Davis, R. (2019). *Hands-On 2-Dimensional Art: A Practical Guide to Image-Making Techniques*. Creative Arts Press. https://www.davisart.com/sites/default/assets/File/high-school-studio-art-textbooks.pdf

3. Eniwo, E. M. (2010). Image making in two-dimensional art: Experiences with straw and fabric (Straw Appliqué Technique). *African Research Review, 4*(4), 521-528. Getty. edu (2004, July, 8). 4 Basic Sculpture Techniques. Retrieved from https://www.getty.edu/education/teachers/classroom_ resources/curricula/sculpture/background2.html

REVIEW QUESTIONS

Image Making, Processes and Techniques in 2-D Creations

1. Explain the role of ***composition*** in creating effective images in art and design.

2. Mention TWO techniques used to create textures in image-making.

3. List FOUR traditional printing processes and one modern printing process.

4. Name THREE materials commonly used in screen printing and why they are suitable.

5. What is the difference between hatching and cross-hatching?

6. Explain the purpose of a preliminary sketch in creating 2D art.

7. Mention the steps used in the grid method to enlarge and replicate an image onto a canvas or paper.

IMAGE MAKING, PROCESSES AND TECHNIQUES IN 2-D CREATIONS

CREATIVE PROJECT
Artefact Production

INTRODUCTION

In the first year, you learned about protective and decorative processes and how important they are in art and design studio practice. In this section, you will learn more about them, particularly their practical differences. Also, you will observe safety measures, develop positive maintenance habits, as well as learn to create your art and design works responsibly to ensure environmental sustainability (protecting and preserving the natural environment). This will equip you to effectively apply protective and decorative finishing to your artworks while ensuring personal safety and environmental sustainability.

KEY IDEAS

- Protective and decorative processes are important aspects of art and design studio practice.
- It is necessary for artists to observe safety measures as well as develop positive maintenance habits during art and design practice.
- Artists need to create their works responsibly to ensure environmental sustainability.

PROTECTIVE PROCESSES IN ARTEFACT PRODUCTION

Protective processes keep artworks safe from damage, while decorative processes enhance their beauty. Protective methods include applying varnish, wax, or glazing to shield artworks from dust and light, framing to protect edges, and using special coverings. Decorative processes involve adding details like gold leaf, embroidery, or mosaics to beautify the artwork. Both processes are essential for preserving and enhancing the appearance of artworks.

Here is how protective processes have been used in making art and design works

Figure 6.1: Waxing, vanishing and lacquering artworks

Painting   Relief carving   Metal embossing
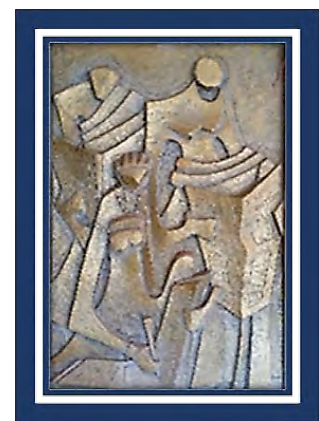
Leather Carving   Fabric

Figure 6.2: Framing to protect the edges of artworks

Figure 6.3: Glazed pot

Decorative Processes in Artefact Production

Decorative processes in art and design make objects more attractive, meaningful, and useful. They show the skill, creativity, and technology of the time and culture. Different materials can be decorated in various ways. Some examples include:

1. Engraving and etching techniques used to carve or cut designs into materials like metal, wood, glass or leather. Inlay decorative process is used to add colourful patterns by placing different materials into the carved areas, creating decorative designs.

Wood   Metal   Leather

Figure 6.4: Decorated artworks in different media

2. Embroidery and beadwork involve using threads and beads to create fine details and textures in fabric.

Figure 6.5: Embroidery on Fabrics and leather

Figure 6.6: Beadworks on Fabrics and leather

Figure 6.7: Applique in leather and Fabric

Gilding is a technique where a thin layer of gold is applied to materials like metal, wood, or stone to make them look shiny and luxurious. Other metals like silver, aluminium, and copper can also be used.

Wood

Leather   Metal   Porcelain

Figure 6.8: Other decorative processes in different media

Other decorative processes include dyeing, printing, plating, filigree, enamelling, and surface changes (patination).

Even though decorative processes are used to beautify artefacts, they can also protect them from damage to help preserve cultural heritage while expressing artistic creativity.

Artists and designers in Ghana, and around the world use oils, wax, and varnish to protect wood carvings from pests and moisture. These treatments preserve the carvings, prolong their existence, and make them attractive. Decorations like metal studs, beads, and fibres are often added for beauty on metal works, ceramics, textiles, basketry, pottery, and leatherworks.

Dyeing

Filigree
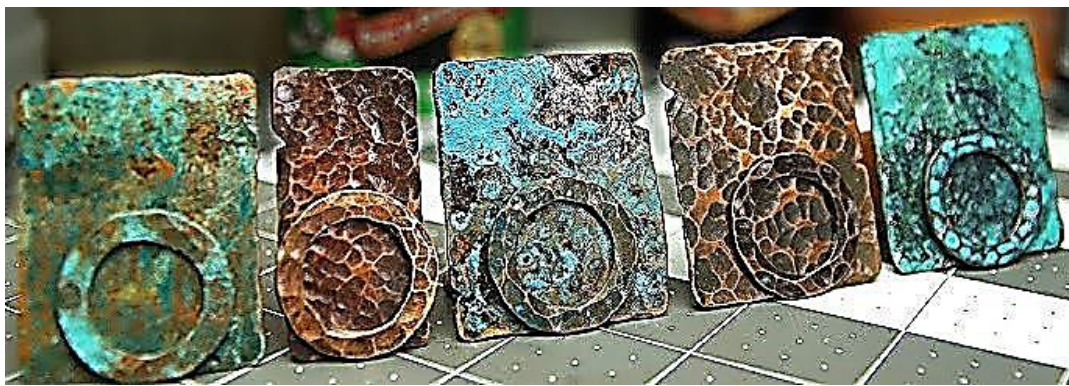
Patination

Figure 6.9: Other decorative processes

Maintenance processes in Art and Design

To make art and design works last longer, there is the need to maintain them regularly. This includes cleaning, storage, pest control, and restoring damages. Training, digital preservation, and public awareness also help keep art safe for the future.

Common Maintenance Processes in Art and Design

Preventive Conservation

1. Environmental Control: use climate control systems to stabilise keep temperature and moisture levels. Use UV filters on windows and display cases to block harmful light.

2. Proper Storage: store items with non-acidic materials. Make use of specially designed storage like solander boxes and rolling racks for canvas works, and padded drawers for storing breakable items.

Figure 6.10: Solander boxes

3. Handling Procedures: use gloves and the right tools strictly as a safety guideline.

Cleaning

1. Surface Cleaning: the use of soft brushes, microfibre cloths, and vacuums to clean dust, and ionizers to prevent dust from building up.
2. Deep Cleaning: it involves getting an expert's assistance to carefully clean delicate artwork.

Restoration

1. Repairing Damages: repair work on canvas can be done using standard techniques like lining, patching, and reweaving. Sculpture repairs involve pinning, adhesive bonding, and filling gaps with suitable materials.
2. Inpainting: using quality, safe colours that can be changed and repainted such that the artwork can be fixed later without damage.
3. Revarnishing: applying suitable varnish on the artwork to protect it and improve on its look.

Documentation

1. Condition Reports: compiling a clear report with high-quality images to describe the current conditions of artworks, and record past repair works done.
2. Photographic Documentation: using advanced imaging techniques such as infrared and ultraviolet to study hidden art layers and repairs.

Pest Management

1. Regular Inspections: Ensure periodic checks for pests. Use traps and safe repellents to control them.

2. Integrated Pest Management (IPM): Use effective pest control methods to keep pests away without causing damage to artworks.

Figure 6.11: Safe repellent

Regular Monitoring

1. Condition Checks: put in place a plan for observation checks to track and record changes in artworks over time.

2. Monitoring Systems: Install sensors, burglary, and fire alarms to safeguard staff and protect property.

Specialised Treatments

1. Chemical Stabilisation: Artworks such as painting showing peeling effect are strengthened by applying consolidants, a safe chemical which does not harm the original piece.

2. Physical Supports: Create supports such as wooden frames, foam boards, metal stands, cardboard backing, and wireframes for 3D artworks as protective boards to keep them safe.
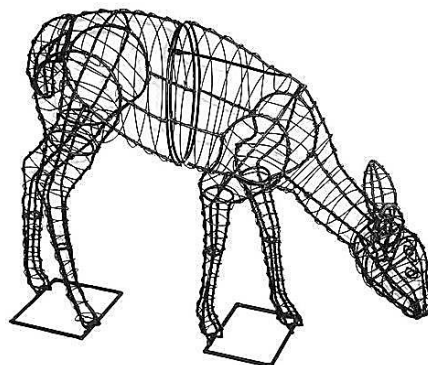
Figure 6.12: Wireframe for 3D

Professional Conservation Services

Hiring Conservators: Work with experts who know about different materials like paints, fabrics, and metals. Conservation scientists can also offer expert advice on chemical reactions and the general conditions of artworks.

Digital Preservation

1. Digitisation: Use high-resolution scanning and 3D modelling to reproduce your artworks and store the soft copies in various locations for safety.
2. Digital Restoration: Try using Photoshop or GIMP software to redesign or repair digital images without weakening the original artwork.

Activity 6.1 Exploring decorative and maintenance processes

1. Apply a decorative process (e.g., marbling, stencilling, or gilding) to a flat surface, such as a wooden panel or canvas.
2. Demonstrate how to use varnish to protect a completed artwork, ensuring an even finish.
3. Use embossing or engraving techniques to decorate a metallic or paper surface.
4. A gallery requires you to prepare a series of paintings for long-term display. Outline the protective processes you would apply and justify your choices

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ECO-ART AND MATERIAL SUSTAINABILITY

People are becoming more aware of environmental problems. Eco-art combines art with caring for nature, encouraging artists to use eco-friendly materials and methods. This helps artists and designers use their creativity to promote environmental responsibility.

Eco-art is an art form that focuses on nature and the environment. Artists use materials that are good for the Earth (eco-friendly), like recycled items or natural things, to create art that helps people think about environmental issues like pollution and climate change. Eco-art promotes sustainability by considering the entire lifecycle of materials, encouraging responsible use, community involvement, and creating art that supports environmental care.

Eco-artists use nature and natural materials to raise awareness about the environment and the need for sustainability. Their work, from large installations to small creations with found objects, encourages living in harmony with nature and its resources.

Artists in Ghana and other parts of the world use an eco-friendly approach to their art by using materials that would normally have polluted the environment to create inspiring artworks and raise awareness about protecting the environment from waste and contamination.

Collage textile on canvas

Seven Magic Mountains, Ugo Rondinone, 2019

Fuel for Thought: Perspectives from the Niger Delta, Nnena Okorie

Figure 6.13: Examples of Works of Some Eco-artist

Material Sustainability in Art

In previous the lesson, you learned about material sustainability in art and design. It means using eco-friendly materials, like recycled or biodegradable items, and reducing waste. Artists often reuse old materials creatively, giving new life to things that might be thrown away.

When artists are able to creatively transform discarded materials like fabric, wood, metal, clay, plastics, and Styrofoam into artworks for use or decoration, they contribute largely to sustainably protecting the environment from danger.

Examples of Eco-Art and Material Sustainability (Ghana and Africa)

Serge Attukwei Clottey (Ghana)

Figure 6.14: Serge Attukwei Clottey Biography, Artworks & Exhibitions | Ocula Artist

Nnenna Okore (Nigeria)

Nnenna Okore, a Nigerian-American artist, creates sculptures from materials like clay, newspaper, and twine. Her work showcases the beauty found in nature and reminds viewers to protect the environment and understand the connections in life.
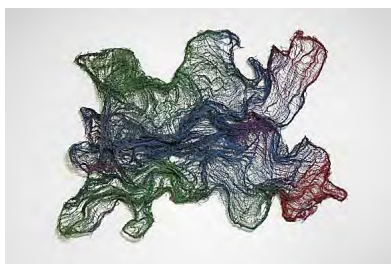
Figure 6.15: Nnenna Okore's works.

Mbongeni Buthelezi

Buthelezi uses melted plastic instead of oil paints to create art, using a heat gun to shape it on recycled canvas. His works focus on growing up in a South African township and raise awareness about global plastic waste and environmental issues. He effectively used his art to teach and start serious conversations on plastic waste. He profoundly made a statement that "The world we live in today can offer us everything we need to make art without manufacturing more, As an artist, I am the mirror of my society. I am supposed to reflect on what is happening on the ground where I live, and for me, what is on the ground is plastic."
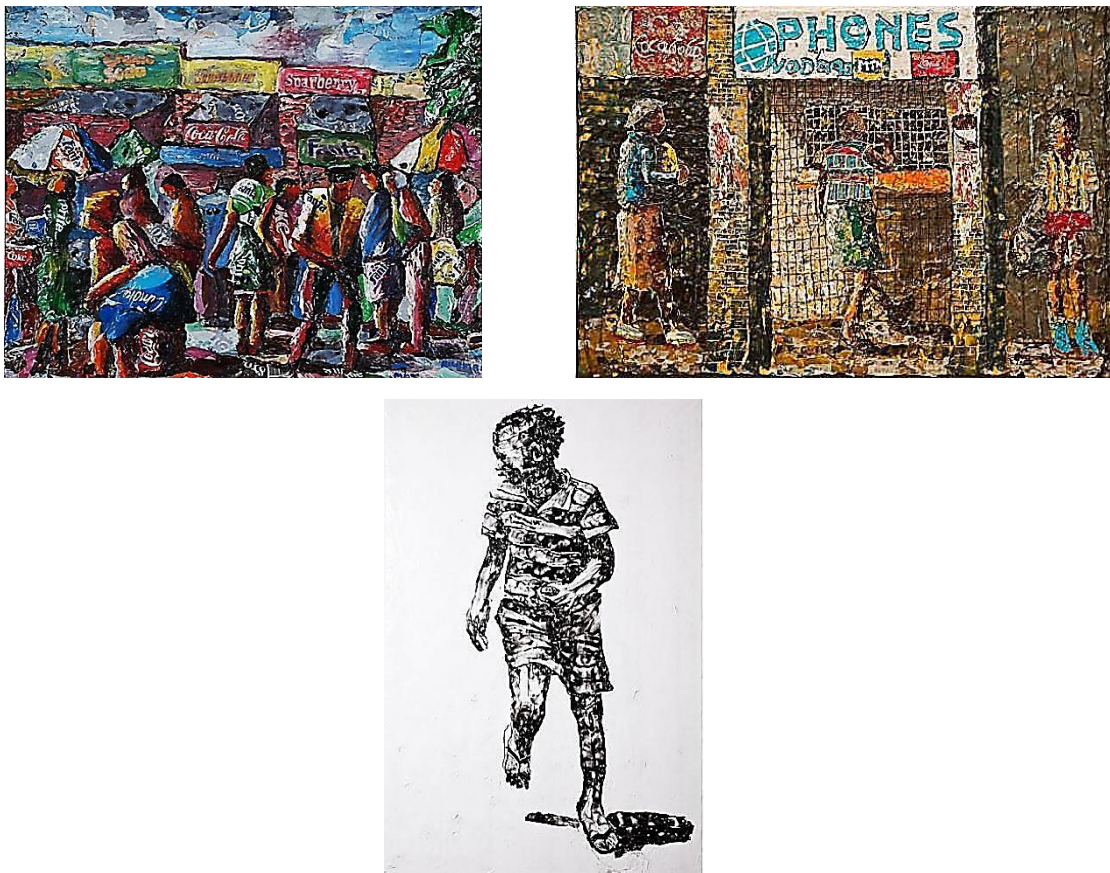
Figure 6.16: Mbongeni Buthelezi art works.

Patrick Tagoe-Turkson

Patrick Tagoe-Turkson mastered the technique of turning old flip-flops into colourful, impressive works of art, in an attempt to create beauty from waste. His work tells stories about memory, migration, and social issues. He uses art to share dreams and hopes, making him an environmentalist and storyteller.

Figure 6.17: The Floating Slippers Lilies Intervention Project, 2010

Figure 6.18: Nhyiren, 2020. Patrick Tagoe-Turkson, Found Flip-flops on Suede

Figure 6.19: Sea Breeze (Nsu Mframa), 2018, found flip-flops, 120 x 100 cm

Andy Goldsworthy

Andy Goldsworthy is a British artist who creates sculptures using natural materials like stones, leaves, ice, and wood. His art is temporary and lasts only for a while until it dissolves back into the natural environment. His artworks show that life is temporary and changes all the time. He engages viewers in an appreciation of how nature is always changing and beautiful, while not lasting forever.

