



# VISUAL ARTS

COURSE COMPANION





# Introduction

This guide will help you to complete the IB visual arts course successfully. It has been written to both inform and inspire students. It includes a wealth of ideas to challenge and stretch your creativity, but also plenty of suggestions to save you time and help you to work effectively. You can choose to use this book as a guide throughout the course, or simply as a reference book to reach for in a moment of panic when you need answers to your questions!

The course has three assessed components that have different weighting for assessment:

- the comparative study worth 20%
- the process portfolio worth 40%
- the exhibition worth 40%.

And there is a key element that is not assessed: the visual arts journal.

There is no set order to follow as you complete the work necessary for the visual arts course, but your teachers will structure lessons to achieve a balance between the three assessed components. We have organised this book to reflect this flexibility. We start with an introduction to the visual arts journal as you will use this throughout all parts of the course; then there is an introduction to the formal elements of art, followed by a section on each of the assessed components, the comparative study, the process portfolio and the exhibition. There is a detailed glossary providing the subject-specific language that is essential for all areas of the course. Finally, a bibliography and list of recommended reading suggest links to help you expand the ideas we introduce.

Familiarise yourself with the content of this book. Read the short section on the visual arts journal first as this is an important part of your studies in visual arts and then look at the introduction to each section so you gain a sense of the whole course. Flipping through the student examples will also help you to get a feel for how past students have produced work to meet the demands of the assessment criteria for each assessed component. Once you are familiar with the scope of the book then you will know where to look for advice that is relevant to the different demands of the course.

Your teacher will have introduced the *Visual Arts Guide* to you. This is the official course syllabus that tells students, teachers and examiners the required content and assessment methods for the course. It is important that you understand exactly what is required of you in choosing to study this course. The guide is essential, but this book will help you to better understand the language that has been used in the official guide. It also expands on the ideas for practical projects that really help you to meet the criteria as well as giving plenty of pictures to illustrate what is actually meant!

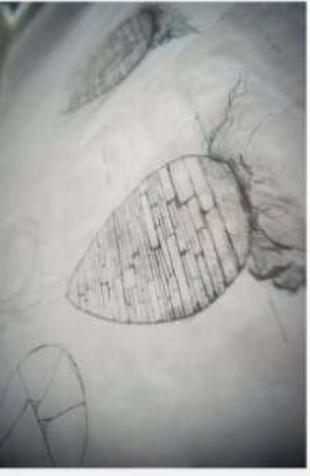
## 1

### The visual arts journal

#### What is the visual arts journal?

The visual arts journal is the most important learning tool for your course. In the following chapters there are plenty of suggestions of ways you can use your journal to support each component. Here you can find a more general introduction to the concept of the visual arts journal and the different forms it can take. You will use it throughout your visual arts course. The visual arts course is studio-based. What this means is that during your time following the course, you will be adopting the working practices and habits of a working visual artist. The Diploma Programme is a university matriculation course, so you won't have all of the artistic freedom that you might imagine artists to enjoy. After all, you will be assessed against standardised assessment criteria; therefore, it will need to comply with a range of specific requirements and will need to be submitted in particular forms, but you will be expected to approach your art-making as a part of a discipline-based practice where you develop ideas, investigate concepts, develop skills and techniques with materials and media and, ultimately, complete a body of artworks.

Many artists, both in the past and today, use some form of visual arts journal as a part of their art-making practice. Sketchbooks, visual diaries, visual journals, notebooks, wordpads – a whole range of different items are used to describe them, and probably even more varied is the different ways that each individual artist will use them, but whatever they have in common is how critical they become to the artist in their art-making practice...



▶ Real artists use visual arts journals too. This shows a sketch of an installation in progress by British artist Andy Goldsworthy at the Château de Chambon-sur-Lisse in central France. It's entitled 'Egg-shaped calm of stones'.

#### Thinking skills

"Visual" is a keyword when thinking about the visual arts journal and being "visual" is the key to keeping a successful journal. It is a way to make your thinking visible. Try using sketches, annotated images and diagrams, flowcharts, concept webs and mind maps in different ways to communicate your processes and you are making practice.



The journal is not formally assessed or moderated, but it is a fundamental activity in the course, and will feed into the three assessed components. It is the glue that sticks them together. For many students, the visual arts journal will be the source of most of the evidence that they will use to put together their process portfolio and all of the research for their comparative study. If used well, your visual arts journal will be a comprehensive visual and written record of your development as an artist throughout the course.

You will record:

- observations from real-life experiences through notes, drawings and photography
  - your research from books and electronic media into other artists' works, visual stimuli and contextual ideas
  - your interactions with your teachers and class critiques
  - your references so that it is easy to add citations when you submit assessed work.
- You will experiment:
- with new skills and technologies
  - with new concepts and ways of working.
- You will practise:
- refining your existing art-making
  - writing text for your exhibition curatorial statement for your process portfolio and for the comparative study.
- You will reflect:
- on the development of your new ideas and evaluate plans for process portfolio projects and your exhibition
  - on visits to museums and galleries and on artist visits and workshops
  - on the challenges that you face and how to improve your art-making practice
  - on your own development as an artist through your art-making practice.

### Making the visual arts journal a habit

Keeping your visual arts journal by your side as you work on artworks will enable you to refer back to the original ideas, sketches and source images that have been used. You can record the names of colours that you are using as well as the combinations and the ratio that you are trying to produce, the particular hues. When you encounter a problem, you can sketch various alternatives in your visual arts journal until you find a workable solution. You can also make a note of any feedback or suggestions you value from your peers and teacher. As your scheduled class time comes to an end, you can make quick notes to remind you where you got up to and what you were going to do next. These can become the goals for your next lesson and will allow you to redirect your attention to your other areas of study until next time.

The visual arts course doesn't typically generate the same level of conventional homework that some of your other subjects will, but allocate some of your home study time to review your visual arts journal and possibly follow up on some of the valuable suggestions given to you during studio time by your teacher or peers. You could undertake and record some critical investigation into an artist or artwork that your teacher suggested your work was beginning to remind them of, reflect on your progress with your current work, or start to think about ideas and images for that next piece of studio work.

### Format

There is no prescribed format for your journal. The course gives you free choice in deciding what format it should take: a collection of sketchbooks and notebooks, a single hardbound book, electronic files on your computer, records of experiments, an artist's folio, or a combination of all of these. In fact, you might find that you switch between forms of visual arts journals as you explore different art-making forms and media. You might find that using a form of electronic journal might work better for you while you are working on a screen-based art-making form, for example. The journal could be a single sketchbook or dozens of notebooks. It can be big or short, small and private, or large and public. You can write in ink with a quill pen, or dictate your thoughts directly onto your phone. It might include photographs, film and recordings. It will definitely include notes, annotations and reflection. Of course there will be drawings, scribbles and mess! In other words, the visual arts journal is a general term for what is likely to be a number of different ways you record visual creative work.

You will eventually be presenting both your process portfolio and comparative study to be viewed for assessment on a horizontal screen. The most time-efficient approach is to use a sketchbook of a similar proportion to your visual arts journal, allowing you to scan complete pages – some of the examples in this chapter do this. However, use whatever works best in your art-making practice. Choose the most appropriate way of recording the development of a body of work, as well as your own development as an artist.

Before you start, look at the examples in this section of how your journal will connect to the assessed areas, as it is in these components that the learning from your journal will be presented to be assessed.

### Using your visual arts journal as a learning tool

The core of the syllabus expects students to learn through engagement with three areas: visual arts in context (artists and why they made art), visual arts methods (ways of making art) and communicating visual arts (ways of presenting ideas). In practice this means that in your art classes your teacher will help you to engage in a wide range of different activities, all of which will feature in your visual arts journal. Below are ways in which you could use your journal as part of this learning.

#### Theoretical practice: Thinking and ideas

This will include looking at other artists and considering how we make judgments. You might evaluate ideas such as feminism, colonialism or gender-based issues in relation to contemporary art as well as using



**Tip**  
You are likely to want to use a wide selection of pages or extract(s) from pages from your visual arts journal as part of your pieces portfolio. It will pay dividends if you take the app each off considering every page as a potential process portfolio screen. Always be mindful of your presentation and the legibility of your work. Journal pages will need to be scanned or photographed for inclusion in the pieces portfolio, so it is important that there is adequate contrast between any text and the background, and that the size of the text will be legible on screen.

historical frameworks for traditional art. Much of this material will be included in your comparative study. Consider how processes and techniques are used to express ideas; this will become part of your process portfolio. You can explore different ways of communicating these concepts by making notes and perhaps audio recordings for your journal but also reflect on the most successful ways of presenting ideas in preparation for your final exhibition.

#### Art-making practice: Doing stuff

You will create with new media and evaluate which materials best suit your intentions. Experiment in a meaningful way, refine your choices and select which activity expresses your ideas – the journal will be an essential element in this process. This will develop into a body of artwork for your exhibition and it is in the journal that you will organize the connections and prepare the text to support your presentation. Most of this material will become part of your process portfolio.

#### Curatorial practice: Presenting stuff

Respond to the interactions you have with other art through exhibitions, artist visits and workshops. Then evaluate what is most relevant to your own artwork. This is when you will consider the impact you would like your exhibition to have on the audience by synthesizing all your recordings in the journal into the assessed exhibition.

#### Linking with the assessed components

How well material from your journal is transferred to the assessed components? You might complete your journal as a clear, organized sketchbook pages that can be directly scanned into the process portfolio. If you do this, you might choose an A4 landscape format that readily fits a screen. Some students take this approach even for their comparative study. However, most students use the journal as a developmental step that they then reorganize for presentation. So sketches made in your journal may say there's a first trial or end up photographed or scanned in as process portfolio scenes where they are combined with a photo record of studio experiments and the development of exhibition pieces, making a coherent record of your art journey.

If you choose to keep an electronic journal, then word processed text can easily be pasted into final presentations. If you prefer to keep the personal touch of handwritten notes, then you will probably need to type them up unless you have really clear handwriting.

#### Linking the journal with the comparative study

You will be listing research notes and writing draft paragraphs just as you do when you prepare for an essay, but journal word for your comparative study should also be visual so that you are equipped to make exciting juxtapositions and graphics in the sections in the spreads for submission for assessment.



This could be seen as stage two of the work that Meg and Meghan were engaged in. Ansmon is using collage and juxtaposition to make meaningful links with his comparative study on iconoclasts.





▲ Kenan's work on Dalí forms one of the case studies in the comparative study chapter. Here are three early pages from her journal. In the first she makes rough notes in front of the painting, in the second she develops a focus on formal qualities and the third part of her research into Dalí himself.



▲ A student's visitation is using his journal to record his interest in Picasso and Matisse. This is the first page of his research on Matisse's use of colour for his comparative study. Alongside his notes he used sticky coloured paper and shapes to respond directly to the paintings in the gallery.