Figure 6.20: Andy Goldsworthy's artworks

Vik Muniz (Brazil)

Vik Muniz is a Brazilian artist who makes detailed pictures from unusual materials like garbage and food. His "Pictures of Garbage" series used waste to create

portraits, showing how trash connects to poverty and recycling while encouraging people to think about waste in their daily consumption.

Figure 6.21: Vik Muniz's "Self-Portrait (From Pictures of Magazines)" (2003)

Aurora Robson (USA)

Aurora Robson is an American artist who creates sculptures from plastic waste. Her art turns trash into beautiful, creative forms, helping people think about plastic pollution and how they use materials. She shows that even waste can be art.

Figure 6.22: Aurora Robson's "What Goes Around"

What goes around is a large-scale site-specific installation by Aurora Robson, that was created from over 15,000 PET Plastic Bottles, for a hospital.

Damaged, discarded plastic crates are transformed into Aurora Robson's beautiful and robust outdoor installation Dyno.

Figure 6.23: Aurora Robson's Dyno

The Importance of Eco-Art and Material Sustainability

Eco-art and material sustainability are necessary to keep the environment safe. Here are some of the reasons:

1. Environmental Awareness: Eco-art shows how waste and pollution harm the planet, encouraging people to think and act more eco-friendly.

2. Creative Innovation: Using sustainable materials helps artists think creatively, which leads to acquiring new techniques, creating unique artworks, and fresh ideas that challenge known art styles.

3. Cultural Significance: Eco-art concentrates much on cultural and social issues, highlighting themes like justice, community, and nature. It helps students understand how art can raise awareness and inspire social change.

4. Educational Value: Eco-art helps students understand the environment and eco-friendliness. It inspires in them critical thinking, problem-solving, and teamwork, preparing them to tackle global issues and become active, eco-conscious members of their communities.

Eco-art helps raise awareness about the environment, encourages creativity, and promotes the use of sustainable art materials for a better world.

Examples of Project Ideas that can help to create Eco-Art

1. Plastic Bottle Sculptures: Create a large sculpture using collected plastic bottles to highlight plastic pollution.
2. Nature Mandalas: Design intricate mandalas using natural materials like leaves, flowers, and stones to celebrate biodiversity.
3. Recycled Fashion: Organise a fashion show featuring garments made from recycled and repurposed materials.
4. Trash Art Mural: Collaborate on a mural using discarded items to transform waste into a powerful visual statement.

Simple steps to create an Eco-Art

1. Identify an Environmental Issue

   Local Issues: look for existing environmental problems in your locality like plastic waste, deforestation, or pollution.

   Global Issues: Think about environmental issues that extend beyond your locality, like ocean pollution or vulnerable animals (endangered species).

2. Gather Materials

   Recycled Materials: collect reusable materials like plastic, cardboard, metal cans, paper, fabric scraps, and electronic waste.

   Natural Materials: collect leaves, stones, twigs, and shells carefully, making sure not to harm nature.

   Community Involvement: plan a clean-up event to collect materials and raise awareness.

3. Plan Your Project

   Theme and Concept: choose a main theme or message for your eco-art project.

   Design: sketch your ideas, plan your artwork, and think creatively about using your collected materials.

   Collaboration: engage with a colleague or group of them who have same interest in the project to create a unique art.

4. Create the Artwork

   Preparation: Set up the materials you have collected.

Construction: Start creating your artwork using techniques like weaving, stacking, assembling, sculpting.

5. Display and Share

Exhibition: Arrange and hold an exhibition at school or online to share your eco-art and inform viewers about environmental issues.

Social Media: Share your artwork online to inspire others and encourage them to practice sustainability in their projects.

Feedback: Get opinions from viewers, reflect on successes, and identify areas for improvement.

Art as a Tool for Environmental Advocacy

Art contributes greatly in expressing ideas, emotions, and social issues. Recently, artists have used their work to raise awareness about environmental problems. For art and design students, it is important to understand how art can inspire action and protect the environment.

Environmental Advocacy

Environmental advocacy is working to protect nature through education, speaking out, setting rules, and helping communities stop pollution.

The advocacy works to change laws, inform people, and encourage businesses to engage in healthier, more sustainable practices to save the earth.

The Role of Art in Environmental Advocacy

Art helps communicate environmental issues clearly and creatively. It can show the beauty of nature, the harm of pollution, and inspire action for protecting the environment, encouraging others to care about sustainability. And artists can use their talents to promote a sustainable future.

Examples of Environmental Advocacy through Art

Ghana and Africa

Ibrahim Mahama (Ghana)

Ibrahim Mahama is a Ghanaian artist who creates large artworks using jute sacks gathered from local markets, which were mostly used in transporting cocoa and coal, stitched together to form large, textured pieces that cover buildings. His

work focuses on themes like labour, migration, globalisation, and environmental issues.

Figure 6.24: Ibrahim Mahama, The Friend, 2019. Installation in Porta Venezia a Milano

Romuald Hazoumè (Benin)

Romuald Hazoumè is an artist from Benin who makes masks and sculptures from plastic waste and other materials. His art shows how consumption habits and pollution hurt Africa. By using waste, he creates powerful symbols of culture and the environment, drawing attention to the global waste problem and the strength of affected communities.

Figure 6.25: Cry of the Whale, 2016

Moffat Takadiwa (Zimbabwe)

Moffat Takadiwa, a Zimbabwean artist, creates beautiful sculptures using old keyboards, toothbrushes, and e-waste. His art highlights consumerism, waste, and globalisation's effects on Africa, encouraging viewers to rethink how they use technology and handle discarded materials.

Figure 6.26: Moffat Takadiwa. Cross Border Hustler (2015).

Artists Abroad

Olafur Eliasson (Denmark/Iceland)

Olafur Eliasson is a Danish-Icelandic artist who creates enticing artworks that connect nature, science, and human experience using light, water, and temperature. His projects, like "Ice Watch," use nature to show how climate change affects the world, helping people understand and care about the environment.

Agnes Denes (Hungary/USA)

Agnes Denes, a Hungarian-American artist, is known for being the originator of environmental art. In 1982, she planted a two-acre wheatfield in Manhattan. This project showed the contrast between natural activities (agriculture) and the city, raising awareness about land use, cultivation of food, and the environment.

Marina DeBris (Australia/USA)

Marina DeBris is an artist who specialises in creating sculptures and fashion from waste found on beaches. Her art shows how plastic pollution harms the ocean and sea animals. She encourages people to use less plastic and protect the

environment. Her "trashion" eco-art highlights the effects of plastic pollution on oceans and marine life.

How Art Can Be Used for Environmental Advocacy

Identify Environmental Issues

Think about a worrying environmental problem, like plastic waste or climate change. Research and learn what the causes are, how they affect us, and what solutions are possible.

1. Local Focus: Consider local problems like water pollution, deforestation, or waste management.
2. Global Perspective: Think about far-reaching concerns like climate change, ocean damage, and endangered animals.

Choose Your Medium

Choose an art form that matches your message and style, like painting, sculpture, photography, weaving, pottery, or mixed-media. Think about how it will help communicate your idea and connect with your audience.

1. Painting and Drawing: Use these known art forms to create compositions that highlight nature's beauty or environmental damage.
2. Sculpture and Installation: Create 3D artworks with recycled or natural materials to engage, and inspire viewers.
3. Photography and Video: Take photographs or video shots of environmental problems or your community's day-to-day engagement with the natural environment.
4. Printing or Poster: Create a 2D or tactile poster showing human impact on nature.

Create Your Artwork

Create an artwork that best illustrates the environmental issue you want to address. Use colour, texture, and symbols to share your message. Try different techniques and materials to make it eye-catching and meaningful.

1. Symbolism and Metaphor: Use iconic symbols and figures of speech to depict environmental concerns creatively.
2. Interactive Elements: Include activities or features that show how actions affect the environment.

Share Your Work

After finishing your artwork, share it through exhibitions, social media, local galleries, or video documentaries. Write a statement to explain your inspiration and message, and encourage discussions about the issue and solutions.

1. Exhibitions and Galleries: mount your work in school or the community centre.
2. Social Media Campaigns: Share your artwork on Instagram, Facebook, or YouTube to get your message across.
3. Public Installations: Display or mount your artwork in the public square, when not meant for the galleries.

Activity 6.2 Sustainable art solutions

1. Discuss the relationship between art and environmental sustainability.
2. Design an eco-friendly poster to raise awareness about reducing plastic waste. Explain how your choice of materials and imagery reflects sustainability.
3. A school plans to host an exhibition on sustainable art. As an artist, propose a concept for a piece that incorporates both recycled materials and a strong environmental message.
4. You are tasked with creating a mural in a community space that highlights the importance of biodiversity. Describe the materials, techniques, and imagery you would use.
5. An environmental NGO seeks to collaborate with artists to promote recycling. Develop an outline for an art workshop that teaches participants how to create art from discarded objects.

Identifying and Understanding Social Problems

Art and design play a creative role in representing society, challenging ideas, and addressing social issues. Through research and deeper reflection on social problems, you can find inspiration, choose materials, and create meaningful artworks that positively impact your community, in order to continue the role of art in solving societal challenges.

How Art Identifies and Explores Social Problems

Many issues like poverty, crime, drug abuse, vehicular accidents, child labour, discrimination, and rural-urban migration among others affect society. Art and design help in creating awareness and solutions for these problems. The images displayed here will guide you to identify some social issues and suggest possible solutions.
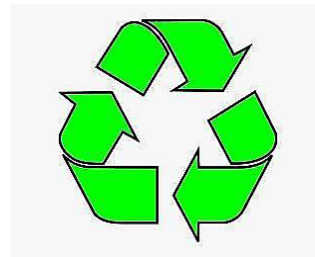
Figure 6.27: Posters and Signages

A: Air pollution (Photography)

B: Child Rights (Sculpture)
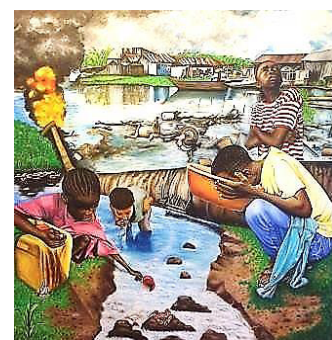
C: Water pollution (Painting)

Cultural Awareness Environmental Protection

Figure 6.28: Examples of Art forms used to address or create awareness of social problems

| Installation | Fibre weaving | Welding |

Cultural Awareness Environmental Protection

Figure 6.29: Examples of Art forms used to address or create awareness of social problems

How Art Explores Social Problems

1. Awareness and Advocacy

   Through the production of compelling artworks, Artists can draw attention to social problems that would otherwise have been neglected and gone unnoticed by the public.

2. Emotional Impact

   Art and design productions trigger different responses (emotions), which helps viewers to think deeply and understand others better. When art connects emotionally, it can inspire people to care more about the world and act thoughtfully.

3. Public Engagement

   Public artworks, including murals and live performances, can help raise important community issues. It turns public spaces into places for discussion and encourages people to work together for positive change.

Examples of Art and Design Works that Explore Social Problems

Non-Orientable Nkansa II

Non-Orientable Nkansa II (2017) is an artwork by Ibrahim Mahama made from many small wooden boxes used by shoemakers in Ghana, with the help of several contributors, including one named Nkansa. These boxes, made from scrap materials, represent the work of "shoeshine boys." The artwork highlights issues like child labour, migration, and unemployment in Ghana and Africa.
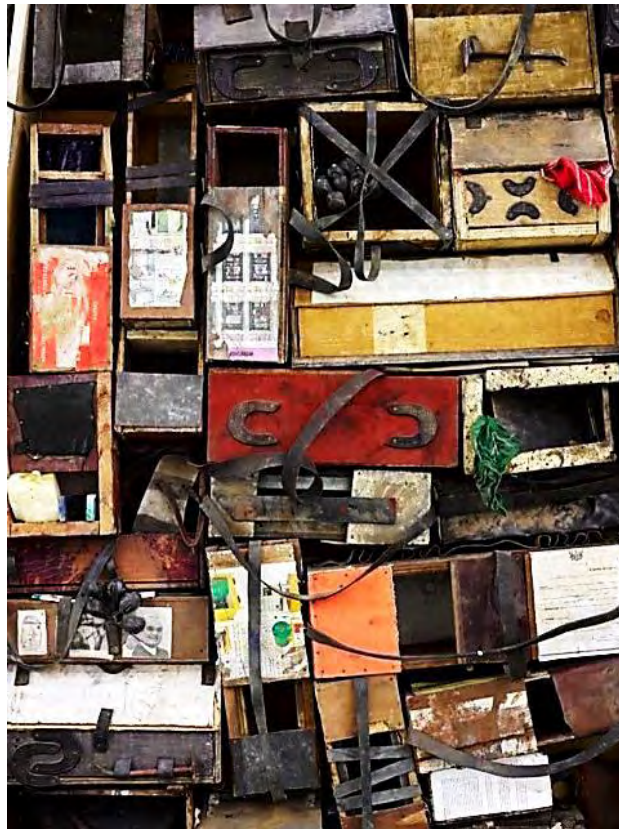
Figure 6.30: Non-Orientable Nkansa II (2017)

Rwandan Genocide Memorial for Africa

This artwork comprises carvings, paintings, lettering, metalworks, and terracotta heads put together to illustrate the tragedy of the Rwandan genocide which saw

the loss of many lives within a short time. It teaches us to avoid wars and live peacefully, no matter our differences.

Figure 6.31: Kofi Setordji. Rwandan Genocide Memorial for Africa

Misguided Little Unforgivable Hierarchies, 2005

Wangechi Mutu's artwork combines ink, acrylic, collage, and contact paper to highlight female identity, culture, and history. It connects to colonialism, African politics, and fashion. Inspired by indigenous art, science fiction, and funk music, her work shows strong, twisted female figures that mix futuristic and ancient styles.

Figure 6.32: Wangechi Mutu. Misguided Little Unforgivable Hierarchies, 2005

"Africa is a country"

This canvas drawing by Victor Ehikhamenor highlights Nigeria's social and political issues like corruption, migration, and culture. The patterns and bright colours reflect Nigeria's challenges and its people's strengths.
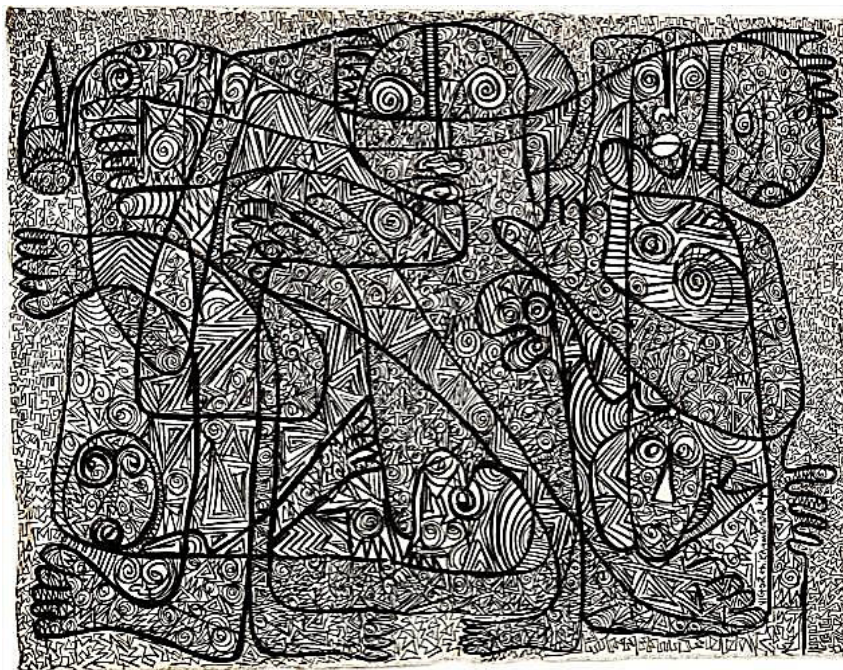
Figure 6.33: Victor Ehikhamenor. Africa is a country

"Love Is In The Air, Flower Thrower"

Banksy is a famous British street artist known for his bold art. One of his works shows a masked Palestinian throwing a bouquet. His graffiti artworks which can be seen on walls in public spaces around the world, focus on issues like war, poverty, and social problems, in his quest to encourage change.

Figure 6.34: Bansky. "Love Is In The Air, Flower Thrower"

"Sunflower Seeds"

Ai Weiwei's installation art features over 100 million handmade porcelain sunflower seeds. It criticizes China's government for corruption and human rights abuses while investigating self and compliance, urging viewers to think about the importance of each person in society.
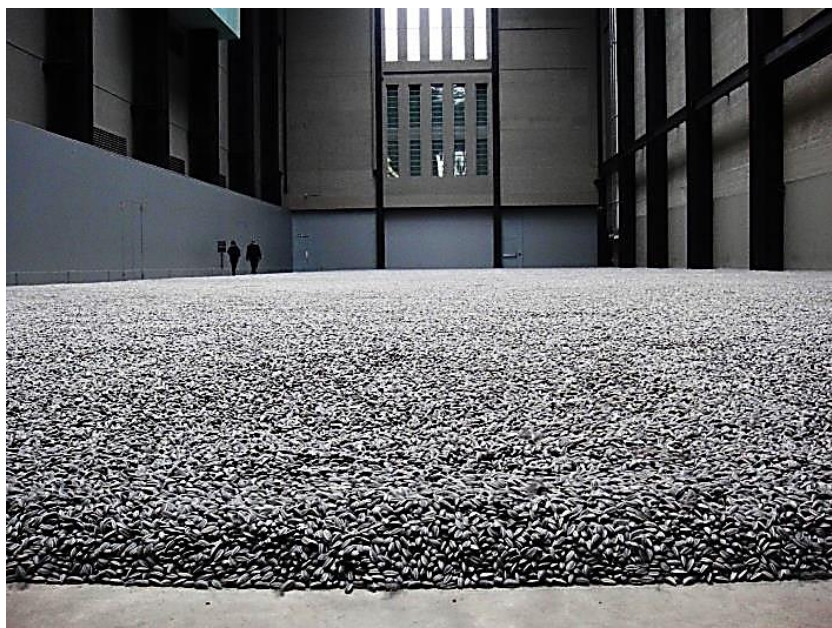
Figure 6.35: Ai Weiwei. Sunflower Seeds.

"Sugar Baby"

Kara Walker's Sugar Baby is a giant sugar sculpture installed, during the demolition of the Domino Sugar Refining Plant, to honour workers who were exploited, injured, underpaid, or killed in factories. It pays tribute to unpaid artisans who shaped our sweet tastes, from cane fields to kitchens. The artist used powerful imagery to expose racism and violence, encouraging viewers to reflect on these harsh realities.

Figure 6.36: Kara Walker. Sugar Baby.

How to Identify and Understand Social Problems through Art

Research and Observation

Search for social issues in the local and international news, and from the newsprint, watch documentaries, join community groups, observe your environment, and learn from others' experiences.

Empathy and Perspective

Being thoughtful and showing concern, especially to people affected by social issues, puts you in a better position to understand and create meaningful art. This can be achieved through interviews, community events, and reflecting on personal experiences and assumptions.

Creative Expression

Use your art skills to show your thoughts on social issues. You can use different techniques like painting, sculpture, posters, textiles, photography, digital art, videos, leatherwork, and metalwork. When creating your artwork, think about how it can send a message, make people feel something, and encourage them to take action.

Collaboration and Engagement

Work with other artists and community members whenever possible. Teaming up brings fresh ideas and makes your work stronger. Sharing your work through exhibitions, public art, and social media helps it reach more people and have a bigger impact.

Art and Design Studio practice helps you to appreciate problems in society and equip you to find solutions to them by yourself or working with others.

Activity 6.3 Skills and styles in a portfolio

1. Assemble a sample portfolio containing five artworks that show different skills and styles. Include an artist statement to accompany the portfolio.

2. Plan a small art exhibition based on a chosen theme. Create a layout diagram showing how the artwork would be arranged in the space.

Design and Execution of Art Projects

From the earlier lessons, you learned about the materials and methods used in making art and design. You also looked at how to stay safe, use materials wisely, and add protection or decoration to art. Additionally, you engaged in finding how art and design can help raise awareness about social issues. It is important to note that as an artist, you can get ideas from your imagination, experiences, surroundings, and social challenges.

Producing an art project is a pleasant and exciting process involving different steps. It starts with coming up with an idea, planning it out, creating the artwork, and finally showing it to others. Learning to follow these steps will help you turn your creative ideas into reality.

Stages in design and execution of art projects

1. Conceptualisation

    a. Inspiration and Ideation

    The first step in creating an artwork is coming out with thoughts and the drive to do. This can come from your life, things happening in society, nature, history, or other artists' work.

    b. Research and Context

    Once you have an idea, it is important to learn more about it. This helps you understand it better and gives you a good start for your project. You can do this by reading, talking to people, and visiting places related to your topic.

2. Planning

    a. Sketching and Prototyping

    Creating preliminary sketches or prototypes is essential to visualise/ perceive the final piece. This stage allows for experimenting with different compositions, materials (manipulative and tactile), and techniques. Sketching/initiating an idea helps in refining the concept and making necessary adjustments before committing to the final execution. Keeping a sketchbook or a journal can help in this stage.

    Creating rough sketches or samples (prototypes) helps you see what your final work will look like. It lets you try different ideas, layouts, materials, and methods. Sketching helps you rough out ideas by trial and

error before finalising a piece of work. Keeping a sketchbook is positive advantage.

Figure 6.37: Sketchbooks and journals of sketches and concepts.

b. Materials and Techniques

Choosing the right materials and techniques is important for your project. Think about how easy it is to get the materials, whether they are good for the environment, and if they fit the message you want to tell. You can also try different methods to make your work more interesting. Trying out different materials is another way to ensure creativity which results in unexpected outcomes.

3. Execution

a. Creation Process

At this stage, you use different materials and techniques in planning, adding details, and finishing. It also involves practicing safety with tools and materials, as well as the protective and decorative processes. Be patient, creative, and open to making changes as you improve your work.

b. Collaboration and Feedback

Working with other artists or classmates provides helpful feedback for improving art projects. While doing so, accept positive criticisms.

4. Presentation

Display and Curation

Ensuring sharing your artwork on the right platforms is important to get viewers' attention. To effectively do this, think about where you want to exhibit, the lighting, and all arrangements. The way you display your art will determine how viewers respond to and interpret it.

Examples of activities in the design and execution of art projects

Creating a ceramic work for an Assembly Hall

1. Introduction and Planning
   a. Know the importance and contribution of the project to the assembly hall.
   b. Choose a theme for the ceramic work.
   c. Create different design samples (simple sketches).

2. Materials and Tools
   a. Choose the right clay to use.
   b. Make sure to have a potter's wheel, rolling pins, carving tools, sponges, paintbrushes, and other needed tools.
   c. Choose colours and finishes for glazing based on protection and decoration.

3. Workspace Setup
   a. Ensure a clean and safe workspace where all your tools and materials are easy to reach.
   b. Get the clay ready (knead or wedge to remove air bubbles and make it smooth).

4. Creating the Pieces
   a. First, shape the basic idea using any of the clay-forming techniques.

b. Mold or create the artwork using coiling, slab building, pinch pot, or wheel-throwing to form a suitable shape.

5. Drying Process

a. Let the art piece or pieces dry slowly to avoid cracks. If useful, cover lightly with plastic.

b. After drying for a while, use appropriate tools to add details and textures. Smooth it out by polishing.

Bisque Firing

For kiln firing, carefully place the dried pieces inside, making sure they are spaced out. Heat them at a low temperature (about 1,800°F or 980°C) to harden the clay.

Glazing

Clean the pieces (bisque-fired) to remove dust. Apply the glaze with a brush, by dipping, or spraying. Let it dry before firing.

Glaze Firing

Place the glazed pieces gently into the kiln. Heat it to a high temperature, usually between 2,200°F and 2,400°F (1,200°C to 1,300°C), to make the glaze and clay harden.

> **Note**
>
> Where there is no kiln, use other forms of firing such as open firing and saw-dust firing.

6. Finishing Touches

a. Watch for mistakes and fix them when necessary.

b. Refire any pieces that need extra glazing or changes.

7. Mounting and Installation

a. Preparation

Hang pieces on the right hardware (hooks, screws, nails, stands), or choose bases for pieces that stand on their own.

b. Installation

i. Put the pieces together to ensure a well-organised look.

ii. Carefully place the pieces in the right spots to complete the project.

By following these steps, you can create and install beautiful ceramic pieces that improve the look of the assembly hall, while also learning teamwork, design, and craft skills.

Creating embroidery pieces to decorate the living room of a local Ghanaian chief

Understanding the Cultural Context

1. Research Ghanaian Culture and Traditions

   a. Find out about indigenous Ghanaian symbols, patterns, and colours, and learn what they mean and why they matter.

   b. Study the history of embroidery in Ghana. Make an appointment with the chief or elders to find out what they like and if there are any important symbols to include in the design.

2. Designing the Embroidery

   Start by generating ideas and creating simple sketches for your designs. Make sure to include indigenous Ghanaian symbols typically Adinkra symbols, Samai, Eve Dzesi, Kete/Kente patterns, or other symbolic cultural designs.

3. Select and Finalise the Design

   Choose your best sketch. Improve on it with guidance from colleagues and supervisors. If you can, use a computer to see how it will look on fabric.

4. Preparing the Materials

   a. Use high-quality fabrics like cotton, linen, or silk based on how strong or stylish you want your design to be. Pick colourful embroidery threads that match Ghanaian indigenous styles.

   b. Assemble all the tools you need, like needles, embroidery hoops, scissors, and materials for transferring designs.

5. Prepare the Fabric

   a. Cut the fabric to the size you need. Put it in an embroidery hoop to make it tight (taut).

   b. Use tracing paper or a lightbox to copy your final designs onto the fabric. Make sure this is done accurately.

6. Embroidering the Design

   a. Use simple embroidery stitches like the backstitch, satin stitch, and French knots.

   b. Use advanced techniques, like stem stitch, chain stitch, and shading, when needed for your design.

7. Complete the Embroidery

   a. Be sure all parts of your design are finished, and work on areas that need more work.

   b. Trim away loose threads and ensure the project is in good shape. Fix any unfinished spot.

8. Final Preparation

   Iron the fabric gently to get rid of wrinkles and keep the stitches in place.

   Frame the work or mount it on decorative panels for presentation.

9. Document the Process

   a. Create a visual diary to show the steps followed in creating the project, from sketches to presentation.

   b. Compile a portfolio of your work, including sketches, final pieces, and reflections.

Keep a portfolio of your work. It should contain all sketches and the finished project.

Creating a sculpture from scrap metal

1. Planning and Design

   Think about the message of the project work and use the ideas to create simple sketches.

2. Material Collection

   a. Collect scrap metal suitable for the project like appliances, car parts, and discarded tools.

   b. Be sure that the materials collected are safe to use. Avoid metal scraps with sharp edges or harmful substances.

3. Tool Preparation

   For safety, make sure you have the right tools, like welding equipment, metal cutters, grinders, pliers, and safety wear, such as gloves, goggles, and masks.

4. Metal Preparation

   a. Clean the scrap metal by getting rid of rust, dirt, and paint.

   b. Cut and shape metal pieces to match the design.

5. Assembly

   a. Start building the sculpture based on your design plan. You can either weld the metal pieces together or revert to join them. A trained professional welder can be of great assistance.

   b. Constantly monitor to make sure the sculpture is stable and well-built.

6. Detailing

   a. Use a welding tool or grinding machine to add small metal pieces as details or textures to the work.

   b. Critically inspect to make sure all joints are connected, and smooth out rough edges.

7. Painting and Coating

   a. Apply primer on the metals of the sculpture to prevent rusting. Then, paint with colours and finishes.

   b. Add a protective coating to safeguard the sculpture from weather damage.

8. Base and Support

   Create a strong base for your sculpture to keep it steady and well-fixed to the ground.

Suggested exercises in the design and execution of art projects

1. **Cultural Mosaic Murals**: Create a mural that features symbols and traditions from different ethnic groups in Ghana.

2. **Eco-Art Installations**: Create sculptures using recycled materials to raise awareness about environmental issues.

3. **Heritage Tapestry Projects**: Create detailed tapestries or quilts that tell the stories and traditions of different cultures or communities in Ghana.

4. **Interactive Art Experiences**: Design public art installations that viewers can interact with, such as sensory gardens, motion sculptures, or participatory murals.

5. **Modern Legends and Mythology**: Create new versions of old stories (myths) or famous characters (legendary figures) using modern art techniques like digital art, mixed media, 3D technology, or augmented reality.

6. **Historical Figures Reimagined**: Create artworks that portray historical figures in a modern style using techniques like painting, sculpture, ceramics, weaving, or digital art.

Activity 6.4 Designing Solutions Through Creative Expression

1. Write a proposal for an art exhibition that addresses a social issue, including the title, objectives, and examples of works to be included. Follow the steps below to help with this activity.

   Step 1: Identify a specific social problem in your local community through discussion and observations with a friend or classmate.

   Step 2: Research how art has been used to address similar issues using available resources (textbooks, printed materials, or teacher-provided examples).

   Step 3: With your friend (from step 1 above), develop an exhibition concept using paper and basic art supplies.
   - Exhibition title and theme written on chart paper.
   - 3-4 specific artworks they would create (with hand-drawn sketches using pencils/coloured pencils).
   - List materials and techniques available locally.
   - Written explanation of how their exhibition would raise awareness or provide solutions.

   Step 4: Present your proposal using resources available to you, such as chart paper and sketches, as visual aids.

2. Create a digital portfolio using an online platform or presentation software, ensuring clarity and ease of navigation. The steps below should guide you in creating this portfolio.

   Step 1: Document your creative process using available materials (exercise books, drawing paper, or recycled materials).

Step 2: Create a physical documentation folder/scrapbook that shows:

- The social problem you are addressing (written description with simple illustrations).
- Your artistic solution and design process (hand-drawn sketches and written reflections).
- The materials and techniques used (with actual material samples if possible).
- The impact you hope to achieve (written statements).

Step 3: Organise your documentation in a clear, sequential manner using folders made from cardboard or paper.

Step 4: Present your documentation to classmates through gallery walks or peer sharing sessions.

EXTENDED READING

- Cunningham, W. P., & Cunningham, M. A. (2016). Environmental science: A global concern (13th ed.). McGraw-Hill Education. https://www.mheducation.com/unitas/school/program/ap/cunningham-principles-of-environmental-science-1e/sample-chapter.pdf

- https://johncanningco.com/blog/paint-restoration-process-techniques/ & https://www.oilpaintingrestorations.co.uk/why-is-conservation-in-art-important

- https://www.berjartgallery.com/news/the-vibrant-tapestry-of-ghanaian-art-exploring-the/

REVIEW QUESTIONS

Image Making, Processes, and Techniques in 2-D Creations

1. What are the TWO advantages and TWO challenges of using the subtractive process in art?

2. Define "subtractive process" in the context of art.

3. Name THREE tools commonly used in subtractive sculpture and their purposes.

4. Explain the difference between additive and subtractive processes with examples.

5. You have to carve a simple 3D object out of a block of wood or foam, and describe the steps involved to demonstrate your ability to use the subtractive process.

6 A museum asks you to create a replica of an ancient wooden artefact using subtractive techniques. Describe your approach, including material selection and steps.

IMAGE MAKING, PROCESSES AND TECHNIQUES IN 2-D CREATIONS

STRAND: CREATIVE PROJECT
Sub-Strand: Portfolio Building

INTRODUCTION

In this section, you will be guided to fully understand the differences between portfolio building and exhibitions in art and design. Here, you will master the necessary skills of creating various art and design works as well as learn how to create your physical (hardcopy) and digital portfolios. As part of this section, you will practically create an artist statement and exhibition brochures for your own art and design works and other artists, showing various themes, techniques, tools, materials, and inspirations of the artists. Lastly, you will acquire practical experience in exhibiting your art and design works to the public through physical, digital, and online exhibitions.

KEY IDEAS

- Every artist needs to build a portfolio.
- The artist's portfolio could be hardcopy or digital.
- Artist statements and exhibition brochures are elements of art exhibitions.
- Art exhibitions can take various forms such as solo exhibitions, group exhibitions, themed exhibitions, or Virtual exhibitions.

PORTFOLIO BUILDING IN ART AND DESIGN

In year one, you learned that a portfolio is not just a collection of artworks, but a special folder where an artist keeps his or her best and most important art and design works. It contains different art and design works, showing the techniques, styles, vision, and ideas of the artist. When people look at an artist's portfolio, they can see how creative the artist is and how their skills have grown and developed over time. You also learned about the types and importance of portfolios to artists.

In this lesson, you will be assisted in further understanding the processes of selecting your art and design works and the various ways of organising them into

a manual or digital portfolio. As a reminder, the following are some examples of the manual artist portfolio, which consists of actual or physical artefacts.

A: Manual portfolio case

B: Portfolio case filled with artworks

C: Graphic Design

D: Jewellery

E: Textile/Fashion Design

F: Basketry/Fibre Art

Figure 7.1: Examples of an Artist's Portfolio.

With a digital portfolio, artists can keep a collection of soft copies (photographs or videos) of their best works from their websites, social media handles, email accounts, computers, and other digital platforms. The following briefly explains the various types of digital methods of building art and design portfolios:

1. *Website Portfolio:* It is a personal website with a special name (domain) created online to display a collection of art and design works, skills, and achievements of an artist.

2. *Social Media Portfolio:* An artist can create an account or page on social media like Facebook, Instagram, Behance, or DeviantArt and keep photographs and videos of their art and design works. This type of portfolio exposes the works to the public as well as connects the artist to other artists, friends, and many people.