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▲ Bronze and Carolyn visited an exhibition of Chinese painting. Bronze in the studio then are experimenting with brush and ink in the Chinese fan fold sketchbooks they bought at the gallery. These practical experiments are nicely combined with research in materials and function. Some of these pages are clear enough to be directly included in either their process portfolio or their comparative study.



Section 1  
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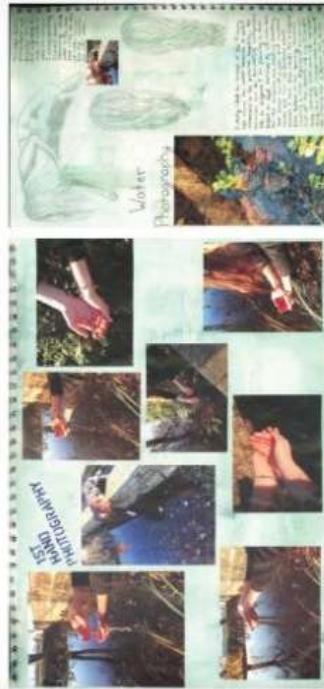


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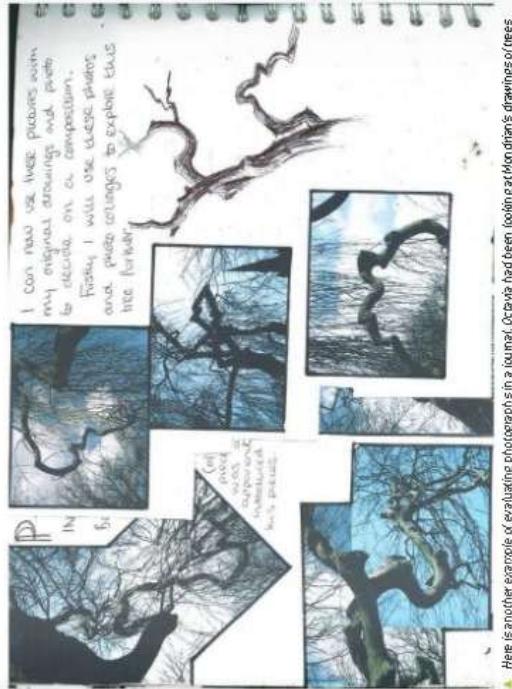


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Taking photographs is an important part of an artist's work. Often we leave them in files without reflecting on how they will feed into studio ideas. Selecting and presenting photos in her journal has helped Sopha think about how to compose her exhibition sculpture piece. On the next page she begins to reflect on these ideas and to make preliminary sketches.



Here is another example of evaluating photographs in a journal. Octavia had been looking at John Dyer's drawings of trees when she decided to see if she could develop abstract forms in a similar way. She has started to play with unexpected compositions. It's easy to see how with added reflections this page can be scanned as part of the development of her exhibition pieces in the process portfolio.

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This double page spread was presented for assessment purposes, but it is in fact a collage from another journal. It shows a portfolio of his photographs, his preparatory sketches and stills from his stop animation.



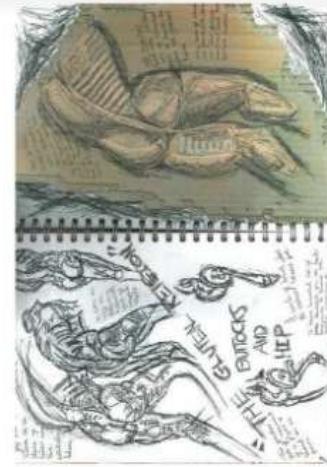
This investigative journal page could easily be scanned as a complete process portfolio screen.

Section 1  
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**Linking the journal with the process portfolio**  
As has already been said, sometimes your journal and your process portfolio are the same thing. Notice how often this is the case in these examples.

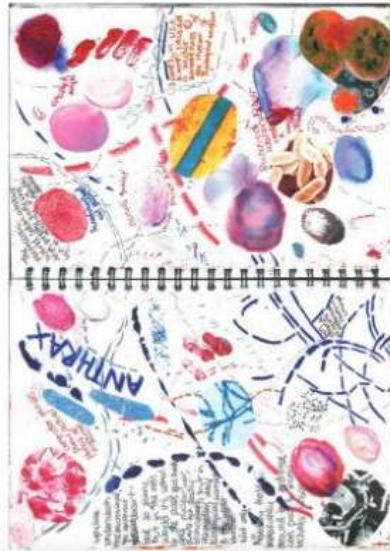
Carolyn is planning a textile piece based on images for her exhibition so in her journal she has taken photos, chosen the ribbon colour and added reflections on courses from a feminist perspective. Katie is using a glorified still life painting that includes a globe, by drawing with different media. Both students can easily see in these pages (or inclusion) reassessed process portfolio entries. Free, creative approaches like this are the great advantage of the journal – it allows you to concentrate on the art ideas in any form you wish.

These are focused attention pages, making card collage with photocopies and researching vocabulary on human anatomy. These were produced in preparation for a sculpture, but this can now scan these pages for his process portfolio – he will need to type a more detailed explanatory notes and make links to the development of his exhibition piece.



**Play with materials**  
one of the most important actions for an artist. Not all your pages will look as exciting as this one, but that's the point of the journal; if it allows you to produce lots of material, then scan the best examples for the process portfolio. Art that needs to be added is some text to contextualize the mixed media work with the development of studio ideas.

**Anthony's collage book**  
is a studio tool, feeding his paintings and sculptures. The journal has allowed him to work more concisely. The journal also presents or assesses, although he has added notes so this is a resource for writing about his artwork.

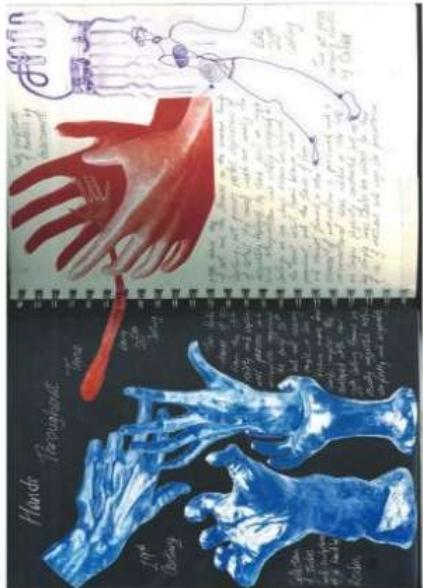


#### Linking the journal with the exhibition

The most obvious link between the journal and your exhibition is that in the journal you will be preparing to write your curatorial statement for the exhibition and developing your connecting ideas. To do this well you will need to record every day in the studio as well as on museum visits. However, far more important than this is the learning that takes place through your journal which will be the foundation for resolving words...

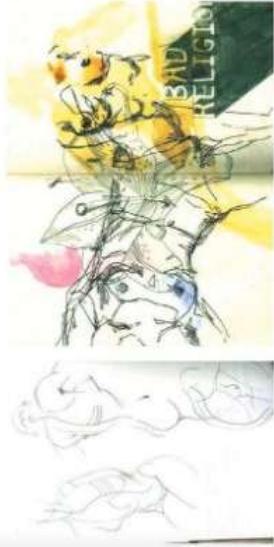


Kitty has thought about the curation of an exhibition in Leicester City Art Gallery. Her photo of a group of paintings will help her to consider how she arranges the painting(s) in her exhibition. The group display, the choice of lighting and/or the overall space make this visual consideration of how an audience experiences art in a public space.



This image shows a single page from a spiral-bound notebook. The page is filled with a large grid pattern consisting of horizontal and vertical lines. To the left of the grid, there is a column of text written in a stylized, decorative font. To the right of the grid, there is another column of text in the same font. The handwriting is fluid and appears to be in a cursive or artistic script. The overall appearance is that of a creative or experimental writing exercise.

Anson is developing a second outcome from an earlier sculpture idea – his notes record this and will be used when he explains his concepts in his customer statement. Below these he has sketched some first ideas, while on the right he experiments with how might these spray and drench in this work. These journal pages are essentially exhibition preparation, but also part of his process portfolio.



Remember that sometimes your journal is just a sketch book. Antonia is preparing for her exhibition paintings of the life model and here she uses contours lines to capture the dynamism of movement. Eliza has used her small notebook to doodle – it is easy to imagine these sketches as part of a process.

## 2

### Formal elements of art

#### New terms

**Subject-specific language:**  
words that are specific to  
the field of art. The use of  
subject-specific language is an  
assessed element of the course  
and this book includes plenty  
of ideas for how to develop your  
language to analyse art.

#### What are the formal elements of art?

This chapter provides you with a structured approach to the critical analysis of formal qualities. This is an important skill that you will need to use in your visual arts journal when writing about your own artwork or the art of others and in the three assessed components. The formal elements of art are the physical qualities of an artwork and their visual effects. A separate aspect from function and meaning, description of an artifact and the processes through which it was made. To do this effectively you will need to use subject-specific language. At the back of this book is a comprehensive glossary of art-related vocabulary to support you in this task.

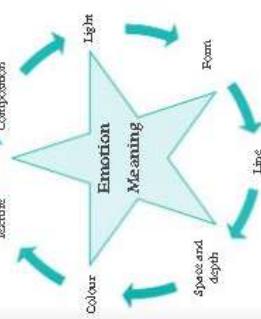
There are good guides to formal analysis such as:

- *The 7 Powers and Elements of Art* (James & Hudon, 2015)
- *Thinking About Art: A Thematic Guide* by Penny Huntsman (2015)

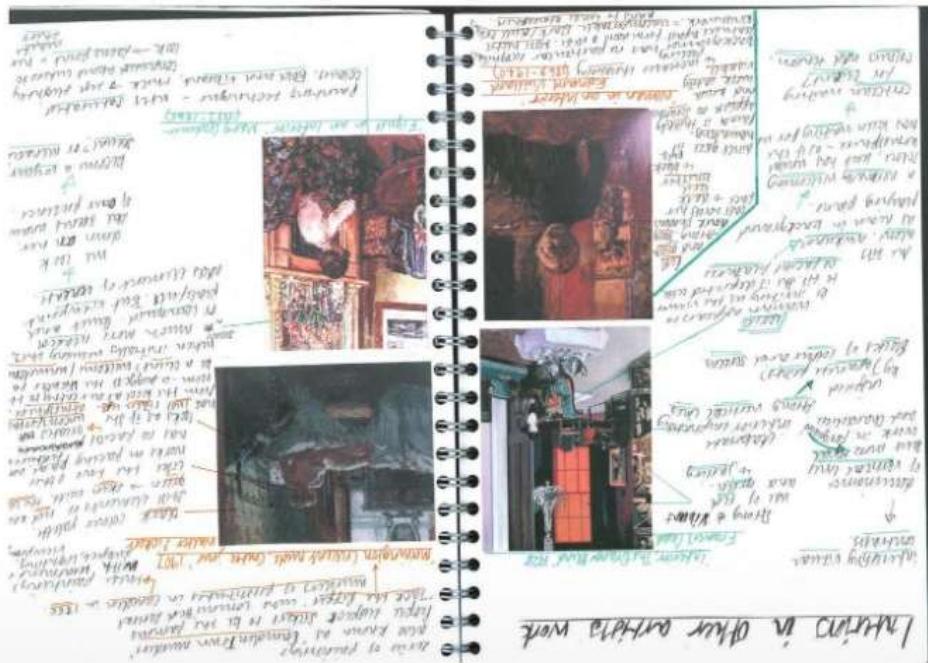
▪ The Tate Gallery Website at <http://www.tate.org.uk/>

▪ The Metropolitan Museum Website at <http://www.metmuseum.org/>

There are many effective ways to structure formal analysis. This chapter divides this task into two related aspects: the first considers the formal elements individually, while the second develops the elements into a consideration of material processes and technique. As art takes so many wildly different forms, you will need to be flexible in your approach and consider which way is most suited to what you are examining. However you approach the analysis you always begin by noting the emotional impact of your first impressions of the work – this will give you an insight into function and meaning that you can then turn to later.