3. *PDF Portfolio:* PDF means portable document format. Therefore, a PDF portfolio means taking photographs of art and design works and converting them into portable document format, where they are kept as a digital book or folder. It is easy to send to others, download, or print when needed, anytime.

4. *Video Portfolio:* A digital folder that keeps or displays videos of art and design works.

5. *An interactive portfolio:* A special online or digital collection of art and design works that people can watch, click on, and enjoy in the form of animations or games.

6. *Virtual Reality (VR) Portfolio:* It is a form of an interactive portfolio that uses special technology like VR headsets (goggles), motion controllers, and others to display artworks. It allows people to see and feel the artworks as if they are real, making the experience fun and exciting.

7. *Online Platform Portfolio:* It is an internet platform like Behance, Wix, or Squarespace created by an artist to share his or her works with the public.

8. *Hybrid Portfolio:* A combination of both physical and digital collections of art and design works. For example, an artist may keep a physical portfolio and a digital version of it containing the same art and design works. Also, a hybrid portfolio could be a physical portfolio containing actual artworks and digital parts such as a USB drive, QR codes, or links to websites, where people can view more of the works online.

9. *E-Portfolio:* An electronic portfolio that displays artworks online in a school or a learning environment. It allows the artist to get feedback from people and to reflect on his/her works.

10. *Portfolio Blog:* A web, website, or part of a website that is purposely created to display or share artworks, artist statements, and creative skills.

11. *Virtual Exhibition Portfolio:* A portfolio that displays artworks in a virtual (online or digital) format.

Each of these portfolios offers unique benefits and can be tailored to suit an artist's specific needs, goals, and target audience.

From the discussion, you may observe that each of these portfolios has its special advantages that fit what an artist wants to show, who they want to reach, and what their goals are. Therefore, with this understanding, you can create your portfolio based on any of these types or kinds of portfolios to display your skills and art and design works, as well as connect you with the right people and the public as you develop artistically.

Steps in Portfolio Building in Art and Design

In the first year, you learned about how to build your own art and design portfolio (whether physical or digital), following a list of guidelines. This lesson takes you through the various steps involved in creating an art and design portfolio. They include:

1. **Selection of Works:** Choose different art and design works that best represent your special skills, creative talents, theme(s), techniques/styles, and media.

2. **Opt for Quality over Quantity:** Choose and display a few works that are of high quality rather than many works of poor quality. This is because high-quality work stands out, shows your skills, and impresses people. Therefore, including too many low-quality works can hide the good ones and make your portfolio less exciting and unimpressive.

3. **Ensure Cohesiveness:** In building your art and design portfolio, make sure it is well organised and tells a story about your creative skills. The selected art and design works should be connected to tell your artistic theme(s), ideas, or style. This helps people to best understand your creative strengths and vision.

4. **Attractive Presentation:** Carefully arrange your works in an orderly manner to attract your audience. In doing this, adopt a good layout and sequence for arranging the works. Artworks and their accompanying explanations should be nicely presented.

The following are examples of art and design works from the portfolios of some artists

1. *Portfolio of Kwame Akoto-Bamfo:* He is a Ghanaian known for his powerful sculpture works. The themes of his works centre on historical and cultural issues. His works, like the <u>Nkyinkyim Installation</u>, which is dedicated to the

memory of the victims of the slave trade, is a good example of how an artist can use his portfolio to make an impact on society. The following displays the Nkyinkyim Installation.

A   B

Figure 7.2: Kwame Akoto-Bamfo's Nkyinkyim Installation

2. ***Portfolio of Serge Attukwei Clottey:*** A Ghanaian artist who focuses on transforming plastic gallons or jerrycans into artistic installations centring on Ghanaian cultural identity. Because Serge Attukwei Clottey mostly uses gallons as a medium in his art creation, his artistic practice is popularly referred to as the **Afrogallonism** movement. Serge Attukwei Clottey's portfolio has some of the following works.

A   B   C
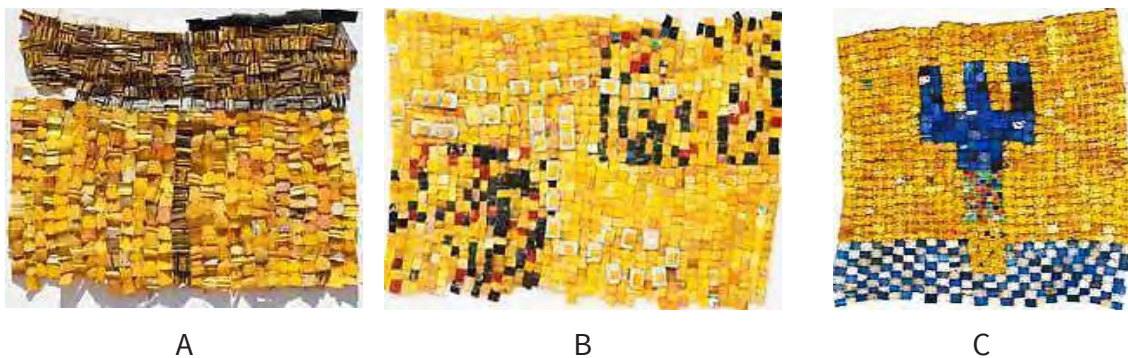
Figure 7.3: Serge Attukwei Clottey's gallon artistic installations

3. ***Portfolio of Ibrahim Mahama:*** Ibrahim Mahama is a renowned Ghanaian contemporary artist known for large-scale installations using jute sacks, addressing socio-economic themes. Examples of works in Ibrahim Mahama's portfolio are:
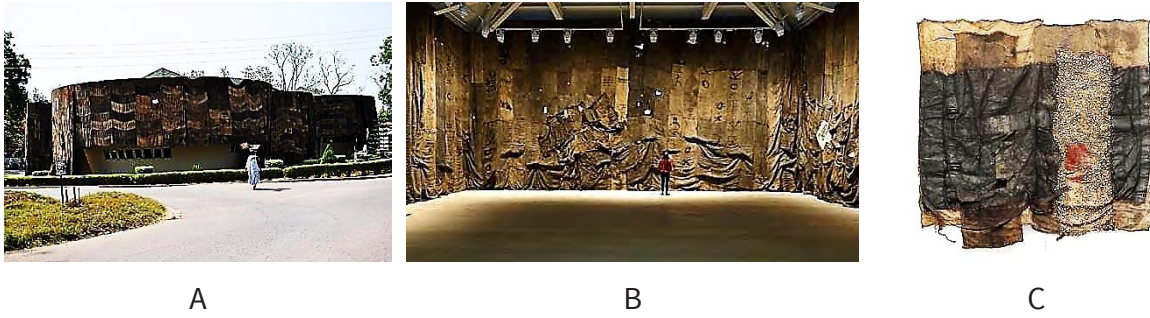
Figure 7.4: Ibrahim Mahama's works

4. ***Portfolio of Bruce Onobrakpeya:*** A famous Nigerian artist known for his unique art and literature printmaking with a focus on African culture. Some works in Bruce Onobrakpeya's portfolio are as follows:
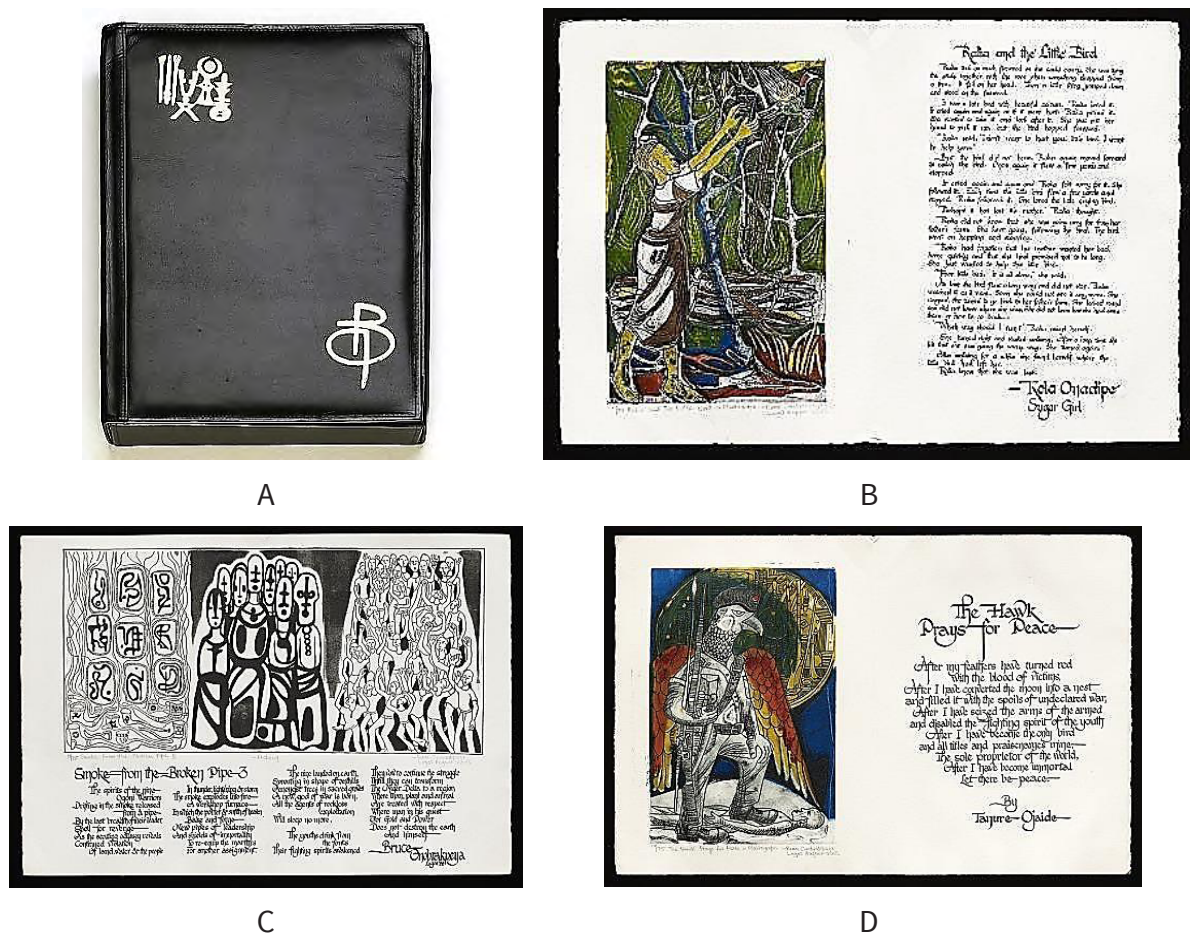
Figure 7.5: Bruce Onobrakpeya Portfolio of Art and Literature.

5. ***Portfolio of Yinka Shonibare:*** He is a famous Nigerian-British artist whose works centre on colonialism, identity, and globalisation using vibrant African textiles. The following are some works of Yinka Shonibare:

A

B

C

D

Figure 7.6: Yinka Shonibare's works.

6. *Portfolio of William Kentridge:* A South African artist whose animated films, charcoal drawings, and landscapes focus on historical and political themes. The following are some works of Kentridge.
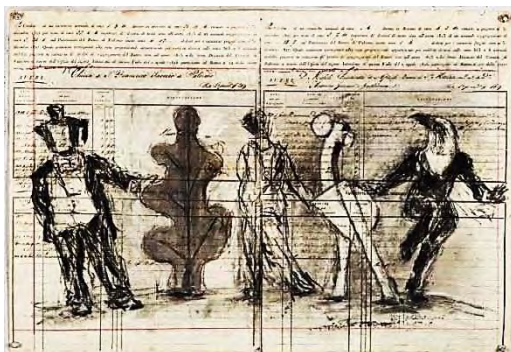
A

B

C   D

Figure 7.7: Portfolio of William Kentridge, South Africa.

Building Your Portfolio

Having observed some examples of art and design portfolios of famous artists in Ghana, Africa, and the world, you might have gained some knowledge to be able to build a portfolio that effectively reflects your artistic journey. To build your portfolio, you have to create as many artworks as possible using different techniques and media and select the best works. The selected works should have connections with your culture, personal experiences, and global issues to make your portfolios impressive.

Steps for Building a Portfolio

In building your own art and design portfolio, consider the following steps.

1. **Self-Assessment:** Think about your artistic journey and identify your strengths (what you can do), the areas you need to improve, as well as your special style. This will help you to understand yourself better as an artist.

2. **Gather your work:** Put together all your finished art and design works, sketches, and projects. This helps you to understand the many different works that you have done so far.

3. **Select your best works:** Choose works that best represent your skills, creativity, and artistic growth. In doing this, include works that were created with different media, techniques, and styles. This variety makes your portfolio stronger and more impressive to anyone who views it.

4. **Organise your portfolio:** Arrange your works in a systematic order that tells your artistic story and how you have improved. Consider arranging the works according to themes and the year or time of production.

5. **Create a digital version:** Make digital copies of your art and design works by scanning or taking photographs of them. Ensure that the scanning or the photographs taken are of high quality and accurately represent your work.

6. **Write descriptions:** Write the titles, dates, and short explanations for each piece, indicating what inspired you, and how and why you made each artwork.

7. **Include an artist statement:** Write a brief statement that explains your artistic vision, ideas, influences, goals, and aims. This helps the audience to understand your artistic focus and approach.

8. **Review and revise:** Always update your portfolio with new works and remove very old works. Consider asking for ideas and feedback from your teachers, friends, and mentors to make your portfolio better.

Exhibition in Art and Design

Art and design works are made to be shared so people can enjoy and learn from them. The themes often focus on important issues in the community. An exhibition is an event where art is shown to the public. It involves choosing and displaying your best artworks in an organised and attractive manner that viewers can appreciate. Exhibitions can be in galleries, online, or on digital screens.

Types of Exhibitions

1. *Solo Exhibition:* An event to showcase one artist's selected artwork(s), and pay close attention to the style, technique, and ideas applied.

2. *Group Exhibition:* A show that brings together several artists to share their artwork on one platform. The works usually share a common theme, idea, or style. This type of exhibition encourages teamwork, networking, and meeting new audiences.

3. *Retrospective Exhibition:* A complete collection of an artist's works, often after they have passed away. It helps people see how the artist's style and ideas changed over time.

4. *Thematic Exhibition:* An exhibition that focuses on one main idea or topic. It brings together different artists and their works, helping people see new ideas and make connections.

5. *Juried Exhibition:* An art show where a group of art judges pick the artworks to be displayed. This type of exhibition is highly valued because the judges are experts, and their selection makes the art feel more special and respected.

6. *Open Exhibition:* An event where anyone can share their artwork. It usually has a theme or focuses on a specific type of art. It is a great way for new artists to show their work and get noticed.

7. *Travelling Exhibition:* A display of artwork that is shown in different places, often across the country or the world. It serves as an avenue to learn about and share different culture

8. *Virtual Exhibition:* An online art exhibition of digital images, usually copies of original artworks. It allows people worldwide to see and enjoy art from any location.

9. *Site-Specific Exhibition:* An art presentation meant to be held at a specific place. This type connects with the surroundings, making the experience unique and special for that space.

10. *Performance:* An event where people can watch live performances while interacting with artworks. These exhibitions mix art, and theatre, and allow the audience to take part in the experience.

11. *Installation:* An exhibition with engaging exhibits (interactive installations) where the space is changed to create an experience for the visitors. The installations are designed to involve the viewers and make them feel part of the art.

Painting/Sculpture and Graphics
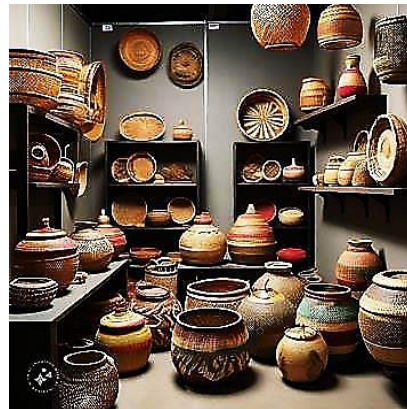
Basketry

Weaving and Fibre Art

Ceramics and Pottery

Installation

Performance

Figure 7.8: Examples of Exhibitions in Art and Design

Fabric/Textiles

Leatherworks

Jewellery

Figure 7.9: Examples of Exhibitions in Art and Design

Understanding Exhibitions

An art exhibition is more than showing artwork; it tells a story. Each art piece helps share the artist's message. The organisation comprises choosing artworks, arranging them, making and distributing advertising materials, setting up, and engaging the viewing public. To understand exhibitions, let us consider these areas:

1. *Theme and Concept:* The topic, mood, technique, or cultural message expressed in the artwork.

2. *Selection of Works:* how the artworks match the theme, and show different techniques and styles.

3. *Layout and Presentation:* how artworks are arranged to guide the viewer, including the orderly provision of space, light, and safety measures.

4. *Promotion and Engagement:* the presence of advertising materials, including brochures, posters, and social media posts, combined with how the artist connects with the audience through talks, tours, and interactive activities.

Difference between Portfolio Building and Exhibition

Portfolio

A portfolio is a collection of an artist's best works that show their skills, style, and creativity. It is an important resource for:

1. **Self-promotion:** Keeping a portfolio assists artists to easily show their evidence of work to clients, employers, and industry practitioners.

2. **Career advancement:** A well-built portfolio helps artists gain access to exhibition shows, grants, and other opportunities.

3. **Educational or professional opportunities:** A portfolio serves as an academic requirement for art school applications, which shows what skills and experience the artist has.

A **portfolio** can take many forms, including:

a. *Physical portfolio:* A book or case that holds physical artwork or prints.

b. *Digital portfolio:* An online website where artists share their work with others.

c. *Virtual portfolio:* A digital platform that works like a physical portfolio.

Exhibition

An art exhibition is a public display of artwork in a physical place or online.

The aim is to:

a. *Displaying artworks:* Exhibitions give artists a chance to show their works to a wider viewing public.

b. *Creating an immersive experience:* Exhibitions can attract and sustain viewers' interest and make a lasting impression.

c. *Providing a platform for artistic expression:* Exhibitions provide a platform for artists to share their ideas and creative work with the immediate and outside world.

d. *Fostering engagement, discussion, and critique:* Art exhibitions can start discussions and inspire viewers to think more deeply about what they see.

Art exhibitions can be organised in various ways, including:

a. **Solo exhibition:** A display of artworks by one artist.

b. **Group exhibition:** A display of artworks by groups of artists.

c. **Themed exhibition:** An exhibition that is organised around a specific theme.

d. **Virtual exhibition:** An online exhibition, which is designed to reach a wider audience globally.

Activity 7.1 Preparing Artworks for Professional Presentation

1. Explain how an artist can effectively use an exhibition to communicate a specific theme to their audience through artwork selection, arrangement, and presentation.

2. Select and justify which works you would include in a portfolio for a graphic design job interview, explaining why each piece demonstrates your skills and suitability for the role.

3. Describe your process for selecting and preparing your artwork for display when invited to participate in a gallery's group exhibition.

4. Present your portfolio selections and exhibition preparation strategies to the class, demonstrating your understanding of professional art presentation standards.

Curating and Organising Exhibitions

In the previous lesson, the types and steps necessary to create a good exhibition were discussed. When planning and organising an exhibition, you can either do it alone or get help from a *curator*. Art curators are people who find artworks, research them, and share what they learn with the public. While artists are the ones we see at exhibitions, curators work behind the scenes to make everything happen.

Use the following steps to curate and organise your exhibition of art and design works

1. *Concept Development*

    a. **Theme Selection:** Start by choosing a topic, like "Modern Sculptures in Ghana." This theme can focus on sculpture, painting, textiles, or leatherwork, showing how Ghanaian artists merge indigenous techniques with modern ideas.

b. **Research:** Study the chosen theme carefully by learning about the history and changes in Ghanaian art and exploring how culture and society influence artists in this field.

2. *Artwork Selection*

a. **Artist Collaboration:** Choose artwork that matches the theme of the exhibition. For group exhibitions, talk with others to decide which art pieces to include.

b. **Evaluation:** Think about the size and weight of your artwork. Mixed media sculptures and breakable (fragile) art pieces may need special care and space. Also, plan what type of exhibition you want to have.

3. *Venue Selection*

a. **Space Assessment:** Choose a location that has enough space for lights, easy entry points, and a good layout.

b. **Layout Planning:** Ensure the exhibition centre setup has a well-defined direction. For example, place Kofi Martey's wooden sculptures at the entrance to introduce visitors to indigenous techniques, then show Vincent Kofi's bronze sculptures, and then Oko Martey's big installations as the main exhibit in the centre.

4. *Logistics*

a. **Transportation and Installation:** Supervise the safe movement of artworks from one place to another.

b. **Insurance and Documentation:** Make sure all artwork is insured and recorded. Create a list that includes details about each piece, such as the title, artist, materials used, and size.

5. *Promotion*

a. **Invitation and awareness creation:** Inform the public about the exhibition using posters, flyers, and banners. You can also share on the radio, TV, and social media like WhatsApp, Instagram, and Facebook.

b. **Engagement:** Hold a pre-event prior to the exhibition, like talks or presentations at schools or community centres. Work with local media to share stories about the artists and the exhibition.

6. *Opening Event*

a. **Event Planning:** Start with an interactive opening ceremony. Invite artists, experts, and people from the community to join.

b. **Visitor Experience:** Provide guided tours to give explanations of different art forms. Create space to allow visitors to try making small sculptures, painting, leatherwork, or weaving using indigenous Ghanaian techniques in a workshop.

Technology in Art Exhibitions

Technology has changed how art is created and displayed for public viewing. The use of technology helps artists make new kinds of art and allows people to experience it in different ways. This part of the lesson will guide you on how technology is used in art exhibitions.

Digital Curation

1. **Virtual Galleries:** Technology enables curators to create online galleries that anyone can visit. Websites like Google Arts & Culture display clear pictures of art and allow virtual museum tours. These sites make art easy to access, so students and art admirers in Ghana can enjoy exhibitions from famous museums worldwide.

Figure 7.10: Exhibition in virtual galleries

2. **Curatorial Software:** Tools like ArtBinder and Curator.io help curators plan exhibitions. They let curators arrange artworks digitally, showing how the gallery will look before setting it up.

Figure 7.11: ArtBinder and Curator.io

Interactive Displays

3. **Touch Screens and Kiosks:** Interactive digital screens can show information about artworks, like the artist's life, how they created the art, and the meaning (cultural and historical). For example, a Ghanaian art exhibition might have videos of the artist sharing their ideas. *Watch these videos on YouTube for more insight:*

https://youtu.be/m1h1Elt0lZc   https://youtu.be/G2ptGCwDkVE

4. **Augmented Reality (AR):** AR technology adds digital images or information to real artwork. Using a phone or special glasses (AR glasses), you can observe how the artist created the artwork or the history. For example, imagine an exhibition where Vincent Kofi's bronze sculptures display animations of their creation process.

    Refer to the YouTube links below for more information:

https://youtu.be/gtpZEZLp-v8A   https://youtu.be/hDRVLY-sCgxA   https://youtu.be/aNiQXJRQwIw

Virtual Reality (VR)

5. **Immersive Experiences:** VR creates an interactive experience that allows visitors to "walk" through online galleries or historical sites. For example, a VR tour of ancient Ghanaian art could take learners to locations where traditional artworks, such as sculptures, fabrics, pottery, baskets, and leatherworks, were created for a deeper understanding.

    Refer to the YouTube links below for more experience:

    https://youtu.be/-l_bsuTv0P8

    https://youtu.be/3ewO-gy1VKo

6. **Remote Access:** VR technology allows visitors to enter an exhibition from far away. Learners unable to visit physical exhibitions due to distance can use VR headsets to be part of the exhibition as if they were there in person.

Digital Art and New Media

7. **Digital Installations:** Artists are using digital tools to improve their artistic skills. Digital displays include videos, touch screens, and sounds. For example, an art installation that changes when you move in front of it.

8. **New Media Art:** Art forms like digital painting, 3D modelling, and interactive displays are becoming more common. Many art exhibitions are now created using Adobe Creative Suite, Blender, and Unity software, to confirm how art and technology are coming together.

Social Media and Online Promotion

9. **Virtual Exhibitions:** Social media handles like Instagram, Facebook, and YouTube are strong platforms to raise awareness about art exhibitions. Curators can use these sites to show live videos, take people on virtual tours, and share interviews or talks with artists to reach more viewers.

10. **Engagement and Feedback:** Audiences can connect in real-time (live) on social media. Viewers can comment, ask questions, and share their thoughts, which helps artists and curators get useful feedback.

"Digital Dimensions: The Future of Ghanaian Art"

Imagine an exhibition with the title, *"Digital Dimensions: The Future of Ghanaian Art",* showing how Ghanaian artists use technology in their art. Plan and create your exhibition using these technologies:

1. **Digital Curation:** Use Curator.io to design the exhibition layout. Include both physical displays and online features. The exhibition should have virtual tours available on its website.

2. **Interactive Displays:** Place touch screens by each artwork to give detailed information about the artist and the artwork. Use an AR app to show extra content like sketches and video interviews with the artists.

3. **VR Experience:** Use a VR station to take a "walk" (virtual tour) in the exhibition, and interact with the gallery and artworks.

4. **New Media Art:** The exhibition should include artworks like digital paintings, 3D printed sculptures, and interactive displays that react to how viewers move.

5. **Online Promotion:** Use social media to promote your event by sharing live streams of the opening ceremony, interviews with artists, behind-the-scenes moments, and encouraging visitors to share their experiences online.

The use of technology in art and design has made art exhibitions, whether physical or virtual, more interactive and accessible. This gives viewers a better experience and helps artists explore new ideas. Learning about these technologies helps students understand and grow in the changing art world.

Activity 7.2 Plan and Organise Art Exhibitions

1. Develop a comprehensive plan for organising an exhibition for a local artist collective, covering all aspects from initial concept to final execution.

2. Outline the specific steps involved in planning and organising an art exhibition, including timeline, logistics, and key considerations.

3. Identify the critical factors that contribute to an exhibition's success, such as venue selection, artwork curation, promotion, and visitor engagement.

4. Present your exhibition plan to the class, explaining how each step ensures a successful and well-organised art exhibition experience**.**

Developing and Presenting Artist Statements and Exhibition Brochures

The artist statement and exhibition brochure help artists share their vision, ideas, and creativity. In this lesson, you will learn how to write simple artist statements explaining your art and design works and create attractive exhibition brochures for your works.

Artist's Statement

In year one, you learned that an artist's statement is a brief written description (ranging from 50-100 words to a full page) to explain their own work of art. It helps people easily and properly understand art and design works, as a link between the artist and the public (audience). It also tells people about how the artist has developed in his/her art and design practice over the years. Importantly, the artist's statements form an aspect of the art exhibition. The following are some examples of artist statements.

Dorothy Amenuke (Soft Sculpture)

"My work is rooted in fabrics and fibres, materials intimately linked to the body and personal experience. Initially, she used fabrics in traditional sculpture methods such as modelling, casting, and assemblage. However, her recent work has evolved into soft sculpture, fibre art, and installations, manipulating different fabrics and fibres metaphorically. Techniques like stitching, tying, and glueing are employed to explore themes related to women and daily life, creating evocative objects and installations, some of which thrive in natural environments. My art defies categorisation, balancing control and spontaneity while using the materiality of "used" fabrics to speak of intimacy and privacy. My sculptures, imbued with time-consuming processes, reflect on daily routines and values. My work offers a fresh perspective on contemporary Ghanaian sculpture, emphasising human and social responsibilities. I investigate natural and psychological spaces, drawing attention to how these spaces are occupied and inhabited. Spatiality becomes a crucial element as she examines the dynamics of personal and public space, highlighting the fine line between physical, psychological, and metaphorical spaces. My art underscores individual identity in a transnational global society, inviting contemplation through familiar and unfamiliar forms."

Ablade Glover (Painting)

My work at first glance seems to dwell on three themes, but to me, they are all shot from one root: people, particularly women. I have painted women for as long as

I can remember, they fascinate me and excite my imagination. What excites me about women is their courage, as shown in the way they carry themselves - erect and brave; the way they speak with their every movement - you might call it body language. These women carried my imagination to the market - which I like to think of as a culture within a culture. There is certainly more to it than meets the eye; what goes on in the market goes beyond buying and selling. I believe the political, economic, and social climate of the nation is determined by the market. When I paint people, I paint the movement, movement in colour - colour juxtaposition. I believe that is what happens when we look upon a crowd of people - we do not see people really, we just see colour, and movement, that is what I try to capture in my people and market panoramic scenes. My townscapes have a philosophical note to them - I often wonder what might be happening under those roofs: loving, living, hating, killing, stealing, etc. - if only those roofs could be lifted - the revelation could be devastating! My animal fights depict conflict, and the explosion, when conflicts build up. In summary, my work is my response to my environment, and the dynamics that control it: women.

Frederic Ebenezer Okine (Pottery)

My current work centres on Indigenous pottery practice, exploring its aesthetics, production processes, and materiality, which I merge with studio practice to create vessels valued beyond utility. I treat both Indigenous and studio practices equally, choosing from a rich array of techniques. I collect culturally symbolic art objects, often repurposing or recreating pieces found in museums, especially those no longer produced due to factors like religion or urbanisation. I use strategies such as scaling sizes to enhance form. By integrating objects and styles from various communities, I challenge ethnocentrism and create a space for diverse cultural objects to coexist, whether through combining shards from rival communities or borrowing styles. My playful yet historically and materially significant art forms aim to mainstream these objects. My Gyamadudu Museum exhibition highlights the unending connections between circular vessel forms and the architectural landscapes influencing them.

Theresah Ankomah (Weaving/Fibre Art)

My work delves into the complexities of 'weaving' as a craft, examining its intersection with trade and the broader issues of geopolitics, gender, and capitalism. In my opinion weaving transcends mere aesthetics, challenging simplistic labels like 'Feminist works' or 'primitive' by addressing deeper themes such as consumerism and identity. I believe that everyday objects are far

from innocent, interacting within a physical space with both visible and hidden influences. My approach emphasises that the process of creating is as crucial as the final installation. By assembling and disassembling woven objects, and engaging in splitting, collaging, and rejoining, her work reflects a complex narrative of identity. Each piece embodies a fusion of experiences and encounters, making her body of work a rich tapestry of individual weaves and stories.

Patrick Tagoe-Turkson (installations, mixed media, textile art, and land art)

Patrick Tagoe-Turkson is renowned for transforming discarded materials, particularly old flip- flops, into vibrant artworks that reflect his environmental and cultural activism. His practice spans *performance, installations, mixed media, textile art, and land art, using waste materials like plastics and rubber to create kaleidoscopic compositions that captivate and challenge viewers. Turkson's work intertwines themes of memory, migration, and social issues, inspired by Ghana's Akan Kente weaving tradition and the story of Abrewa, a Cape Coast girl who collected flip-flops for survival. His art not only highlights environmental concerns but also invites reflection on personal responsibility and resilience. Through his vivid and intricate designs, Turkson advocates for a harmonious relationship between humanity and nature, urging collective action for a sustainable future.*

Yaw Owusu (sculpture/installation)

Yaw Owusu's art employs copper-coated steel coins to explore themes of value and economic exchange, contrasting with traditional wax-resist dyeing's use of readily available materials. Starting with the coin's basic geometric circle, Owusu creates intricate, meaningful patterns that critique capital, currency, and trade. His work, showcased in Everything You Touch Is Gold, reflects on the coin's devaluation due to international fiscal controls and its historical significance in post-colonial Africa. The use of these coins highlights the ongoing colonial dynamics, as Ghanaian coins are now produced by the Royal Canadian Mint and shipped back to Ghana, illustrating the persistence of colonial influences even after Ghana's independence in 1957. This commentary extends beyond mere recycling, challenging perceptions of art and value in a globalised world.

Bright Ackwerh (Painter/Cartoonist)

Bright Ackwerh, a committed artist, uses his work to address Ghanaian socio-political and religious issues with incisive satire, aiming to foster a just society. His art often critiques popular music and political events, leveraging the power

of music's double and triple entendres to spark broader discussions. Drawing inspiration from Fela Kuti's revolutionary spirit, Bright aligns his art with a sense of citizenship, emphasising the importance of continuous civic engagement beyond voting. He believes that art can inspire action and provoke thought, asserting that while he may not protest in the streets, his paintings can motivate others to take a stand. Bright's commitment to using his art as a tool for social change highlights his belief in the artist's role in contributing to societal improvement, despite potential backlash.

General Guidelines for Writing an Artist Statement

The following are useful guidelines that can help you write a good artist statement.

Starting (Introduction)

Begin with one or two informative sentences that capture the nature of your art and design practice. This should engage and introduce the nature of your art to the reader. For example, describe a key element or theme that is central to your art practice.

Describing the Work

1. Explain the medium, techniques, and processes you commonly use in creating your art and design practice. Provide a detailed description of the visual and physical characteristics of your art.

2. Also include detailed information about the materials, tools, and any styles you commonly use in creating your art. This will help the reader to picture your creative process and understand your artistic style.

Explaining Your Intent

1. Clearly explain the main themes, concepts, ideas, and vision that motivate your artistic practice. State any personal experiences, cultural influences, or any important past events that inspire your art.

2. Provide a detailed explanation of the meaning, message, or emotions behind your art. This helps readers to understand your art and connect it to your ideas and feelings, making your art more meaningful to them.

Contextualising Your Artwork

1. Provide the context (background) behind your art and explain how it connects to the general artistic practice in the world. Also, if your art is influenced by other artists, art movements, or specific cultural issues, clearly state them.

This helps in explaining the purpose of your art, its meaning, influences, and how it fits into the larger artistic world.