Elaborate the development in the sketchbook around the interest you will find in interior spaces, which links to her comparative study. On these pages she has used subject-specific



**Composition**

**Composition** is the arrangement and structure of the elements within a painting. In sculpture it is the relationship of the forms to each other and the surrounding space.

The principles of harmony, rhythm, emphasis, proportion, variety and balance can all be evaluated in relation to composition. You might also consider theories such as the golden mean, or the rule of thirds.

When you analyse composition you could discuss:

- the format
- the arrangement of lines and shapes
- negative and positive space
- cropping
- the scale

**Tip: useful vocabulary**

**Useful words to use when describing composition:**  
abiotic, asymmetrical, balanced, biased, calculated, chaotic, conflicted, copped, cut, discordant, divided, dramatic, complex, geometric, golden mean, harmonious, informal, imbalanced, irregular, random, regular, repetition, rhythmic, rule of thirds, segmented, symmetrical

When considering the scale and impact of an artwork you might ask:

- How does the human form compare to the size of the artwork?
- Do I need to stand back to see the painting?
- Do I need to go really close to engage with the artwork?
- What is the relationship between the scale and the detail?
- How has the artist drawn us into the art world?
- What's our role in this scene?
- Do we need to move around the gallery to experience the world?
- Perhaps we experience the artwork kinetically?
- You might ask the following questions about composition:
- Which shapes dominate? Where is the emphasis? How has the composition been used to emphasize the most important elements?
- Where is the eye led?
- Where are the major divisions? A quick sketch can help to analyse these.
- Is it arranged on a vertical/horizontal axis, or with diagonals, or perhaps with arcs and circles?
- How does the composition affect our feelings?

**Cropping** is when objects are cut off by the edges of the picture, as often happens in photography. Cropping is less evident in paintings because it's a invention of photography. Cropping reminds the viewer that we are looking through a window or seeing a portion of a reality that continues outside of the frame.

Avoid the risks associated with kinetic movement. Some art, such as Calder's mobiles, move and can therefore be described as kinetic, but we also move around static sculptures in a gallery so we experience them kinetically through movement.

- Are the shapes arranged in an organized and balanced way, designed to create order? Or are the elements random and arbitrary to unsettle the spectator?
- How do our eyes read the composition? Perhaps travelling from one aspect to another? Has the artist created rhythms? Variety of interest?

The artist [António Fernandes](#) has used the traditional technique of chiaroscuro to give a strong sense of contrast in his drawing of film director [Péter László](#) carrying his own child. He has then further enhanced the form with the outline to the figures. He needs to use strong contrast so the drawing will show up in the strong light on this sheet of paper where he has pasted it. He has also created effective contrasts of texture.

**Light**

The use of light will determine the mood of an image. Darkness can create an intense depth and psychological power, whereas light is uplifting and creates a sense of well-being. Soft light gives a suffused and tranquil atmosphere or a mysterious feel. Strong light brings clarity and brilliance. Light tracking across a surface will reveal the textures. Tone is the intensity of light and dark. Consider tonal contrast separately from colour by painting the image in black and white. This will help you to better understand value. The artist might have used very strong tonal contrast or a subtle range of mid-tones. This can be expressed as a wide tonal range (from black to white) or a narrow tonal range (subtle modulations of grey). How has the artist created the tone? In graphic art cross hatching is used to build different densities of shadow, of the white paper behind a drawing.

You might ask these questions about light:

- Is the atmosphere cold or warm?
- Is the artist using artificial light? Perhaps electric gas, neon or candlelight? Or maybe daylight? If so, is it cold, blue-tinted northern light or warm, yellow, southern sunshine?
- Where is the light source? Perhaps from within the picture? Or from outside? From which side? Are there multiple light sources?

**Key terms**

**Golden mean** a system to create a aesthetically pleasing proportions originating in ancient Greece. The principle is that a line is divided so that this smaller section's relation to the larger section is the same as the larger section is to the whole approximately 5:8.

**Rule of thirds** imagine a composition divided into thirds; thus lines become a rhythmic sequence of points at which to place key elements.

**Negative and positive space:** negative space is the area around the forms (volume). Positive space is the area taken by the form. In a strong composition there will be an interesting balance between the areas with the negative space being just as visually arresting as the positive.

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**Key terms:**  
**Value** degrees of tonal variation.  
**Cross hatching** hatching is the use of parallel lines to create tone, when these are overlaid in different directions (cross hatching) successively darker tones are created.

**Tip**

"Capture" is a useful word, as in, "The artist has captured the mood of the scene". For example, "I have attempted to capture the effect of water on skin is better than 'have attempted to get the effect of water on the skin'."

- \* Is the light clear, as if the scene is on a stage in the theatre? Alternatively, is it atmospheric, as in a film set? Perhaps the scene appears to be sports? Consider the relationship to shadow, obscurity and darkness. Maybe the lights have to filter through the bloom. How is the light used to create emphasis?
- \* Does the light have a symbolic or metaphorical meaning in the context of the artwork?

**Tip:**

**Useful words to describe light and tone:** atmosphere, backlit, blinding, bright, charring, contrasting, contrasts, dark, earthy, earthenware, fading, flaring, glowing, granular, high-light, hazing, hazing, harsh, highlights, illuminated, light, medium, mid-tone, monochrome, obscurity, ominous, reflected, rendered, resonant, shiny, shade, shadow, soft, spatial, suffused, tint, void.

**Tip:**

**Useful words to analyse form:** abstract, amorphous, anamorphic, circular, closed, concave, convex, exterior, enclosed, eratic, flat, free-form, geometric, geometric, heavy, light, magmatic, masses, or spilling, on the scene. Sometimes there is a protagonist who invites us into the scene by catching our eye or by gesturing.

Form can also be used in the sense of "giving form" to ideas; in other words, making concepts concrete.

You might ask these questions about form:

- \* How has the illusion of form been given in two dimensions?
- \* Do the lines follow the forms? Perhaps curving and flowing lines are used to emphasise them?
- \* How do the forms relate to the surrounding space? Has the artist fragmented them? Perhaps to create the effect of movement and space? Or alternatively has the artist emphasized the density and weight of the objects?

You might ask these questions about space and depth:

- \* How has the artist created the illusion of depth?
- \* Why did the artist show the space in this way?

**Tip:**

Of three-dimensional artwork you might ask:

- \* Is the form of this volume expanding or contracting?
- \* Is this space open or closed? How do the forms relate to the surrounding spaces? To the plinth? To the ground? To the human form?

**Space and depth**

Space is the three-dimensional expansion in which objects are located. In images artists sometimes attempt to give an illusion of space on a two-dimensional surface. Depth is how far back the image appears from the surface of the picture (the picture plane).

In sculpture and architecture space or voids can usefully be related to mass or density.

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**Space and depth**

Space is the three-dimensional expansion in which objects are located. In images artists sometimes attempt to give an illusion of space on a two-dimensional surface. Depth is how far back the image appears from the surface of the picture (the picture plane).

In sculpture and architecture space or voids can usefully be related to mass or density.

**Tip:**

- \* Is the light clear, as if the scene is on a stage in the theatre? Alternatively, is it atmospheric, as in a film set? Perhaps the scene appears to be sports? Consider the relationship to shadow, obscurity and darkness. Maybe the lights have to filter through the bloom. How is the light used to create emphasis?
- \* Does the light have a symbolic or metaphorical meaning in the context of the artwork?

**Tip:**

**Useful words to describe light and tone:** atmosphere, backlit, blinding, bright, charring, contrasting, contrasts, dark, earthy, earthenware, fading, flaring, glowing, granular, high-light, hazing, hazing, harsh, highlights, illuminated, light, medium, mid-tone, monochrome, obscurity, ominous, reflected, rendered, resonant, shiny, shade, shadow, soft, spatial, suffused, tint, void.

**Tip:**

**Useful words to analyse form:** abstract, amorphous, anamorphic, circular, closed, concave, convex, exterior, enclosed, eratic, flat, free-form, geometric, geometric, heavy, light, magmatic, masses, or spilling, on the scene. Sometimes there is a protagonist who invites us into the scene by catching our eye or by gesturing.

Form can also be used in the sense of "giving form" to ideas; in other words, making concepts concrete.

You might ask these questions about form:

- \* How has the illusion of form been given in two dimensions?
- \* Do the lines follow the forms? Perhaps curving and flowing lines are used to emphasise them?
- \* How do the forms relate to the surrounding space? Has the artist fragmented them? Perhaps to create the effect of movement and space? Or alternatively has the artist emphasized the density and weight of the objects?

You might ask these questions about space and depth:

- \* How has the artist created the illusion of depth?
- \* Why did the artist show the space in this way?

**Tip:**

Of three-dimensional artwork you might ask:

- \* Is the form of this volume expanding or contracting?
- \* Is this space open or closed? How do the forms relate to the surrounding spaces? To the plinth? To the ground? To the human form?

**Space and depth**

Space is the three-dimensional expansion in which objects are located. In images artists sometimes attempt to give an illusion of space on a two-dimensional surface. Depth is how far back the image appears from the surface of the picture (the picture plane).

In sculpture and architecture space or voids can usefully be related to mass or density.

**Tip:**

- \* Can form exist without space?
- \* Can space exist without form?
- \* Is a balloon defined by what it contains or by what surrounds it?
- \* Start by asking these questions in front of a sculpture or the trash can! Then apply the same questions to metaphysics and the universe.

**Key terms**

**Mass:** the body of matter in sculpture you might refer to the physical mass of the forms; in architecture the sense of weight, solidity and force, such as in the ancient pyramids.

**Frame:** the surface of a two-dimensional work of art.

**Foreshortening:** this is the illusion in perspective when a form, such as an armatured arm, leads into the space.

**Tip:**

Useful words to describe space and depth

**Ambiguity:** aerial perspective, atmospheric perspective, background, deep, depth of field, diminishing, distance, expands, foreground, focus, foreground and flat, illusory, isometric, perspective, linear perspective, middle ground, negative, open, overprinting, positive, receding, repousse, shallow, spatial, vast.

**Ancient Creek vase painting in blackened red ceramic.** Line effectively describes form in this vase painting notice how we read the volumes of the figures, yet there is no charcoal or ink.

**Key terms**

Points of equal value, such as the contours in a map showing points of equal height. The same principle is used in drawing when lines show the boundaries of a form or paints on equal tone.

**TIP: useful vocabulary**

Useful words to describe line:

- Angular, blurred, broken, bold, confident, controlled, contoured, cross-hatched, curved, crisp, delicate, descriptive, dragged, edges, engraved, etched, faint, fine, flowing, freckled, geometric, gentle, gestural, graced, gnarled, harsh, incised, hairy, has hair, loose, meandering, organic, outline, ragged, ruled, sensitive, sinuous, sharp, sketchy, strung-out, soft, subtle, streaked, tentative, thick, thin, wavy

**Colour**

Colour is the visual sensation of hue (red, for example), saturation (how strong the red is) and brightness (how light or dark the red is).

We can see up to five million colours but colour is very difficult to describe in words so be imaginative and make up your own colour vocabulary. Use the names on paint tubes to help. Or refer to the many colour name websites to spark your imagination.

White, black and grey are not always considered true colours as they do not occur in the spectrum. However, they are very important when you are analysing a colour. Black will always intensify the colour values of its neighbours and grey will delineate the power of colours. Grey can also be used to create lassons, helping to harmonize colours that would not normally link. White adds light and purity to surrounding colours.

Colour can also be analysed in relation to function and meaning. For example, depending on the context it may have cultural symbolism or expressive values. It might have been chosen to evoke feelings, associations, memories and for psychological effect. Some artists are

- more concerned with the phenomenological aspects of colour – the sensations of light. Painters such as Cézanne have attempted to resolve the conflict between our perception of local colour and reflected light. You might ask these questions about colour:
- How have colour contrasts and harmonies been used? Is the composition constructed around analogous colours?
  - How has the artist used colour to create a mood?
  - Are the colour contrasts and harmonies related to white or to black? What would be lost if this artwork was in black and white? Is this by making a tonal version?
  - How would the meaning of this painting be altered if it was created in a different colour range? Has the artist created colour rhythms?
  - Given variety? Created discord?
  - What would the meaning of this painting be if it was created in a different colour range? Has the artist created colour rhythms?
  - The three basic colour contrasts are:

- contrast of hue, for example, yellow against red
  - contrast of purity, the contrast of pure pigments with diluted pigments for example, a pure, strongly pigmented red, yellow, against bleached, pale yellow reflections, hence you can refer to saturated colours or de-saturated colours
  - contrast of brightness (tonal contrast), for example, a contrast between a bright blue water lily in the sunlight with those in shadow.
- Four other colour contrasts are:
- active and passive contrast we sense reds, oranges and yellows as being more vivid, while greens, browns and blues tend to feel quieter
  - contrast of temperature, colours can be labelled as hot or cold hues in a temperature contrast. Although blue is generally regarded as cool, some blues are warmer than others. Colours such as yellow can have quite different temperature effects according to their context
  - complementary contrast, this term describes the three pairs of opposites on the colour circle, that is red against green, orange against blue and yellow against violet. When placed against each other they enhance their hue. When *z* is placed against green, the red seems redder and the green seems greener. (Do not get confused with the spelling of complementary which have different meaning to as in 'he complemented me on my blue dress with its complementary orange pattern').
  - contrast of colour liveliness, as with notes in music, colours can be described as on a scale with yellow at the top being high key and indigo blue at the bottom being low key.
- When you describe the effects of colour it can be helpful to consider colour harmonies and the colour contrasts. Colours that are close on the colour circle will harmonise (these are also called analogous colours) while those that are far apart will contrast. Often artists will build a

**Key terms**

Local colour: the actual colour of an object when unaffected by reflecting light.

Analogous colours: colours which sit next to each other in the colour circle, such as yellow and green.

**TIP: useful vocabulary**

Useful words to describe colour:

- Analogous, bright, brilliant, blashed, calm, clear, contrasting, cool, dull, earthy, grisly, glowing, glazed, harmonious, hue, iridescent, faded fluorescent, monochromatic muted, neutral, pale, pastel, pastichine, primary, pure, opaque, secondary, subdued, tertiary, translucent, warm

**Key terms**

Colour contrast: colour is usually described in terms of contrast as the effect of colour is always dependent on its neighbours.





**TDK**

Colour is a phenomenon. We each receive colour differently. Consequently, phrasings are instilled colour because of its subjective nature.

- Can colour be considered as a useful area of knowledge? If so, experience it differently?
- Is colour necessary to our understanding of the world? Is colour blindness a limitation?

"Scientists are not concerned with colour but with radiant stimuli in light, or with the physiognomical processing of these stimuli by the eye. Whereas colour is in the mind which apprehends it" (John Berger, 2000)

- Do you agree with Berger's statement? Where does that leave art?
- Blue is always different from yellow, for example, depressed (the blues), where up how is gay, joyful (true-blue) where we know is cowardly, and the like. Yellow has the same in teaching as blue has in a blue insect" (Ludwig Wittgenstein, 1952)
- Is language inadequate as a tool to describe colour sensations?
- Do you agree with Wittgenstein's colour/mood associations?

Eating Spring 10/27 by Guo Xi describes analysing space and depth you will need to add the convention of different colours. Guo Xi describes a truly believable spatial world, yet much of the picture is empty. He also reminds us that his landscape is an illusion by emphasizing the picture plane with issues of calligraphy.

**Tip: useful vocabulary**

**Texture**

Textures are the tactile qualities of surfaces, in other words the qualities of touch. Art often represents one texture with an equivalent in a different medium. Your description of texture will be limited to that of media, as these are generally used to imitate the surfaces of objects, for example, in representational painting when oil paints used to mimic the surface of silk, fur, stone or flesh. In non-representational art texture can evoke a mood or act as a metaphor. The detail in a painting can be read as a texture. Sometimes artworks include real textures that can be felt.

In painting and in textiles the support that is used will contribute to the texture: canvas, linen, board, wood, metal, silk, hessian and so on.

In sculpture the surface of the material will be crucial to the effect:

- plaster is dry, absorbent, inert
- stone can be rough, abrasive, granulated, veined, polished or smooth
- bronze is patinated, shiny, reflective
- wax is soft, greasy, malleable.

Pattern and decoration can be considered as elements of texture. In textiles the physical structure of the cloth, the warp and weft of weaving, or the relief of embroidery, for example, build pattern through repetition, through a trace of line, through lattice work and through grids. Similarly, appliqués, embroidery and quilting are techniques which combine texture with decoration, a defining surface that have variety. In ceramics pattern is often inscribed into a surface or built up in relief, creating both decoration and a real, tangible, physical texture.

Street artists appropriate the textures of the real world to dramatic effect when they spray on brick, rendered walls, concrete or corrugated iron. The smooth, enamelled quality of spray paint contrasts to the weathered roughness of the walls they work on.

You might ask these questions about texture:

- What would these surfaces feel like to touch?
- How was this surface created? Are there layers of different materials?
- Is it embossed? Is it in relief? Has the surface been distressed?
- Poached? Abraded? Weathered?

### Time and motion

All art exists in time and space although contemporary practice has increasingly challenged the fixed nature of artifacts preserved in a museum. Installation art, land art, performance, video and film share many of the formal qualities described above, but it can be helpful to apply additional vocabulary and questions when analysing them... You might ask:

- How does this work engage with time and space?
- How has lighting been used?
- How long does it take the audience to experience this work? Is this a transient in experience?
- How has technology been adapted?
- How has the artist arranged the space to create atmosphere?
- What other senses are involved? Perhaps the artist has used smell, touch or sound?



African Dogon head from Mali made in wood.  
Notice how this head combines form, texture and decoration to dramatic effect. The sculptor makes use of crisp edges to ensure that the features are drawn with the shadows cast by the strong sunlight.

Street artists appropriate the textures of the real world to dramatic effect when they spray on brick, rendered walls, concrete or corrugated iron. The smooth, enamelled quality of spray paint contrasts to the weathered roughness of the walls they work on.

You might ask these questions about texture:

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- What would these surfaces feel like to touch?
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- Poached? Abraded? Weathered?

### Tip: useful vocabulary

#### Useful words to describe time and motion-based art:

Anti-aesthetic, contemplative, challenging, disorientating, disturbing & distressful, ephemeral, engaging, evocative, kinetic, multimedia, mesmerising, participatory, physical-psychotic, precarious, scientific, repellent, sensory, shocking, tangible, transient, sublime, unconventional, unsettling

### Tip: useful vocabulary

#### Useful words to describe texture:

Detail, abrasive, bumpy, brittle, cold, coarse, corrugated, dense, delicate, dry, spherical, feathered, flat, furry, fragile, glossy, glossy, granular, hairy, layered, leathery, shiny, spiky, prickly, pitted, plastic, prickly, refined, repulsive, rough, sandy, satiny, scaly, seductive, sharp, shiny, slick, smooth, soft, sticky, tacky, touchy, translucent, tactile, velvety, waxy, wet

## Materials, process and technique

**Tip**  
You've described formal qualities you have already involved an analysis of the meaning of the artwork if you have been using the vocabulary above, but you will want to think further about the how and why of the medium and process.

You might consider the artist's choice of materials in particular. It might be a question of value, of economics, of skill or of tradition. Considering why results are carved from stone and bone will lead you to think about the technical properties of carving the material, but also what they were made for (their function), as fastenings for clothing. Sometimes materials are chosen because they have special symbolic significance. In other words, they connect with the artwork's function and meaning. For example, the use of wood heralds in the Renaissance or Joseph Beuys' choice of fat and fur for his installations. The artist might want the viewer to be particularly aware of the materials. At other times artists seek to use materials to imitate, as is often the case in oil painting.

A further idea is that suggested by John Ruskin of "truth to material" – that an artist should reflect the distinctive nature of his medium in the way it is used and then honest in expressing those distinctive properties. Think of Jackson Pollock dripping paint or an African sculptor carving wood; neither artist attempts to hide the expressive qualities of their media, they are true to their materials.

Here are some ideas for describing materials, technique and process for painting, sculpture, textiles, photography and print.

### Painting

Paint can be opaque, that is solid, impermeable to light, white, or it can be translucent, that is allowing light to shine through a layer of colour, as in a stained glass window. Consider the relationship between the consistency of the media (fluid or viscous) and the effects of the brushwork (flowing or heavy).

Paint is pigment (the colour) + glue (that binds the pigment) + medium (which makes the paint flow when it is applied). There are various types available each with its own characteristics.