2. Explain how your work connects to contemporary (current) issues, trends, or topics within the art world. This helps people understand your art better and see how it relates to them.

Discuss the Journey of Your Artistic Practices

1. State your background and artistic development by indicating your key experiences, education, and important projects that have shaped your artistic practice.

2. Share any critical moments or turning points (times of big changes) in your artistic journey. Sharing some of these moments or personal experiences makes your statement more insightful and interesting to readers.

Connect with Your Audience

1. Indicate how you want people to engage with your work. Mention any emotional, intellectual, or sensory reactions you seek to bring out in your audience.

2. Consider your audience's views and indicate how your art connects to them. This will encourage the audience to think, reflect, feel, or ask interesting questions about your art.

Keeping It Concise

1. Make use of simple words and sentences. In doing this, break down complex ideas into simple sentences. This makes your statement more interesting and easier to read.

2. Ensure your statement is clear and brief by avoiding the addition of extra information that is not necessary. This helps people to better understand you and your work.

Editing and Revising

1. Read your statement several times and correct all mistakes and errors. Contact your friends, teachers, or other experienced people to read through and give you feedback to improve it.

2. Revise your statement by editing it to ensure that it sounds professional and effectively delivers your message to readers.

Update Regularly

1. Always update your artist statement from time to time to reflect new developments in your artistic practice.

2. Note that regular updates keep your statement current and capture your newest works and ideas.

If you consider the guidelines discussed above, you will be able to create a very good artist statement for your work and other artists. However, in creating an artist statement for another artist, you need to research (find out) a lot more about his/her background to gather specific information about him/her. Important to state that as you begin practising how to write an artist statement, you will become better over time.

Designing an Exhibition Brochure

An exhibition brochure (special paper) is a special information document that accompanies an art exhibition. It introduces the artists and explains the artworks, themes, ideas, and vision behind the exhibition. It contains high-quality images of the artwork(s) with clear headings. It also contains the artist's information, such as his/her background, education, and achievements. The exhibition brochure equally contains the list of all the exhibited artworks and their relevant details. Also, an art exhibition has a *credits section*, which acknowledges all contributors (participants). Importantly, an exhibition brochure contains information on the exhibition date, venue, time, and other related events. This shows that an exhibition brochure is an important element in art exhibitions. It helps guide art lovers, students, and the audience to enjoy and better understand the art. Also, it serves as a marketing tool for artists and an educational aid to the audience.

Figure 7.12: Examples of an exhibition brochure

Purpose of an Exhibition Brochure

An exhibition brochure serves several purposes. The following are some of them.

1. Information Sharing: It provides very important information about the exhibition, including the title, dates, time, venue, the participants (artists), and artworks.

2. Educating and Guiding Visitors: It gives background information on the artworks and artists, helping visitors to clearly understand the arrangement of the artworks, the purpose, and the significance of the exhibition.

3. Marketing and Promotion: The display of interesting artworks and other key elements in an exhibition brochure tends to attract many visitors.

4. Documentation: It serves as useful evidence (historical record) about the exhibition event that people can always refer to.

5. They are Important Souvenirs: They are special items visitors can keep to remember the exhibition and encourage them to visit similar events in the future.

6. Supporting Sales and Sponsorships: It acknowledges sponsors and helps sell artworks by showing their prices and how to buy them.

Key Components of an Exhibition Brochure

Certain key components should be found in an exhibition brochure. The following identifies and explains them.

Cover Page

The cover page of an exhibition brochure should contain key components that collectively make it easy to understand and attractive to visitors. The following are some of the key components of an exhibition brochure.

a. *Title of the Exhibition*: The cover should clearly and boldly display the exhibition's title. It should reflect the theme or focus of the exhibition.

b. *Dates, Times, and Venue*: Include the exhibition date. In case it covers more than a day, indicate all the dates involved. Also, the starting, closing, and other scheduled times for the exhibition should be indicated. Importantly, the venue for the exhibition and its location should be captured.

c. *Visual Appeal*: The cover page should be beautifully designed using an eye-catching (attractive) image of one of the artworks to be exhibited.

    d. ***Organiser's Branding or Logo*:** It should contain the organiser brand's name or logo. The logo of the sponsor(s) may also be included.

    e. ***Call to Action (Optional):*** You may also include an interesting phrase to encourage visitors to the exhibition event, like *Discover the Art of Innovation – Join Us Today!"; "Experience Creativity Like Never Before – Visit the Exhibition!"; "Step Into a World of Inspiration – Don't Miss Out!"; "Celebrate Art and Culture – Be Part of the Journey!"; "Unveil the Stories Behind the Art – Join the Exhibition!"*

Introduction

    a. *Curatorial Statement:* A brief explanation by the curator (the leading organiser) about the exhibition's main theme, objectives, and purpose.

    b. *Welcome Message:* An interesting welcome message to visitors by the director or leader of the exhibition.

Artist Information

    a. *Biographies:* Include brief biographies (background information) of the artists whose works are exhibited.

    b. *Artist Statements:* Include quotes from the artists' statements to help explain their works and ideas to visitors.

Artwork Descriptions

    a. *Images and Titles*: Include high-quality images of the artworks and indicate their titles and dimensions.

    b. *Descriptions*: Briefly describe, interpret, or explain each artwork, indicating its importance.

Layout and Design

    a. *Consistent Aesthetics:* Use a consistent colour scheme, fonts, and designs that beautifully match the theme of the exhibition.

    b. *Easy Navigation:* Organise the content logically, with clear headings and sections. This will help people to easily find information and understand the content of the exhibition without any confusion.

Additional Information

    a. *Visitor Information:* Include extra information that may interest visitors, such as opening hours (days and times the exhibition is open); ticket

information (prices and where to buy tickets); special events (information on tours, workshops, or talks related to the exhibition), and accessibility (entry, parking, exit, wheelchair access, and others).

b. *Acknowledgements:* Acknowledge all sponsors, partners, and contributors.

c. *Contact Information:* Provide contact details for further inquiries.

d. *Media Links:* Indicate all mainstream and social media platforms used to advertise the exhibition.

Designing Your Exhibition Brochure

The previous lesson takes you through the key components of an exhibition brochure. With such background knowledge, you are to design your own exhibition brochure that will be attractive to the public. As discussed, it should contain key components such as a *cover page, an introduction section, your information, descriptions of your artworks meant to be exhibited, a well-designed layout*, and *additional information.*

Activity 7.3 Design Exhibition Materials and Logistics

1. Design a floor plan for an art exhibition space, showing how you would arrange artworks to create an engaging and logical flow for viewers.

2. Create a comprehensive checklist of all tasks that must be completed for an art exhibition, organised from initial planning through to the day of the event.

3. Write a short press release to promote a fictional art exhibition, including the theme, location, dates, and key highlights that would attract media attention.

4. Prepare professional labels for five sample artworks, including title, medium, dimensions, and brief descriptions that would help visitors understand each piece.

PROJECT A: Writing an artist statement of your work or the works of other artists

In earlier lessons, we learned about how an artist statement is a short written report that explains and supports an artist's work. It helps the audience understand the meaning, inspiration, and process behind an artwork. Artist statements are usually between 50 and 100 words, but sometimes they can be longer.

To write a good artist statement, you need to research the artist's background and gather specific details. This skill improves with practice. By following clear steps, you can create strong artist statements for yourself or other artists. Now, let us practice how to do this.

To begin

Let us revise the general steps for writing an artist's statement. Look at these steps while thinking about the work and practice of famous Ghanaian and international artists. Make sure you understand and connect with each step, including:

1. Getting started
2. Describing your artwork
3. Explaining your purpose or message
4. Placing your artwork in context
5. Sharing your creative journey
6. Building a connection with your audience
7. Keeping it short and clear
8. Editing and improving your statement
9. Updating it regularly

Part A: Writing an artist statement of your own art and design works

Materials Needed

- Sketchbooks or notebook
- Pens or pencils for writing
- A computer or tablet to type and edit your work
- Examples of artist statements from different artists
- Art materials. That is, if you decide to create new artwork as part of the project.
- Presentation software (e.g. PowerPoint)
- Projector

Drafting the Artist's Statement (Describing Your Work)

a. State the theme (based on your personal experiences, cultural influences, and messages you wish to convey).
b. Write a detailed description of your artwork. Focus on the material used, technique, and style (visual elements).

c. Explain why your work fits into the larger art world.

Sharing Artistic practice

Write about your artistic practice, including your experiences, education, and other projects that have shaped your practice.

a. Connecting with the Audience

Write about how you want your audience to engage with your artwork (their feelings, thoughts, or physical reactions).

b. Finalising and Presenting

i. Edit your artist statement for clarity and correct all mistakes.

ii. Make a brief presentation on your artist statement. Speak clearly and confidently.

Part B: Writing an Artist Statement for Art and Design Works of Other Artists

Materials Needed

- Art books, websites, online articles, and videos.
- Notebooks, pens, or computers with word processing software.
- Presentation tools such as a projector, display board, or digital (online) platforms for the exhibition.
- Presentation software (e.g. PowerPoint)
- Projector

Artist Selection and Justification

a. Present a list of three artists. Explain why their art is special to you, how it has helped others, and why it is important.

b. Out of the three artists, select one that stands out to write about.

Research into the Artist's World

a. Create a research portfolio including annotated articles, book summaries, video documentaries, and interviews with the artist (if available).

b. Write a report that outlines the artist's life, artistic principles, and major works.

Writing the Artist's Statement

a. Break down the artwork into elements such as colour, form, texture, space, and movement to explain how these elements contribute to the message.

   b.   Make visual comparisons with other works by the artist or similar artworks produced by other artists.

Presentation and Exhibition

Prepare a 10-minute PowerPoint presentation that includes a visual display of your selected artwork and artist statement.

PROJECT B: Designing an Exhibition Brochure

This project introduces you to how to design and create promotional material (brochure) that can be used to promote an art exhibition. It will help you to practice important skills like layout, font styles, colour use, and organising information clearly to explain the theme and details of the exhibition.

Project Outline

Materials and Resources

- Design Software including Adobe InDesign, Canva, or similar tools.
- Computers: design software installed on a computer with an internet connection.
- Design references, such as examples of exhibition brochures.
- Printer or printing service.
- Notebook, pen, pencil, etc., for brainstorming and drafting content.

Case Studies

   a.   Examine 5-7 existing exhibition brochures. Focus on layout, colour schemes, font styles (typography), pictures, and organisation of ideas.

   b.   Find out what makes these brochures effective or ineffective. If the latter, what can be done to improve on them?

Elements of a Brochure

   a.   *Components:* Cover page, introduction, artist/artwork sections, exhibition details, visitor information, and contact details.

   b.   *Design Principles:* Balance, contrast, alignment, repetition, and proximity.

   c.   *Design Software:* Adobe InDesign, Canva, or Microsoft Publisher.

   d.   *Basic Skills:* Using templates, inserting and editing images, and text formatting.

Content Creation

   a.   *Writing Techniques:* Write about the artists included in the brochure, describing their artworks, and providing information about exhibitions.

b. *Content Structure:* Organise ideas clearly and meaningfully.

Design Layout

a. *Design Techniques:* Create a layout using a grid, manage white space, and balance text and images.

b. *Practical activity:* Begin creating the brochure layout based on the *content* and *mood board*.

Improvement and Production

a. Ensure colours, font styles, and layouts are well organised throughout the brochure.

b. Edit text for grammatical errors and spelling mistakes.

c. Use engaging language (attractive words) to maintain reader interest.

d. Ensure font sizes are legible and readable.

e. Save the designed brochure for print or digital distribution.

Presentation and Reflection

a. Prepare a 10-slide PowerPoint presentation highlighting the main aspects of your project.

b. Present a printed or digital copy of your brochure to the class, and explain your design choices and creative process.

Activity 7.4 Adapting Exhibition Strategies for Different Constraints

1. Decide which art pieces you would include when a gallery offers you limited exhibition space, explaining your selection criteria and reasoning.

2. Outline the steps you would take as part of a team organising a group exhibition to ensure all artworks are presented cohesively despite different artists' styles.

3. Adapt your preparation and display strategy when faced with a last-minute venue change to a smaller space with less lighting.

4. Present your adaptation strategies to the class, demonstrating how flexibility and problem-solving skills are essential for successful exhibition management.

EXTENDED READING

- Bowstead, J. M. (2011). A Guide to Preparing Your Portfolio: Contemporary Solutions. A&C Visual Arts. https://egyankosh.ac.in/bitstream/123456789/35840/4/Unit-5.pdf

- Dempsey, S., & Cenerini, Y. (2022). HOW TO Write an Artist Statement. Mentoring Artists for Women's Art Inc. https://mawa.ca/files/HOW-TO-Write-an-Artist-Statement.pdf

- Glasgow Museums. (2024). Glasgow Museums Display Guidelines: A Practical Guide for Exhibitions. Glasgow City Council. https://www.britishcouncil.in/sites/default/files/guidelines_for_museum_display.pdf

- Huge, A. D. S. (1999). The Manual of Museum Planning, (Professional Museum and Heritage Series). 2nd Edition. London Stationery Office. http://ereserve.library.utah.edu/Annual/ARTH/6002/Muller/manual.pdf

- Smithsonian Institution. (2002). The making of exhibitions: Purpose, structure, roles and process. Smithsonian Institution. https://www.si.edu/content/opanda/docs/rpts2002/02.10.makingexhibitions.final.pdf

REVIEW QUESTIONS

Image Making, Processes, and Techniques in 2-D Creations

1. Define "portfolio" and explain its importance for an artist.

2. List THREE types of works that should be included in a professional art portfolio.

3. Explain TWO key differences between a physical and a digital portfolio.

4. Identify THREE factors to consider when planning an art exhibition.

5. Discuss the steps in building an art portfolio for a college application.

6. Discuss THREE key factors to consider when selecting a venue for an art exhibition.

7. Explain the importance of labelling and titling artworks in an exhibition.

8. Compare and contrast physical and virtual art exhibitions regarding preparation and audience engagement.

SECTION 1: *ART AND DESIGN STUDIO PRACTICES AND ETIQUETTE*

1. **B. Personal workspace only matters, not the shared space**
2. **C. Cleaning up after using tools and workspaces**
3. **B. To ensure a safe, respectful, and efficient workspace**
4. *Studio etiquette that contributes to a positive and effective learning environment in an Art and Design Studio:*

   - **Respect for space and materials:** Ensuring that workspaces, tools, and materials are used responsibly and left clean and organised after each use. This promotes a shared sense of responsibility and keeps the studio functional and accessible for everyone.

   - **Punctuality and preparedness:** Arriving on time and with all necessary materials shows respect for the class structure and peers. It helps maintain a smooth flow of activities and ensures that all students can engage fully from the start.

   - **Consideration for others:** Keeping noise levels low, respecting personal space, and being mindful of others' focus help create a conducive learning environment where everyone can concentrate and create freely.

   - **Constructive feedback:** Providing feedback during critiques that is respectful, helpful, and specific supports a collaborative atmosphere and encourages growth. Emphasising suggestions over criticism helps foster creativity.

   - **Safety practices:** Adhering to safety protocols, such as proper handling of tools and materials, wearing protective equipment when necessary, and knowing emergency procedures, ensures that the studio remains a safe environment for all.

   - **Accountability and personal responsibility:** Being responsible for one's actions and workspace, including cleaning up after oneself, returning tools to their proper places, and maintaining the

studio's condition, fosters professionalism and respect within the community.

5. *How practicing good studio etiquette prepare students for professional environments in art and design:*

- **Developing professional habits:** Consistent attention to punctuality, preparedness, and workspace cleanliness mirrors expectations in the workplace, where reliability and organisation are essential to success.

- **Encouraging accountability and responsibility:** Taking responsibility for personal actions, such as managing materials and adhering to deadlines, builds self-discipline and ownership of work, which are valued traits in any professional setting.

- **Enhancing collaboration and communication:** Studio etiquette promotes respectful communication and consideration for others' space, which are fundamental in collaborative projects with clients and colleagues in real-world design and art settings.

- **Strengthening problem-solving skills:** Adapting to shared spaces and observing safety protocols teach students to approach situations thoughtfully and strategically—skills that are critical for navigating complex projects and solving practical challenges in professional environments.

- **Upholding ethical standards:** By practicing respect, constructive feedback, and care for shared resources, students learn ethical standards that they can carry into their professional lives, ensuring they contribute positively to their workplace culture and industry standards.

- **Building a positive reputation:** Consistent practice of good etiquette reflects integrity and professionalism, which are foundational for building a strong personal brand, maintaining client trust, and advancing in competitive creative industries.

6. *Impact of maintaining proper studio etiquette on project or teamwork:*

- Maintaining proper studio etiquette can significantly enhance both individual projects and teamwork experiences. For instance, I once worked on a group project where we were tasked with creating a large mixed-media mural. By arriving on time and prepared, each team member was able to quickly set up and start working,

maximising our time together and allowing us to focus on our tasks.