Type of paint	Composition	Characteristics
Watercolours	pigment + gum arabic (a natural resin) + water	light, bright, fluid, spontaneous, delicate, transitory, pale
Acrylics	pigment + polyvinyl acetate + water	bright, intense, artificial plastic
Oil	pigment + oil and wax	smooth, both opaque and translucent, dull, rich, varied, impasto, sensual, natural
Fresco	pigment + water applied onto wet plaster that acts as the binding medium	dry, flat, cool, pure, fresh, bright light
Tempera	pigment + egg yolk	opaque, chalky, flat, pure, dry, even, smooth, cool, inexpensive

The support is the surface that has been painted on. Different surfaces create different effects:

- Wooden panel or board tends to lead to a smoother and more detailed painting.
- Metal is used for smooth and intricate detail.
- Canvas or linen is used for a finer, more textured surface with looser brushstrokes and dry brushwork so one colour is fragmented over the under painting.
- If oil paint is put on an unsealed surface the colour will fade and become dull as the oil goes away so usually the surface is sealed, traditionally with a sheen, although modern artists use an acrylic sealant on the surface before they paint.

About the artist's choice of media you might ask:

- Why acrylic paint not oils?
- Why modelled in clay and not carved from stone?
- Why embroidered on silk and not printed onto cotton?
- Has the artist used the materials to imitate reality?
- Has the artist been truthful to the properties of the materials?
- Are there special symbols or decorative value to the choice of materials?

### Textiles

First ask, "what is it made from?" At a basic level the raw materials might be wool (sheep), cotton, silk, but most textiles use multiple materials and processes such as synthetic fibres, paper, hair, or the artist recycles materials.

You might ask:

- What were the original processes that the materials went through before being transformed by the artist?
- How has the raw material been prepared? Refined, bleached, spun?
- Has it been coloured before being used? Dyed, stained, aged or distressed?
- Has the artist then added other colours and materials?
- How has the artist made the piece? Describe the techniques, structure and form of the work.

### Tip useful vocabulary

Useful words to describe textiles:  
Adorn, construct, deconstruct, distress, emboss, embellish, entwine, fragile, frayed, interwoven, knot, layer, loop, pattern, plain, scuff, sumptuous, sown, spin, stencil, starch, stitched, tattered, tufted, warp, weft, weave, yarn



## Sculpture

Sculpture is:

- constructed from wood, plasters or metal (steel or iron)
- modelled from clay or plaster
- carved from wood, plaster or stone.

The artist might have used natural found materials such as branches or pre-manufactured materials such as scrap metal to make an **assemblage** of forms or even a **readymade**.

Traditional sculpting processes can be described as **additive**, you start with a void and add bits or **subtractive**, you start with a mass of material and take stuff away. Michelangelo famously said, "I saw the angel in the marble and I set him free."

You might ask these questions about sculpture:

- Did the sculptor start with a block and carve it?
- Was it shaped from a soft material and then cast?
- The surface will give you clues, you might find traces of the artist's fingers marks or evidence of his chisel. Did the artist work over an alternative to support the day?

The sculptor will treat the surface textures as appropriate to the meaning and function of the work and in relation to the chosen material. Stone might be left, coloured and textured according to the original stone such as hard and smooth marble or grittier granite. Or it could be painted naturally as classical sculpture was originally. Wood can be left rough, polished smooth or even painted. Can you tell what species of tree it is from? Steel can be shiny or rusty.

### Tip: Useful vocabulary

Abrasives: mature bronze, carved, cast, constructed, chiseled, ceramic, clay, framework, known, had cast, modelled, moulded, masquille, man-made, malleable, malleable, model, natural, objects, trouves, organic, fabricated, plaster, plastic, polished, raw, relief, smooth, stone, structure, synthetic, wax, ready-made, unprocessed, wrought, red, welded

The term **cast** sculpture is used when the sculptor started with clay, plaster or wax. Once the sculptor has moulded the forms of the original, they cast it by creating a mould in which molten metal is poured (usually bronze which is a mixture of copper and iron) to form a permanent version of their original. Research "lost wax technique" for more information on this. It is because metal is expensive, cast sculptures are usually hollow – you can tap the sculpture to find out if you are outside, but not if you are in the gallery. Casting allows the artist to make several copies of their original – an edition. Bronze sculptures can be polished to a reflective shine or left to oxidize, becoming green or brown. The surface finish is called the patina.

The relationship between form and space is always an essential element when an artist is creating a sculpture; even when colour and texture grab our attention, as in this piece of eye candy by Yayoi Kusama. Notice how the mass is emphasized by the placement of the punctum on the stand and against the sky.



## Photography

Photography has a wide technical vocabulary and you will need to refer to a specialist source for these terms. When analysing photography you can use some formal points as you would with a painting. There are, however, some questions that are of particular relevance.

### The gaze

Why is the photographer looking at this person? Why are they looking back at us?

The gaze of the photographer and of the subject is often private and intimate. However, when an image is displayed in public this personal moment is shared with strangers from a different time and space (hence the **public gaze**). How does this make the viewer feel?

### Cropping

Why has the photographer chosen this section of the view?

### Depth of field

Why is this part of the photograph in focus and why is the other out of focus?

A photograph is of a split second so you could ask, "Why has the photographer chosen this precise moment?"

The French photographer Henri Cartier-Bresson titled his book *'The Decisive Moment'* (1952) because he considered it the photographer's art to choose the moment in that captured the essence of a subject.

## Printmaking

Printmaking like photography has a rich specialist vocabulary. Here and in the glossary there is a very brief overview of the principal terms. You will need to refer to specialist books to enrich your subject-specific language when writing about prints.

When looking at a print, the first question to ask is, "which process has been used?" The caption should help you answer this. If it does not it can be difficult to judge so ask your teacher to help.

A print is usually one of a series or edition of identical prints, except for monotyping and monotype.

The print processes used in fine art are often technologies that were originally used for commercial reproduction, but have since been superseded by more efficient processes. For example, the wood cuts of the middle ages were replaced by engraving, just as lithographic printing of the 20th century has been replaced by digital print technologies. However, these old methods are still used by contemporary artists for their distinctive creative properties.

Fine art prints can be divided into two main categories: relief printmaking and intaglio.

### Tip: Useful vocabulary

Useful words to describe photographs:

Burlesque, candid, captured, crisp, depth of field, dramatic, fake, documentary, dramatic, fake, flattery, for us, gritty, historic, iconic, focus, intimate, objective, posed, snappish, formal, momentary, objective, out of focus, private, public, propaganda, reportage, seedy, sketchy, social, realist, subjective, split second, transient, timely, truthful, vague, journalistic

### Key terms

Face: this is the word art historians use to refer to how we look at a figurative image, particularly the spectators' gaze; that is, the gaze of the viewer at an image of a person. It can also be used to describe the way that figures within the composition look out at us or between each other.

### Monotype

Monotype is one of a series of prints, each with individual variations.

Monotype: a unique print made by working directly with inks or paints on a smooth surface (metal, plastic or glass). Sometimes the paper is laid over the inky surface and the artist draws on the back to produce a gridded line. Alternatively, the paper is pressed onto the inky surface and a print is pulled.

Fine art: a generic term for the creative disciplines that do not have a practical application. For example, painting, printmaking and sculpture.



### 3

## The comparative study

### What is the comparative study?

The comparative study is a critical and contextual investigation of other artists' works. It is worth 20% of the marks you receive for your visual arts course. You will choose art and/or artists by different artists and from different cultures to analyse and compare. If you are taking the subject at higher level (HL) you will also show how these artists have influenced your art. Standard-level (SL) students do not do this last part.

Through the comparative study you investigate the meanings and practices of art from different times and cultures. This will develop your analytical skills so that you can better understand the connections between making art and experiencing art. It will also develop your communication skills so that you can articulate your art ideas and intentions more clearly. You will move from description to interpretation. The comparative study is uploaded for assessment as a P.D. document. SL students submit 10–15 screencasts that examine and compare a minimum of three artworks, objects or artifacts; at least two of which need to be by different artists. The works selected for comparison and analysis should come from different cultural contexts. In addition to this requirement, HL students submit 3–5 screencasts that analyse the extent to which their work and practices have been influenced by the artworks examined. There is no word limit – this is not an essay, although it might contain sections of more extended writing. You may well prefer annotation and visual presentations to communicate your ideas.

- woodcut printing (in which the side grain of wood is cut into to create a relief surface, which is then inked and printed)
- collage (when a material such as card is both cut into and/or built up with textures to create a surface that can be inked)
- wood engraving (in which the hard end grain of wood is cut into to create a relief surface, which is then inked and printed)
- line printing (which uses linoleum, a floor covering made from cork and oil, as a cheap and grain-free alternative to wood for relief printing)
- intaglio processes are when the surface is incised so that when put through a press the ink is pulled out from incised lines as a positive mark. These include:
  - engraving in which copper or zinc plate is incised with metal implements, ink is applied to the plate, the top surfaces are wiped clean and under the pressure of a press the dark ink is lifted out, making positive marks on the white paper
  - dry point in which metal (copper or zinc) or plastic (usually acetate) is inscribed to create a burr; this edge then holds ink creating a line which can be both light and delicate or heavy and expressive)
  - mezzotint in which a finely grooved surface of burred lines is created on copper plate by systematically rocking it with a hard steel edge; this surface prints as black, but the artist burnishes and scrapes the surface to create the design in lighter tones)
  - etching in which a wax ground is used to protect a metal plate, which is then drawn into, so that the exposed metal can be etched by acid; the resulting groove is filled with ink and the top surfaces are wiped clean; then under the pressure of a printing press, paper is forced into the lines, pulling the ink out to make a positive print).
- The other principal fine art print processes are lithography which works on the principle of water repelling grease resist and screenprinting in which inks are drawn through a mesh.

Printmaking results in a rich variety of surface textures, tonal subtleties and colour.

### Tip: useful vocabulary

You may find the marking words in the 'Line' section useful when writing about prints.

### Key terms

**Screencast** 'Screens' or 'screenshots' is used as a constant reminder that the final product for assessment is a digitally uploaded file that will be viewed on a computer monitor as a series of screens. 'Screens' is used instead of 'page', which would imply that the original format is in book form, or 'slides', which suggests an electronic presentation using software such as Microsoft's 'PowerPoint' or Apple's 'Keynote'. While all of these are valid tools for generating digital screens for the process portfolio or comparative study submission, they are not, in any way, prescribed.

### Tip

If you are also writing an extended essay in visual arts, make sure you choose a different topic. You must not use the same material as in the comparative study.

### Section 3

### 29

In relief printmaking (or block printing), a surface is cut away so that the removed areas remain white. These include:

- woodcut printmaking (in which the side grain of wood is cut into to create a relief surface, which is then inked and printed)
- collage (when a material such as card is both cut into and/or built up with textures to create a surface that can be inked)
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  - mezzotint in which a finely grooved surface of burred lines is created on copper plate by systematically rocking it with a hard steel edge; this surface prints as black, but the artist burnishes and scrapes the surface to create the design in lighter tones)
  - etching in which a wax ground is used to protect a metal plate, which is then drawn into, so that the exposed metal can be etched by acid; the resulting groove is filled with ink and the top surfaces are wiped clean; then under the pressure of a printing press, paper is forced into the lines, pulling the ink out to make a positive print).
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### Tip: useful vocabulary

You may find the marking words in the 'Line' section useful when writing about prints.

### Section 2

### 28

In this section you can follow Kierlan as she prepares her comparative study. This is her introduction screen with a title that gives us a sense of what she will be exploring, as well as a connection to her own at the end. The three illustrations help us to make visual links. She explains that she has seen the Dali Brothers' sculptures and made her own copy of the Dali. She also introduces some of her ideas about the words.

In this section you can follow Kierkegaard as she prepares her comparative study. This is her introduction between with a title that gives us a sense of what she will be exploring, as well as a connection to her own at the end. The three illustrations help us to make predictions. She explains that she has seen the *Parrot* and *Boat* in Escher's *Sculptures* and made her own copy of the *Dali*. She also introduces some of her *Studies* about the world.



Distortion of the human form



Writing assignments

During the course your interests and understanding of art will develop and change. You will investigate a broad range of artworks first and then narrow down your interests as you see how useful art can help to support and influence creative studio work. Build your knowledge by visiting museums and galleries, browsing the shelves in a library, looking at art blogs, art boards and artist websites. Discuss your interests with your teacher as they have the experience to suggest how to develop meaningful connections from what you like. Then review your interests

ESTATE PLANNING FOR THE RETIRED

- If you are an HU student, the artworks should connect with your practical art world.

Exhibitions are often curated thematically. These can provide interesting juxtapositions of art from different cultures. Think of using these as starting points for your comparative study.

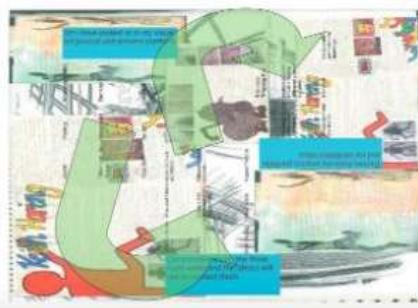
Thought boxes can be a helpful way to make decisions. Draw a three by three box and write ideas in the spaces. Don't reflect, just downwrite what comes to mind. Then draw another thought box. This time put in the centre the words from the first box that most interest you, then fill the surrounding spaces with related ideas. Through this process you can narrow your choices.

Thought boxes can be a helpful way to make decisions. Draw a three by three box and write ideas in the spaces. Don't reflect, just write down anything you like. Then draw another thought box. This time put into the centre the idea from the first set that most interests you, then fill the surrounding spaces with related ideas. Through this process you can narrow your choices.

exist thoughts:

**Tip**

Students often include extra works in the study; this is very successful when it enhances the contextualization of the principal works. However, students that presents a sequence of unconnected works analized at the same level fail to achieve depth. It is strongly advisable to concentrate on three clearly defined and meaningfully linked artworks.



**Comparative study**  
first start choice  
Table B-1

Anthonia has used three thought boxes: the first for the artist she admires; the second for the themes from her process portfolio and potential influences for her final exhibition; for the third box she has attracted other artists (or her corporate and studio associates) who have inspired her in art. As she is still at university, it is important that she makes connections in her network and the artists that she studies. At SLU, Anthonia has been involved in a number of projects that have compelled her to complete three contrasting ways of showing movement that help her to understand the technical aspects of Artistic Handing the Balance and studio puppets of the Royal Swedish Ballett and the illustrations of Käthe Kollwitz. She has made a puppet of Käthe Kollwitz's self-portrait and a drawing of a figure in a dynamic pose.

Section 3

Section 3

Below are some examples of comparative study units. These are all personal choices put here to suggest a range of ideas possible - not to copy!

As you make your choices remember that the main aim is to compare the artworks so ensure that the three works will lead to meaningful links, either through sharing themes or subjects as with the topics suggested in the table. If they are completely unrelated then you are heading for trouble!

#### Connecting theme: Natural forms in architecture

Falling water by Frank Lloyd Wright (1929), Bear Run, Pennsylvania, USA  
 La Casa Milà known as 'La Pedrera' by Antoni Gaudí (1906-10), Barcelona, Spain  
 Burnham Pavilion by Zaha Hadid (2009), Chicago, Illinois, USA

HL connections to studio work: her exhibition explored organic and man-made structures through abstract sculpture and painting of natural forms.



In this study I will compare two art movements and movements. When thinking about Art Nouveau we look at how it was influenced by natural forms in order to do so I will focus both at Gaudi's Art Nouveau work, how it was inspired by Baroque and Gothic architecture and then I will look specifically at the building La Pedrera. To show the relationship of nature's form I will investigate the forms used in La Pedrera by comparing the organic shapes there - and introduce redorraine. In this assignment we will now the movement started, two influences on the house, the falling water in specific and relate it to how I will compare both to the contemporary building 'the Burnham Pavilion' by Zaha Hadid.

#### Connecting theme: Cultural signs and patterns

Tattoo examples of indigenous Maori tattoos  
 'Wakamuru Sihuan as a tauranga Dendritic' by 'Tayotuni (1861)', as an example of French traditional Japanese tattooing  
 Circus tattoos by Maud Wagner (1877-1961)

#### Connecting theme: The American land

'Nava-ho and art'  
 'Nagara' by Frederick E Church (1857)  
 'Lavender Mist' by Jackson Pollock (1950)  
 'The Lightning Field' by Walter De Maria (1977)

#### Connecting theme: Textiles and cultural signs

Ichañi, south-east Nigerian head scarves

Kimono, Japan, 1870-80, crepe silk (chirimen), paste-resist decoration (yuzen) and embroidery, Victoria and Albert Museum, London, UK

'Bijin Hayashi & Etoe' by Gakutei Utagawa print, Victoria and Albert Museum, London, UK

#### Connecting theme: Monuments

Pearl Harbor Memorial by Ed Kienholz (1968)

Two Jima memorial (1954), Arlington, Virginia, USA  
 Monument to the Third International by Vladimir Tatlin (1919)

HL connections to his studio work: his exhibition included Pop Art-inspired assemblages and constructed forms partly suggested by these modernist approaches.

#### Connecting theme: Photographs of children

"Virginia at Four" by Sally Mann (1999)  
 "Migrant Mother" by Dorothea Lange (1936), MET New York  
 "Horranna" by Julia Margaret Cameron (1865), albumen print, Victoria and Albert Museum, London, UK

This student compared three very different visions of childhood. She started with two American photographers, one documentary and one contemporary, then contrasted these with romantic images of children in Victorian photography.

This student started with photographs from her parents' wedding of ceremonial head carvings. She explored their tradition and meaning. She then looked at two examples of Japanese kimono design, one an actual kimono and one portrayed in a print.

#### Connecting theme: The grotesque

"Strife" by George Grosz (1916), Tate, London, UK  
 "Iron Mechanism" by Paul McCarthy (2003-09),  
 "The Garden of Earthly Delights" by Hieronymus Bosch, Prado, Madrid, Spain

HL connections to studio work: he developed political and social satire through a series of caricature drawings and then a short animation.

#### Connecting theme: The American land

An exhibition of Pollock's drip painting suggests to the student a comparative study about responses to the American landscape, from the symbolic art of the Navajo through the 19th century sublime to late 20th century land art.

#### Connecting theme: The American land

Nava-ho and art

'Nagara' by Frederick E Church (1857)

'Lavender Mist' by Jackson Pollock (1950)  
 'The Lightning Field' by Walter De Maria (1977)

## What do we mean by culture?

The Visual Arts guide defines culture as:

"Learned and shared beliefs, values, interests, attitudes, products and all patterns of behaviour created by society. This view of culture includes an organised system of symbols, ideas, explanations, beliefs and material production that humans create and manipulate in their daily lives."

So all the artworks you will be looking at in your comparative study are expressions of culture. Your task is to explain this cultural context.

Everyone who writes about art does so from the viewpoint of their cultural identity. Until relatively recently the history of art was seen as a progression, or unfolding story, told from the perspective of western European civilization. *The Story of Art* (Gambisch, 1950) is a very good introduction to this way of seeing art.



### Orientalism Cultural links to my Art



Evelyn has used her comparative study to explore the cultural issues of colonialism and gender evident in the orientalist art of the 19th century.

As she is an A Level student she has then made connections to her exhibition work.

Although western artists have always taken ideas from other cultures, Picasso's 'Les Demoiselles d'Avignon' in 1907 marked the birth of a new questioning of the relationship between art, cultures and power. Picasso subverted the established western order, opening the way not just for the expansion of modern art, but also for the different readings of art history that exist today. Through reading an artwork we gain insights into the ideas of the time in which it was made, but we also reveal our own values. It can be useful to consider these four themes in relation to art criticism:

- rationality
- ethnicity
- gender
- colonialism

Culture can be used to exert power. The gathering together of conquered peoples' cultural artifacts in national museums is an example of this. Gramsci described the idea of cultural hegemony, the use of culture to dominate over another group. This is evident through racism, colonialism and sexism. It is an area that has been explored by many contemporary visual artists and is an important theme in modern art criticism.

### How to research

So far we have been analysing formal qualities of artworks by looking carefully at them. However, in order to be able to consider function, purpose and cultural significance you will need some background knowledge. This section is about how to find out that information.

### Asking meaningful research questions

It is a mistake to consider research simply as gathering information. It is much better to think of it as finding & answers to questions. What do you need to know? Discuss this with your teacher. Look at the function and meaning section in this chapter for suggestions of the questions you need to ask, as well as the advice below. Then write a list in your visual arts journal before you start your research.

Imagine that you are writing a comparative study that compares landscapes by Edward Munch, Caspar David Friedrich and Vincent van Gogh. The task is not to find biographical information but to answer the following questions:

- Why did Munch use non-naturalistic colours?
  - Why did Munch called an Expressionist artist?
  - How did Munch use the landscape to express feeling?
  - How was Munch influenced by Van Gogh?
- Your teacher will help you to formulate meaningful questions for research. You may also find it useful to look at Bloom's thinking questions (1956). These will help you move beyond just repeating information when you research.

### Tip

Make your tasks simpler by choosing a few words that are obviously different cultural contexts. This will make the contrasts easier to explain. If the works are close in time you will have to consider the nature of the differences very carefully. For example, Edward Degas and Jean Renoir were French 19th century artists associated with Impressionism. One was from a rich bourgeois background, the other poor and working class. These different cultural contexts did affect their art, but in a subtle way, which is difficult to explain. This can be resolved by choosing a third work that is obviously from a different culture but linked thematically perhaps to a genre scene such as Japanese Ukiyo-e prints?