- Respecting materials was also crucial. We designated specific areas for different supplies and made sure to clean up and properly store items at the end of each session. This meant that each time we returned, everything was organised and ready to go, which saved us a lot of time and avoided any conflicts over missing tools or misplaced materials. In the end, our mural turned out better than expected because we could dedicate our energy to the creative aspects without logistical setbacks, and our teamwork remained smooth and collaborative throughout.

SECTION 2

1. **D. Painting and sketching.**

2. **B. It enhances creativity and allows artists to refine designs more precisely.**

3. **C. SketchUp software.**

4. *Deciding between analogue and digital media in art and design projects often depends on the desired outcome, personal style, and project requirements. Here are some considerations that can guide the choice:*

   - **Desired aesthetic**

   - **Project requirements**

   - **Flexibility and experimentation**

   - **Time and resources**

   - **Personal expression**

5. *A project where combining analogue and digital techniques could enhance the final result is a* **book cover design** *that features hand-painted textures combined with digital typography and layout.*

   How the Techniques Work Together

   - **Analogue process**: Start by painting abstract textures or elements with watercolours or inks, which create organic, unique effects.

   - **Digital process**: Scan the hand-painted textures and integrate them digitally. Use software to arrange the layout, add typography, and adjust colours to create a cohesive design.

Benefits of Combining Both

The hand-painted textures bring a warm, authentic feel to the design, which can make it visually appealing and memorable. The digital typography and layout ensure that the design is clean, professional, and meets the technical specifications for printing.

Potential Challenges

- **Colour matching**: Scanned colours may look different on screen versus in print, which can be tricky to balance.

- **Resolution and quality**: Ensuring that analogue textures have a high enough resolution after scanning to prevent pixelation when printed.

- **Time management**: Switching between analogue and digital tools may take additional time, especially if revisions are needed in the hand-painted elements.

Despite these challenges, combining both techniques can create a unique, impactful book cover that leverages the best of both analogue and digital media.

6. Digital and analogue media each bring unique creative possibilities to art and design

How Digital Media Expands Creative Possibilities:

- Unlimited edits and revisions
- Precision and control
- Layering and effects
- Easy duplication and sharing
- Animation and interactive media

How Analogue Media Expands Creative Possibilities:

- Tactile quality and texture
- Chance and naturalness
- Physical connection
- One-of-a-kind originals
- Material experimentation

SECTION 3: *PROFESSIONAL PRACTICE IN ART AND DESIGN*

1. **C. Showing respect for clients, society, and colleague**

2. **A. Establishing guidelines for ethical decision-making**

3. **D. Advertising Association of Ghana (AAG)**

4. *Reasons for art and design professionals to follow code of ethics:*

   - **Building trust and reputation**: Ethical practices ensure that professionals maintain honest, transparent, and reliable relationships with clients and colleagues. Trust and credibility are key to establishing long-term success and reputation in a competitive field.

   - **Social responsibility**: Designers have the power to influence public perception and behaviour. Ethical choices help ensure that designs do not mislead, harm, or discriminate but instead contribute positively to society.

   - **Protecting intellectual property**: Ethical standards discourage plagiarism and promote respect for the intellectual property of others. This fosters originality and creativity while respecting the work of fellow artists and designers.

5. Ethical Considerations in the Design Process:

   - Sustainability

   - Representation and all-inclusiveness

   - Transparency and honesty

   - Avoiding intellectual theft

   - Health and safety

6. Step-by-step approach to handle conflict scenario effectively:

   - Understand the client's perspective

   - Assess the ethical conflict

   - Communicate your concerns respectfully

   - Propose alternatives

   - Evaluate the client's response

   - Decide on moving forward

   - Reflect on the experience

7. **Scenario:** *The project's lead graphic designer envisions a minimalist, earthy aesthetic with muted colours to emphasise the brand's natural approach. Meanwhile, the marketing specialist suggests that brighter colours and a bold, playful style might better attract a younger demographic. The product designer, focused on eco-friendly packaging, proposes using only sustainable materials, which may limit design options and increase costs.*

   Professional Communication and Respect for Perspectives

   - Open discussion

   - Empathy and compromise

   - Solution through collaboration

   Outcome: Because the team maintained professional communication and respected each other's expertise, the outcome is a brand identity that is both sustainable and marketable, appealing to a broader audience without compromising the brand's integrity. This collaborative solution likely would not have emerged if each member had not felt valued and respected for their contributions, showing how positive communication and respect can drive innovation and consensus in a project.

SECTION 4: *CREATING FROM EXISTING ARTWORKS AND MODELS*

1. The **deconstruction of antiques** refers to the process of dismantling or analysing historical or vintage objects to uncover their design, cultural significance, and the techniques used in creating them. It often involves breaking down an antique into its components to better understand its craftsmanship, materials, and the historical or symbolic context from which it originated.

   Ways of deconstruction of antiques

   - Examining the structure, shape, and purpose of the antique.

   - Identifying the materials used and their significance during the time the antique was created.

   - Understanding how the object reflects the culture, trends, and historical events of its era.

- Using the knowledge from the analysis to inspire new designs or contemporary applications in art and design.

2. **Three Reasons Why Deconstruction of Antiques is Essential in Art and Design**

- **Preservation of Historical and Cultural Knowledge**

   Deconstruction helps uncover the techniques, materials, and craftsmanship used in antique objects, allowing artists and designers to preserve and understand the cultural and historical context of their creation.

- **Inspiration for Contemporary Design**

   By studying the details of antique objects, such as patterns, forms, and construction methods, designers can draw inspiration for creating modern works that blend traditional and contemporary aesthetics.

- **Skill Development and Technical Learning**

   Analysing and deconstructing antiques allows artists and designers to learn advanced techniques and processes used in the past, which can be adapted or refined for modern applications.

3. Two Tools or Techniques Commonly Used in the Deconstruction of Antiques

Analytical Tools

i. *Magnifying Glass or Microscope:* Used to closely examine intricate details, such as surface textures, engravings, or the composition of materials, helping to identify techniques and craftsmanship.

ii. *Material Testing Kits:* Tools like chemical tests or spectrometers can identify the composition of materials (e.g., types of wood, metals, or paints).

Physical Techniques

- *Disassembly:* Carefully taking apart an object (e.g., removing screws, joints, or layers) to study its construction methods and individual components.

- *X-ray or Imaging Scans:* Non-invasive techniques like X-rays or CT scans provide insights into the internal structure of antiques without physically dismantling them.

These tools and techniques enable detailed examination while minimizing damage to valuable or fragile objects.

4. Risks Involved in the Physical Deconstruction of an Antique Artefact

    - **Damage to the Artefact**

      Mishandling during deconstruction can lead to irreversible damage, such as cracking, breaking, or distortion of fragile components.

    - **Loss of Historical Integrity**

      Deconstruction may alter or destroy the original state of the artefact, leading to a loss of historical authenticity and value.

    - **Material Deterioration**

      Exposure to external factors such as air, moisture, or light during the deconstruction process can accelerate the degradation of delicate materials like textiles, wood, or metals.

    - **Incomplete Reassembly**

      There is a risk of being unable to reassemble the artefact accurately, especially if its components are complex or if documentation is inadequate.

    - **Lack of Expertise**

      Deconstruction carried out by untrained individuals may result in misinterpretation of techniques or unintended damage.

    - **Loss of Contextual Information**

      Certain details, such as the arrangement of materials or hidden inscriptions, may be permanently lost during the physical disassembly process.

5. **Image annotation** in art and design refers to the process of adding descriptive labels, notes, or comments to an image to provide context, explain elements, or highlight specific features. This practice is used to analyse, interpret, or communicate ideas about visual content, enhancing understanding and facilitating discussion.

6. Uses of text annotation in visual communication:

    Applications in Art and Design

    - *Art Criticism:* Annotating paintings or photographs to interpret themes and techniques.

- *Design Development:* Annotating drafts or prototypes to highlight functionality and improvements.

  Teaching and Learning: Using annotations to teach or learn principles of art and design, such as balance and proportion.

  User Experience Design (UX): Using annotating wireframes or interface designs to explain navigation and functionality.

7. "Image-making" in the context of art and design refers to the creative process of producing visual representations, whether through traditional or digital methods. It involves conceptualising, designing, and executing visuals to communicate ideas, emotions, or messages effectively.

8. Traditional Methods of Image-Making

- **Drawing:** Using tools like pencils, charcoal, or ink to create illustrations or sketches.

- **Painting:** Employing mediums such as watercolour, acrylic, or oil paints on surfaces like canvas or paper.

- **Printmaking:** Using techniques such as woodcut, etching, and screen printing to produce designs on paper or fabric.

- **Collage:** Combining various materials (e.g., photographs, fabric, or paper) to create layered compositions.

- **Sculpture:** Shaping materials like clay, stone, or metal to produce three-dimensional forms.

Digital Methods of Image-Making

- **Digital Illustration:** Creating artwork using tools like graphic tablets and software such as Adobe Illustrator, CorelDRAW, or Procreate.

- **Photo Manipulation:** Editing and compositing images with tools like Adobe Photoshop or GIMP to create new visuals.

- **3D Modelling and Rendering:** Using software such as Blender, Maya, or Cinema 4D to produce three-dimensional digital visuals and animations.

- **Digital Painting:** Simulating traditional painting techniques using software like Krita or ArtRage.

- **Vector Graphics**

Designing scalable images for logos, icons, or illustrations using software like Inkscape or Affinity Designer.

Both traditional and digital methods offer unique approaches to image-making, allowing artists and designers to explore a wide range of creative possibilities.

9. "Image annotation" plays a critical role in improving accessibility by ensuring that visual content can be understood and used by a diverse audience, including individuals with disabilities. Here's an evaluation of its significance. Image annotation enhances accessibility by bridging the gap between visual and non-visual communication. It ensures inclusivity by catering to diverse user needs, enabling equitable interaction with visual content across various platforms. This practice is crucial in promoting universal design principles in art, design, and media.

SECTION 5: *IMAGE MAKING, PROCESSES AND TECHNIQUES IN 2-D CREATIONS*

1. **Composition** refers to the arrangement of visual elements such as line, shape, colour, texture, and space within an artwork or design. A well-thought-out composition ensures that the image communicates its intended message, captures attention, and evokes the desired emotional response. Below are the key roles of composition in creating effective images:

   - Enhance aesthetic appeal
   - Communicate mood and emotion
   - Create perspective and depth
   - Supports the narrative or concept
   - Encourages viewer engagement

2. *Traditional Techniques to Create Textures in Image-Making*

   - Impasto Technique
   - Collage
   - Frottage
   - Stippling
   - Dry Brushing

- Textile Imprinting

Digital Techniques

- Texture Overlays

- Brush Tools

- 3D Rendering

- Noise and Grain Effects

3. *Traditional Printing Processes*

- Relief Printing

- Intaglio Printing

- Lithography

- Screen Printing

- Mono printing

Modern Printing Process: Digital Printing

4. *Materials Commonly Used in Screen Printing and Their Suitability:*

- **Screen (Mesh)**

- **Squeegee**

- **Inks** (Plastisol ink (for textiles), Water-based ink (for eco-friendly prints), UV ink (for fast-drying on non-porous surfaces)

- **Substrates (Printing Surface)** Fabrics (e.g., cotton, polyester), Paper or cardstock, Plastics, ceramics, or glass

- **Stencil (Emulsion or Film)**

- **Frame**

- **Cleaning Chemicals**

- **Heat Press or Dryer**

5. Difference between *hatching* and *cross-hatching*:

Hatching: A shading technique that uses parallel lines placed closely together to create areas of shadow or tone.

Key Features

- Lines are typically drawn in one direction.

- The closer the lines, the darker the shading; wider spacing creates lighter tones.

Effect: Produces a more subtle and uniform shading effect.

Usage

- Ideal for gradual transitions and simple textural details.

- Common in pen-and-ink drawings and etchings.

Cross-Hatching: A shading technique that uses sets of intersecting lines, often at varying angles, to build depth and tone.

Key Features

- Lines cross over each other, forming a mesh-like texture.

- The density and angle of the intersecting lines control the intensity of the shading.

Effect: Allows for richer and more complex textures and darker tones.

Usage:

- Effective for depicting dramatic contrasts, deep shadows, and detailed textures.

- Commonly used in detailed ink work, engravings, and lithographs.

6. A *preliminary sketch* serves as a foundational step in the process of creating 2D artwork. It provides a framework for the artist to develop and refine their ideas before committing to the final composition. Below are the key purposes of a preliminary sketch.

    - Planning the composition

    - Refining ideas and concepts

    - Testing proportions and perspectives

    - Exploring light and dark (shadow) tones

    - Saving time and resources

    - Enhancing communication

    A preliminary sketch is an essential tool in creating 2D art, which improves the quality and success of the final art piece by providing structure and clarity.

7. *Steps used in the grid method to enlarge and replicate an image onto a canvas or paper.*

The ***grid method*** is a practical technique for accurately enlarging or replicating an image by dividing it into smaller, manageable sections. Here's how to use this method:

- Select the image

- Prepare the grid on the reference image

- Prepare the grid on the canvas or paper

- Match and copy each square

- Refine the drawing

- Add details and shading

- Finalise the artwork

Benefits of the Grid Method

- Ensures accurate proportions.

- Helps with scaling images up or down while maintaining detail.

- Useful for beginners and professionals alike to transfer complex images.

SECTION 6: *IMAGE MAKING, PROCESSES, AND TECHNIQUES IN 2-D CREATIONS*

1. *Advantages of Using the Subtractive Process in Art*

   - **Precision in Detailing**

     The subtractive process allows artists to achieve fine details by carefully removing material. This is especially useful in sculpting or printmaking, where intricate designs or textures are required.

   - **Unique Textural Effects**

     Removing material reveals underlying layers or textures, creating dynamic surfaces that cannot be achieved through additive methods. For instance, in wood carving or etching, the exposed areas can add character and depth to the artwork.

     Challenges of Using the Subtractive Process in Art

   - **Irreversibility**

Once the material is removed, it cannot be replaced. Mistakes are difficult to correct, requiring careful planning and precision during the process.

- **Material Limitations and Fragility**

  Subtractive techniques can weaken the structural integrity of materials, such as stone or wood, leading to breakage if not handled properly. Some materials may also limit the depth or type of details that can be carved or etched.

2. In art, the **subtractive process** refers to a creative technique in which material is removed from a surface or medium to reveal the desired shape, form, or design. It is the opposite of additive processes, where the material is built up to create artwork.

Examples of Subtractive Process

- *Sculpture:* Carving a statue from marble or wood by removing material to reveal the intended form.

- *Printmaking:* Etching or engraving designs into a plate to create prints.

- *Ceramics:* Trimming or incising designs into clay before firing.

3. *Tools commonly used in subtractive sculpture and their purposes*

- **Chisel:** Used for cutting, shaping, and detailing materials such as stone, wood, or ice.

- **Mallet or Hammer**: Used to strike chisels or directly shape materials.

- **Rasps and Files:** For smoothing, refining, and adding texture to materials after rough shaping.

- **Saw**: Used for cutting larger blocks of material into manageable sizes or for precise cuts in wood or stone.

- **Sandpaper or Abrasive Pads**: To smooth and polish surfaces, removing rough edges and creating a refined finish.

- **Angle Grinder**: A power tool used to remove material quickly, especially for large-scale stone or metal sculptures.

- **Dremel Tool or Rotary Tool**: For intricate detailing and fine carving in various materials. Ideal for adding small textures or patterns.

- **Carving Knives:** Precision tools for intricate cuts, commonly used in wood carving or soft materials like soap and plaster.

- **Wire Loop Tools**: For removing clay or plaster in subtractive ceramics or soft materials, shaping and hollowing out forms.

- **Grinder or Sanding Wheel**: A power tool used for large-scale smoothing or shaping, particularly for harder materials.

- **Drills**: For creating holes or roughing out specific areas, often used in conjunction with chisels and files.

- **Stone Pitching Tool**: Used for splitting and breaking stone into desired shapes during roughing-out phases.

4. *Difference between additive and subtractive processes with examples*

Additive Process

A method where material is added or built up to create the desired form or structure.

Key Features

- Starts with a base and adds layers of material.

- Ideal for flexible and iterative designs.

Examples

- **Sculpture**: Building a clay model by adding clay to shape the form.

- **3D Printing**: Layer-by-layer addition of material to create objects.

- **Collage**: Assembling and layering various materials like paper, fabric, or photographs.

Advantages

- Easier to correct mistakes by adding more material.

- Allows for detailed and intricate additions.

Subtractive Process

A method where material is removed from a larger area to reveal the desired form or design.

Key Features

- Involves carving, cutting, or etching away material.

- Requires careful planning, as mistakes are often irreversible.

Examples

- **Sculpture**: Carving a marble or wooden statue by chipping away excess material.