### Tip

Why should I spend time asking questions?  
Because a spending a little time planning will save you a lot of wasted time looking up information that is not relevant. Filling your comparative study with research is not the aim of this task; you want to use selected knowledge to inform your investigation.

**Case study**

Remember Kierkegaard's introduction page on 'Distortion of the Human Form'? She now has three different areas to research, so that she can write about function and meaning. She has discussed these with her art teacher who has helped her to write these research questions:

**1. Salvador Dalí**

- What makes this painting a Surrealist work?
- Why has Dalí distorted the human form?
- How does this painting reflect the Spanish Civil War?

**2. The Chapman Brothers**

- Who made these sculptures?
- What were they used for?
- Why do they include distorted figures?
- Who are the audience for these artworks?

**3. Maekinde sculpture**

- Who made these sculptures?
- What were they used for?
- Why do they include distorted figures?

Now she is ready to start her research.

**How to find good research material**

One of the difficulties when reading about art is that text is often written in a complex language that is very difficult to understand unless you already have background knowledge. If you don't understand what you are reading then it is useless. So start simple! An online encyclopedia such as Encyclopædia Britannica will give clear and easily understood information. Other good starting points are the major museum websites such as The Metropolitan Museum or The Victoria & Albert Gallery. These have short, clearly written pieces of information and provide links to glossaries to explain specialist terms.

Once you have gained a foundation of understanding you will be better equipped to tackle journal, magazine and newspaper articles. Be a detective and follow the trail! For example, books on artists will have bibliographies leading you to other books and articles. Artist websites often have a list of reviews in the 'Press' section. Websites such as Wikipedia have bibliographies at the end of their entries; follow these links to the original sources of the information. Blogs will lead you to exhibitions of contemporary artists; then you can click on the venue website or news reviews for more reliable information on that exhibition. Try Google Scholar, Google Books and The Google Art Project. Many newspapers have free online databases of past reviews, but your school librarian will help you find these and much more. They may also have access to subscription databases that contain thousands of specialist articles such as JSTOR and EBSCO Advanced Placement Source. If not then try your local library.



Rough has applied his understanding of Munch's style when taking photographs of his brother in Edinburgh. This is a practical way of answering research questions. It helps him to appreciate the relationship between figure and surroundings which he has then developed by using expressionistic colour in his painted study.

Below is a table with Bloom's categories of questions and examples of how you might apply them to the landscape assignment.

Category	Question words	Example
Evaluation	Judge, appraise, evaluate, assess	How effective is Munch's use of colour to express his feelings?
Synthesis	Compose, contrast, design, predict	Makes a colour study in Munch's style.
Analysis	Compare, contrast, examine, analyse	Contrast Edward Munch's use of colour to that of Van Gogh and Caspar David Friedrich.
Application	Interpret, apply, use, demonstrate	Takes a series of photographs influenced by Edward Munch's compositions.
Comprehension	Restate, discuss, describe, explain	Describe the differences between Friedrich's and Munch's use of colour.
Knowledge	Who, what, when? Define, recall, list	List five key aspects of Edward Munch's style.



This is a practical way of answering research questions. It helps him to appreciate the relationship between figure and surroundings which he has then developed by using expressionistic colour in his painted study.

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Comprehension	Restate, discuss, describe, explain	Describe the differences between Friedrich's and Munch's use of colour.
Knowledge	Who, what, when? Define, recall, list	List five key aspects of Edward Munch's style.

**Tip**

If you are researching contemporary artistry and sending them or their gallery an email, then might be willing to answer your questions directly! Museums and gallery curators are often pleased to help when approached directly by students so consider emailing the education department with your questions.

**Van Gogh's ear**

Did Van Gogh cut off his ear? This episode has become an art legend and is an example of how you might find answers to the same question on the internet. It is often presented to exaggerate the volatile aspects of Van Gogh's character and to emphasize his instability.

Although most of the accounts correctly include the few known facts, such as the dispute with Gauguin who was staying and painting with him in Arles, writers then fill in what might have happened with colourful details often suggesting that he removed his entire ear.

"As the pair approached a bordello, their row intensified, and Gauguin cut off Van Gogh's left ear with his sword – either in anger or in defense.

He then drew the weapon in the blouse Van Gogh delivered the ear to the

prostitute and staggered home, where police discovered him the following day. The new account claims." (Samuel, 2009)

"When Van Gogh didn't actually cut off his entire left ear, just a little piece. This happened when tempers flared with Paul Gauguin, the artist with whom he had been working for a while in Arles. Van Gogh's illness revealed that he began to hallucinate and suffered attacks in which he lost consciousness. During one of these attacks, he used the knife. He could later recall nothing about the event." (The Van Gogh Museum, 2015)

None of the stories are false; they are just presented differently. The Van Gogh Museum is an academic institution and so is the most likely to have accurate information about Van Gogh.

**Are your sources reliable?**

The easiest way to find information is from websites, but anyone can write a web page so how do you evaluate the information is accurate?

When you look at a website consider the following questions:

## 1. Who is the audience?

Look at the style of language. Is it written for children or for an adult reader? Is the grammar and spelling correct? Often an comment is written by keen bloggers with little knowledge. It is better to seek out museum or academic websites for your research. The domain name (.ORG) can help. If the URL ends .edu then it is written by a US university, if it ends .edu then by an American university.

## 2. Who is the author?

This should be evident. Paste their name into a new tab to see what else they have written. It is always helpful to know whether they are objective in their comments. If you can't find out who wrote it then you might wonder why they did not want to add their name. Alternatively it might be a corporate author - this is often the case for museum websites.

## 3. Is it objective and accurate?

Is the website promoting a particular set of beliefs? This might distort the accuracy of the information.

**Case study**

How is Kieran going to answer her research questions on Dali?

- What makes this painting a Surrealist work?

- Why has Dali distorted the human form?

- How does this painting reflect the Spanish Civil War?

First she looks up Surrealism and the Spanish Civil War on Encyclopædia Britannica. Then she reads more about Surrealism from the Tate Gallery website. She finds that "Soft Construction with Boiled Beans" is in the Philadelphia Museum. Not only do they have a good article on the painting, they also have a teacher's pack with all her answers.

Now the more difficult research.

How is she going to answer the questions on Malraux's sculpture?

- Who made these sculptures?

- What were they used for?

- Why do they include distorted figures?

There is nothing much in the Encyclopædia Britannica and the article on the MET's museum website is very brief. The article on Wikipedia is confusing, but the bibliography mentions an exhibition in Paris in 1989 and at the Spanish gallery in 1992. Searching for these gives her some information, but then she uses Google Books and finds part of *A History of the Theory and Context of the Masking of Malakandean Spirits* Figures by Zachary Kardon has been uploaded. This is very detailed and she learns all she needs to know about who the Malakandans are and the history of their carvings.

**How to reference your research**

The *Vincent guide* states:

"Every image used within the comparative study must be appropriately referenced to acknowledge the title, artist, date when this information is known) and the source".

The same applies when you include your own artwork.

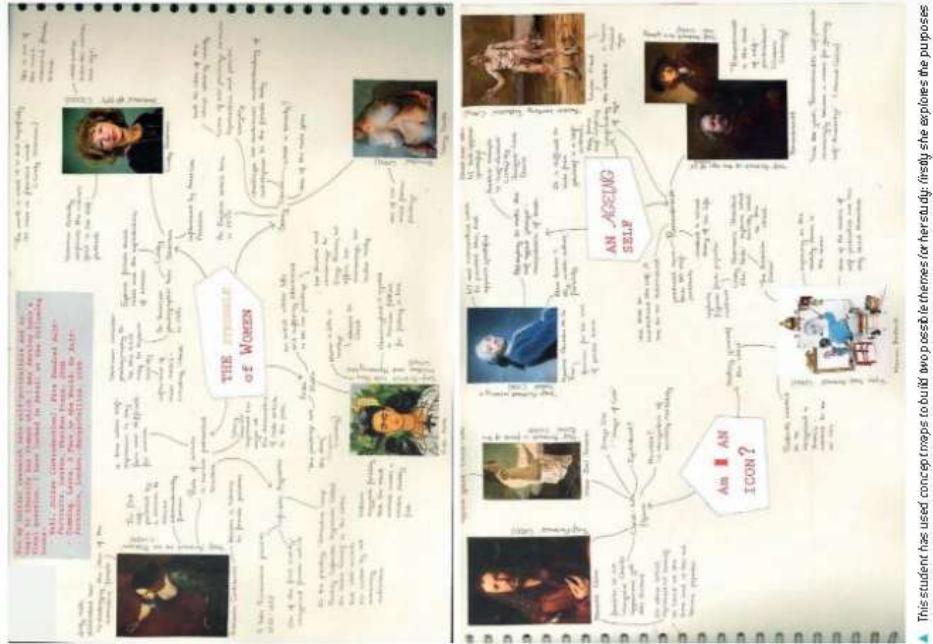
A citation is a way of telling the reader that your information has come from elsewhere. A reference is the detail of who wrote this original information, when they wrote it and where it came from. The sources screen is a list of all the references from your comparative study. As you research you will need to keep a list of references so that you will be able to cite them in the study and then compile your sources screen. Look at the case study to see how to do this.

**Assessment criteria for the comparative study**

Part 1: Comparative study		Marks	Total
A. Analysis of formal qualities		6	
B. Interpretation of function and purpose		6	
C. Evaluation of cultural significance		6	30
D. Making comparisons and connections		6	
E. Preservation and subject-specific language		6	
F. (HL only)		12	42
making connections to own art-making practice			

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▲ This student has used concept maps to turn two postable themes (or her study) into a study of self-portraits by women... of portraiture and then takes the idea into a study of self-portraits by women.

## Section 3

**Using the visual arts journal to record research**

Presenting information in different ways in your journal will help you to assimilate ideas and make important connections. You could try:

- mind maps
- timelines
- flowcharts
- annotated sketches.