- **Printmaking**: Creating a linocut by cutting away sections of linoleum to leave a raised design.

- **Etching**: Using acid to remove layers of a metal plate for printmaking.

Advantages

- Excellent for creating fine details and textures.

- Often results in a polished, refined finish.

5. *Steps for Carving a Simple 3D Object Using the Subtractive Process*

Creating a 3D object from a block of wood or foam requires careful planning and execution. Here's a step-by-step guide demonstrating the subtractive process:

- **Select and Prepare the Material**

  Select a block of wood (e.g., pine or basswood) or foam that suits your carving needs.

- **Sketch the Design**

  Sketch the 3D object's basic shape (e.g., a sphere or simple figurine) directly on the surface of the block using a pencil or marker.

- **Rough Out the Shape**

  Remove Bulk Material: Carve away large, unwanted sections to reveal the rough outline of the object.

- **Refine the Shape**

  Use smaller chisels, knives, or rasps for refining edges and adding curves.

- **Smooth and Finalise**

  Use sandpaper (starting with coarse grit and moving to finer grit). Apply a finish, such as wax, oil, or paint, for protection and aesthetic appeal.

- **Evaluate and Adjust**

Inspect the Object: Check for any rough edges, asymmetry, or areas needing adjustment.

6. Creating a wooden replica of an ancient artefact requires precision, attention to detail, and an understanding of the original design and craftsmanship.

Study and Analyse the Original Artefact

Examine the Artefact: Note its dimensions, shape, texture, grain, and unique details (e.g., carvings, patterns). *Understand the Style:* Research the historical and cultural context to match the artefact's design and purpose.

Select the Material

Choose Appropriate Wood: Select a wood type similar to the original artefact or one with similar properties.

- **Plan the Design**

  Draw the artefact's outline on all visible surfaces of the wood block. Highlight areas for carving, ensuring the proportions align with the original. If necessary, divide the artefact into smaller sections for accuracy.

- **Rough Out the Shape**

  Use a mallet and chisel to remove large portions of excess wood and define the basic shape.

  o *Process:* Begin with broad cuts to outline the general form. Focus on the largest sections before moving to finer details.

  o *Check Regularly:* frequently, the measurements to ensure the dimensions match the original artefact.

- **Add Details and Features**

  Use detail chisels, gouges, and carving knives for fine detailing.

  o *Carve Ornamentation:* Work on intricate features like patterns, symbols, or textures.

  o *Emphasise Authenticity:* Mimic the original tool marks or imperfections for a historical look.

  o *Refine and Smooth:* Use rasps, files, and sandpaper to smooth surfaces and refine edges.

- **Match the Surface Finish**: For a polished look, sand finer with high-grit sandpaper. For a rustic or aged appearance, leave subtle tool marks.

- **Texture and Finishing**

  Replicate any visible texture, such as weathering, grain patterns, or natural wear. Use stains, oils, or waxes to match the colour and patina of the original artefact.

- **Verify Accuracy**

  Compare the replica with the original artefact to ensure proportionality, detail accuracy, and overall appearance.

- **Present and Protect**

  Apply a protective finish, such as a clear varnish or wax, to prevent future damage.

- **Display**: Mount or prepare the replica as required for museum exhibition.

SECTION 7: *IMAGE MAKING, PROCESSES, AND TECHNIQUES IN 2-D CREATIONS*

1. A **portfolio** is a collection of an artist's work that showcases their skills, creativity, and artistic progression. It typically includes a variety of artworks, such as drawings, paintings, sculptures, photography, or digital art, depending on the artist's medium. A portfolio serves as a visual representation of an artist's abilities and style, often organised to demonstrate their versatility, technical skills, and the evolution of their artistic practice over time.

   Importance of a Portfolio for an Artist

   - **Professional Presentation**: A well-organised portfolio presents an artist's work in a polished, professional manner, making it easier for potential clients, galleries, or employers to assess the artist's abilities and style. It acts as a first impression in the professional art world.

   - **Showcases Skills and Style**: A portfolio allows artists to present their best work, highlighting their technical proficiency and unique style. This is important for attracting opportunities and building a recognisable identity in the art industry.

- **Documentation of Artistic Progress**: A portfolio provides a record of an artist's development over time. It allows the artist to reflect on their journey, showcasing how their skills and concepts have evolved, which is valuable for personal growth and clients looking for a distinct progression in style.

- **Marketing Tool**: Portfolios serve as an essential marketing tool for artists. Whether online or physical, they help promote the artist's work to potential buyers, art curators, galleries, or collaborators. A strong portfolio can make a significant difference in securing commissions, exhibitions, or collaborations.

- **Helps with Job and Exhibition Applications.** Many art-related jobs and exhibition opportunities require a portfolio as part of the application process. It is a key component for applying to art schools, residency programs, or even freelance gigs, as it demonstrates an artist's suitability for specific roles or projects.

- **Client Engagement and Communication**: A portfolio acts as a communication tool between the artist and their audience. It allows clients, art buyers, or patrons to engage with the artist's vision and artistic capabilities, helping to build trust and interest in their work.

- **Opportunity for Personal Branding**: The portfolio is a central piece of an artist's brand. How an artist curates their work, chooses the presentation format, and tailors the portfolio to different audiences can influence how they are perceived professionally.

- **Increases Visibility**: A portfolio, especially an online one, can increase an artist's visibility and reach a wider audience. With online platforms like Instagram, *Behance*, or personal websites, artists can showcase their portfolios globally, potentially attracting attention from diverse markets and audiences.

In conclusion, a ***portfolio*** is an indispensable tool for any artist. It is not just a collection of work but a key element in advancing an artist's career, fostering opportunities, and ensuring they are taken seriously in the competitive art world.

2. A professional art portfolio should showcase a diverse range of works that reflect the artist's skills, creativity, and versatility. Below are the types of works that should be included.

- **Best Representative Work**

  The artist's strongest and most impressive art pieces show unique signature styles and techniques.

- **Studies and Sketches**

  Includes preliminary works and conceptual ideas, abstract designs, or explorations of specific themes, such as rough sketches, life drawings, and concepts that start the creative process.

- **Finished/Completed Works**

  Fully developed art pieces that are finished and ready for display or sale, including final paintings, sculptures, digital art, or mixed media works.

- **Series or Thematic Work**

  A series of works centred around a theme or subject matter (e.g., a collection of portraits, a set of illustrations).

- **Experimental or Innovative Work**

  Art pieces that explore new techniques, materials, or media works that drive innovation.

- **Commissioned or Client Work**

  Art created for specific clients or projects, such as illustrations, branding designs, or commissioned portraits.

- **Portfolio Pieces with Process Documentation**

  Works that include process stages or before-and-after images showing the development of the artwork from start to finish.

- **Digital Work (printed in hardcopies)**

  Digital illustrations, graphic designs, 3D models, digital paintings, or animation stills.

- **Photography or Image-Based Work (if applicable)**

  Photography, photo manipulation, or video art.

- **Art Related to Specific Fields (e.g., Illustration, Fashion, etc.)**

  If the artist specialises in a particular field, include examples of work relevant to that field (e.g., fashion design sketches, editorial illustrations, and architectural drawings).

- **Collaborations or Group Projects**

  Work completed as part of a team or in collaboration with other artists, designers, or creatives.

- **Technical Work or Studies**

  Art pieces that demonstrate technical skills such as precision in drawing, colour theory, shading, perspective, and rendering.

3.   Two Key Differences between a Physical and a Digital Portfolio

Format and Presentation

Physical Portfolio: A physical portfolio consists of printed images or artworks, often bound in a book or displayed in a folder. It may include actual sketches, paintings, prints, or photographs that can be physically touched and viewed in person.

- **Pros**: Provides a tangible, hands-on experience of the artwork.

- **Cons**: Can be bulky, difficult to transport, and limited in terms of space for showing work.

  Digital Portfolio: A digital portfolio is a collection of images, videos, or interactive media stored and viewed on electronic devices, such as computers, tablets, or websites. It can be hosted on online platforms (like Behance or personal websites) or shared through a digital file.

- **Pros**: Easy to update, share, and access online; can include multimedia elements like videos, animations, and hyperlinks to enhance the presentation.

- **Cons**: Requires access to a device and may lack the tactile experience of a physical portfolio.

Accessibility and Reach

  Physical Portfolio: A physical portfolio is typically shared in person at interviews, exhibitions, or meetings. Its accessibility is limited to the audience present in those specific settings.

- **Pros**: Creates a personal connection and is ideal for face-to-face interactions where the artist can explain their work directly.

- **Cons**: It has limited reach and can be challenging to share with a broader audience without additional effort (e.g., shipping).

Digital Portfolio: A digital portfolio can be shared instantly with a global audience via email, social media, or a website. It's accessible to anyone with an internet connection, making it ideal for reaching remote clients, galleries, or employers.

- **Pros**: Offers broader, instantaneous reach and can be easily shared worldwide with just a link or file.

- **Cons**: Lacks the in-person impact that a physical portfolio can have and may not have the same emotional connection as a tangible work of art.

4. *Factors to consider when planning an art exhibition*

When planning an art exhibition, several key factors should be considered to ensure the event is successful, well-organised, and effectively showcases the work. Here are important factors to consider:

- Purpose and theme
- Venue selection
- Artwork selection and curation
- Budget and funding
- Timeline and scheduling
- Marketing and promotion
- Opening reception and event programming
- Logistics and operations
- Visitor experience
- Documentation and evaluation

5. *Steps in building an art portfolio for a college application*

Building an art portfolio for a college application is a crucial step for any aspiring art student, as it showcases your skills, creativity, and potential. A well-curated portfolio demonstrates your ability to meet the college's requirements and stand out among other applicants. Below are the steps to build a strong art portfolio for a college application.

- **Understand the use of the Portfolio:** Each use may have specific portfolio requirements, including the number of pieces, preferred media, and format (e.g., digital or physical).

- **Select Your Best Work:** Focus on quality over quantity, showcasing 10-20 pieces of your best work.

- **Focus on Fundamental Skills:** Include foundational works like life drawings, still life sketches, and observational studies.

- **Organise and Curate Your Portfolio:** Organise your pieces logically, ensuring a smooth flow from one piece to the next.

- **Prepare an Artist's Statement:** Write a brief artist's statement that describes your artistic journey, the themes or concepts you explore, and your creative process.

- **Format the Portfolio:** For a digital portfolio, scan or photograph your works in high resolution. Use an organised format, such as a PDF or a website link, with easy navigation. Make sure images are properly cropped, and the colours are accurate.

- **Label Your Work:** Each artwork should be labelled with essential information, such as the title, medium, size, and date.

6. *Factors to consider when selecting a venue for an art exhibition*

   - **Space and Layout**

     Adequate Size: The venue must provide sufficient space to accommodate the artwork without overcrowding.

     Adaptability: Consider whether the space can be adapted to suit the exhibition's requirements, such as hanging systems, pedestals, or adjustable lighting.

     Accessibility and Flow: The layout should enable easy movement for visitors, ensuring a logical flow through the exhibition. This helps guide the audience and enhances their viewing experience.

   - **Location and Accessibility**

     Proximity to Target Audience: Choose a venue in a location that is convenient for your target audience. A central or easily reachable area can help maximise attendance.

     Accessibility Features: Ensure the venue is accessible to all visitors, including those with disabilities. Features such as ramps, elevators, and wide pathways are essential for inclusivity.

Transportation and Parking: Consider the availability of public transportation and parking facilities near the venue. Easy access encourages more visitors to attend.

- **Atmosphere and Suitability**

Ambience: The venue's ambience should complement the style and theme of the exhibition.

Lighting and Environment: Good lighting is critical for showcasing artwork effectively. The venue should have adjustable or natural lighting that does not distort the colours or details of the pieces.

Compatibility with Art Media: Ensure the venue is suitable for the types of artworks being exhibited.

7. *Importance of labelling and titling artworks in an exhibition*

Labelling and titling artworks in an exhibition is an essential aspect of curation that enhances the visitor's experience and provides critical context for the artwork. Below are the key reasons why it is important:

Provides Essential Information

- Artist details
- Title of the artwork
- Medium and dimensions

Enhances Visitor Engagement and Understanding

- Context and meaning
- Encourages deeper reflection
- Supports non-experts

Establishes a Professional Presentation

- Consistency
- Credibility

Supports Educational Goals

- Art Education
- Encourages Dialogue

Facilitates Accessibility and Documentation

- Cataloguing

- Language Accessibility

  Effective labelling and titling are fundamental in guiding the audience through the exhibition, making the artwork more engaging, comprehensible, and memorable.

8. *Physical and virtual art exhibitions (compare and contrast)*

   Both physical and virtual art exhibitions serve as platforms for showcasing art, but they differ significantly in terms of preparation and audience engagement. Below is a comparison highlighting their similarities and differences.

Key Differences

Aspect	Physical Exhibition	Virtual Exhibition
Access	Location-specific, fixed hours.	Global, 24/7 access.
Cost	Higher due to logistics and venue.	Lower, mostly digital infrastructure.
Experience	Tangible, sensory.	Visual, interactive tools.
Visitor Data	Limited metrics, guest books.	Detailed analytics, engagement tracking.
Flexibility	Time and resource-intensive.	Quick updates, minimal physical resources.

GLOSSARY

Annotation: Notes or comments added to a text or image to provide explanations, often used to document creative processes.

Antique: It refers to items or goods over 100 years old, valued for their historical significance and quality.

Art installation: A three-dimensional artwork designed for a specific space. It often uses various materials, lights, and sounds to create a captivating experience that conveys a particular theme or message.

Collage: An artwork created by combining materials such as photos, fabric, or paper to form a unified visual composition.

Deconstruction: The process of analysing and dismantling historical objects to understand their design, craftsmanship, and cultural context.

Etching: A technique involving the use of acids or abrasives to carve intricate designs into metal or glass surfaces.

Etiquettes: Polite, respectful, and kind behaviours that promote respect in interactions.

Freestanding Artwork: A type of 3D art, such as statues, designed to be viewed from all sides.

Frottage: A method of printing which involves collecting ideas from textured surfaces to create patterns and designs on paper.

Green Carving: Carving fresh, undried wood that is softer and easier to work with compared to seasoned wood.

Joinery: The process of fitting and connecting carved parts to create complex structures or artworks.

Lathe: A machine used to rotate a material (e.g., wood or metal) while shaping it with cutting tools.

Leather-hard Clay: Partially dried clay that is firm enough to be carved but still pliable for shaping.

Legality: Following laws about copyright, trademarks, and permissions when creating or using creative works, such as artworks.

Leverages: Refers to the use of ideas and resources (tools, materials) to gain an advantage or achieve a goal.

Logistical: Refers to planning and organising details to ensure processes, and resources (time, materials, people) work efficiently to complete projects.

Mind Map: A visual tool used to organise and develop creative ideas by linking related concepts around a central theme.

Minimalism: A working style that focuses on simplicity, using few things and avoiding excess to create a clean, clear, huge impact.

Mixed Media: Artistic works combining multiple materials or techniques, such as digital and traditional methods, to create new interpretations.

Mood board: A collection of images and colours that show the style or mood of a project.

Patina: The surface appearance on aged items, such as a green or brown coating on metals, indicating their age and value.

Pixelation: effect is created when an image is made of large squares, making it look blurry or blocky.

Plagiarism: The act of copying someone else's work without permission and claiming it as your own creation

Plaster of Paris (POP): A quick-setting material used for moulding and sculpting; it hardens into a durable surface suitable for carving.

Precision: is the accuracy and exactness in details, measurements, or actions

Professional: An art professional is one who is skilled in creating, teaching, or working with art in various jobs as an artist or curator.

Relief Carving: A sculpting technique where designs are carved into a flat surface, creating a raised or recessed effect.

Repetition: A design principle involving repeated elements, such as shapes or colours, to create unity and rhythm in artworks.

Replicating: Making an exact copy or reproduction of an original item or process.

Scavenger Hunt: A scavenger hunt is a game where you search for specific items or clues, often following a list or hints.

Simulations: Practice activities that help artists and designers try out ideas before making real projects.

Stippling: An art technique which uses dots to emphasise shading in tint and shade.

Subtractive Process: This is an art creation process that involves cutting, carving, or removing parts of a material like wood, stone, or clay to create a shape or design.

Synergy: Working together, sharing ideas, and combining strengths to create better artwork than working alone.

Visualisation: The process of forming mental images to represent information or concepts clearly.

Woodcut: A printmaking technique where a design is carved into wood, inked, and then pressed onto paper or fabric.

This book is intended to be used for the Year Two Art and Studio Senior High School (SHS) Curriculum. It contains information and activities to support teachers to deliver the curriculum in the classroom as well as additional exercises to support learners' selfstudy and revision. Learners can use the review questions to assess their understanding and explore concepts and additional content in their own time using the extended reading list provided.

All materials can be accessed electronically from the Ministry of Education's Curriculum Microsite.

[Scan the QR Code to visit the website]