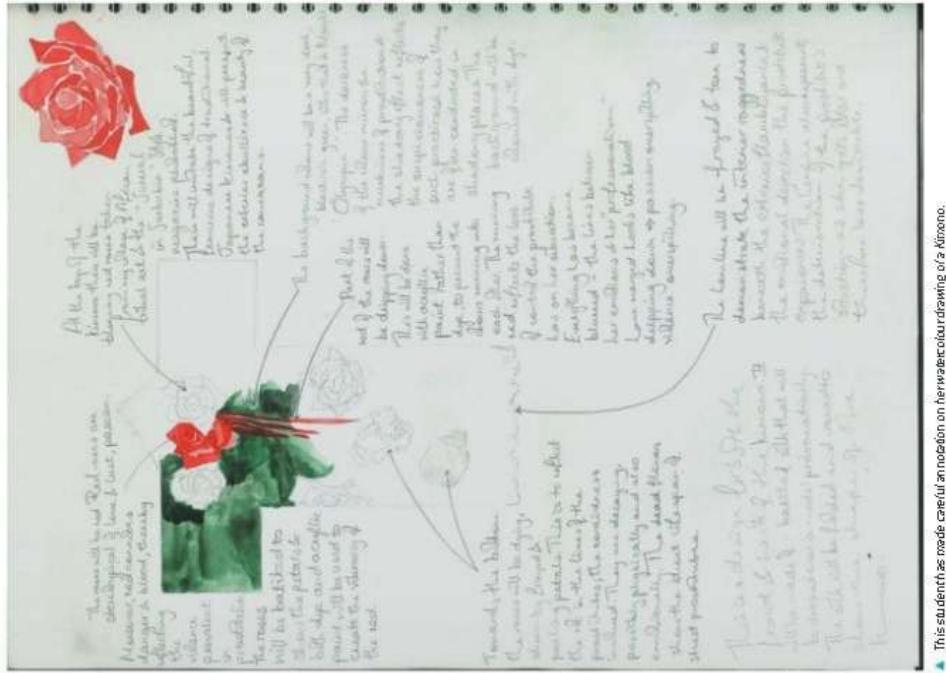
**Case study**

Kieran has mapped out ideas related to the Dalí painting she has been studying. She placed the image in the centre of a sheet and then added the main related contextual concepts, then the important ideas of the time and links with the artist's life. This helped her to assess the interrelationship of the events.

Kieran realises that there is a very close relationship between Dalí's work and the history of the 20th century. She decides to record this in a timeline so she can relate it to the Walton carving.

▲ Kieran uses a simple redrawing of the painting to link her research ideas to evidence so that she writes in her comparative study she will be able to relate the context to the painting to specific detail such as the man in the foreground through to present Sign and Freud.

## Section 3



◆ This student has made careful annotations on her watercolor drawing of a rose.

## Visiting museums, exhibitions and galleries

We undergo a world of art in real life differently from reproduction. The unfamiliar context of a museum or gallery makes us look at objects differently, in a more focused way, and we tend to give them a different value than we would if we placed elsewhere.

Experiencing in real time and place at least one of the works for your comparative study is important. This might be through a school museum or gallery visit, or perhaps seeing an artwork displayed in a public space. You could organize this visit yourself, or make it part of a holiday trip. Or you might be lucky enough to visit an artist's studio.

Wherever and however you see art it is important to record your experiences carefully. It is possible to see a lot of art in a short time by wandering through a museum, but to do so is going to leave with really useful material for your comparative study it is important to slow down. An hour of focused firsthand observations in front of one work of art will provide invaluable material for you to use later.

### Prepare for your visit

Arrive with an objective. Scan the museum gallery we have to make a selection of works that you think you want to see. Check that the work is on display! Then download information and make some preliminary notes in your visual arts journal. You might change your mind when you arrive. If you are inspired by something new, but this preliminary research will still have been useful.

### Record your observations

Your visual arts journal will be vital for recording your experiences when seeing original artworks in context. Most museums allow photography (except for special exhibitions) so use your camera to record the way the artwork is displayed to give a sense of scale and to note the details on the exhibit label. If the work is three-dimensional record the kinetic experience of moving around the work.

It is tempting to rely on just your electronics to refer to later, but in order to properly understand artworks you will need to slow down, so that you achieve an in-depth response. Change the pace of your looking by doing one or more of the following:

- a schematic drawing with annotations
- a written description
- a focused drawing

◆ In the example on the next page, a student has used their visual arts journal to make careful notes during a visit to an exhibition of sculptures by Anthony Gormley. Notice the clear drawing style, which has helped to record the shapes and distinctive features of the sculptures. The journal page shows a quick and effective note-taking.



◆ We become accustomed to viewing artworks as reproductions. However, the experience of seeing the original artwork in a museum, such as this one by Chuck Close, is quite different. We can properly understand the impact of scale or the handling of media.

**Consider the cultural and architectural context of the work**  
We look at objects differently in an art gallery because we arrive with the expectation of a new experience. The surroundings help to create this special atmosphere. In a modern gallery the neutral white space is easily lit and devoid of distractions. The audience is sometimes subdued and visitors tend to show the same respect that you might expect of those visiting a shrine or place of worship. They are full of expectation and heightened sensitivity. Even if you put everyday objects in this context we see them differently.

In a traditional gallery, the rich surroundings, ornate frames, gold and expensive wall coverings help to create a sense of value.

**How to make formal analysis of art in a gallery**

**How to make formal analysis of art / a gallery**  
Describe the formal qualities using the seven formal points from earlier in this guide.

**Materials and technique:** Consider how the work was made. How did the artist start? Another way of answering this is to ask: How would I make a copy of this work? Where would I start? What material would I need? Take a really close look at the surfaces. Usually you can see the underpainting and raw surfaces that the artist has worked on by examining the edges of painting. With sculpture and artifacts you will need to consider the combination of processes of construction or

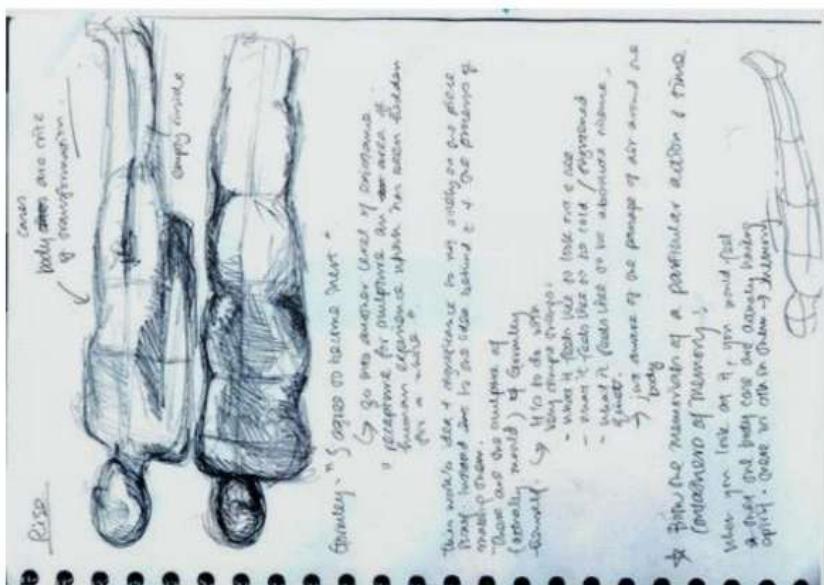
reduction, modelling or casting and so on.

Curator: How is the work exhibited? Consider the architecture and decoration of the room. (And of the museum.) Consider the decisions made by the curator. Why here? Why with the other works of art in the gallery? Is there a deliberate dialogue between the exhibits? As how it could be displayed differently. Would it change the meaning? These are factors that you will want to consider in relation to your exhibition.

Provenance: What is its provenance? In other words, how and why did it come to be exhibited here and in this way? Answering this question will help consider the contextual meaning.

**Tip**

6



Clear up the clutter  
with our free  
organizing tips.

21

Sculpture I - William Pye

The following are the main features of the system of government adopted by the United States. The Constitution of the United States, which is the fundamental law of the country, was adopted in 1787. The government of the United States is a representative one, where representatives elected by the people, have power to make laws for the country. The government is divided into three branches—the legislative, the executive, and the judicial. The legislative branch consists of the Congress, which is composed of the Senate and the House of Representatives. The executive branch consists of the President and his Cabinet. The judicial branch consists of the Supreme Court and other Federal Courts. The President is the head of the executive branch. He has the power to veto bills passed by Congress, and to nominate judges for the Federal Courts. He can also declare war, and make treaties with foreign countries. The Congress has the power to make laws, and to tax and spend money. It can also declare war, and make treaties with foreign countries. The Supreme Court has the power to interpret the Constitution, and to decide cases involving the constitutionality of laws passed by Congress or by the states.

This student was excited by William Ayer's fountain during a visit to the Yorklyn area, reflecting on the need to do more to support people from a minority living where it is safe, and the need to do more to support the people who live there. This student has chosen to focus on the fountain as a symbol of safety and the need to support people from a minority living where it is safe, and the need to do more to support the people who live there.

Consider these questions in relation to a museum experience:

- \* Why are some objects treated as art?
- \* Why do we put artifacts into museums?
- \* How does an object's function and significance change when it is exhibited in a special place?
- \* How does the cultural value change?
- \* How is cultural power exerted by the museums of past empires, such as the Louvre in Paris or the British Museum in London?
- \* Do ethnographic museums preserve past cultures and destroy them by taking artifacts away from their native context?

Duchamp believed that the urinal became a work of art because it was presented as such by the artist. It is more accurate to suggest, however, that the urinal becomes a work of art when it is successfully exhibited in an art gallery/museum.





- Consider the following questions in relation to a museum experience:

  - Why are some objects treated as art?
  - Why do we put objects into museums?
  - How does an object's function and significance change when it is exhibited in a special place?
  - How does the cultural value change?
  - How is cultural power exerted by the museums of past empires, such as the Laurens in Paris or the British Museum in London?
  - Do ethnographic museums preserve past cultures and destroy them by taking
  - Is art always from their culture?
  - Is it a lie that the art is a work of art because it was presented in a gallery/museum?
  - Is it a lie that the art is a work of art because it was presented in a gallery/museum?

25

25

Sophie has thought very carefully before placing the lines which analyse composition onto the images. Read her text as a fine example of formal analysis and comparison. Her choice of images with their linking theme or of sea makes this especially meaningful.



In order to move beyond simple expressions of taste, the 'I know what I like' approach, you will need to apply thinking skills to write about the artworks that you have selected. Analysing art can be divided between the how and the why. Firstly, describing what we can see and understanding how it was made is the critical analysis of the formal qualities. Secondly, analysing why it was made is the contextual function and purpose. A good approach is to consider artworks first for their form and, secondly, for its content and finally for their context, although of course these things are always interrelated.

The formal elements of art section gave you the tools to make a formal analysis, as they are needed for both your process portfolio and the comparative study. You will now need to apply this analysis to the works you have selected for your comparative study.



This reading is a critical analysis of McQueen's architectural explorations in film. It discusses how McQueen's cinematic style reflects his architectural interests and how he uses film to critique and comment on architecture. The reading highlights the ways in which McQueen's films explore the relationship between form and function, and how they challenge conventional notions of what constitutes good design. It also examines the ways in which McQueen's films reflect broader social and political issues, such as the impact of globalization and the changing nature of work. The reading concludes by discussing the legacy of McQueen's architectural explorations in film, and how they continue to influence contemporary cinema.

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Comparing Formal Qualities

The image shows a painting by Georges Seurat titled "The Circus" (Le Cirque). The painting is a classic example of the Pointillist technique, where the entire composition is built up from a grid of small, distinct dots of color. In the foreground, a figure in a bright green costume, possibly a clown or acrobat, is visible. Behind them, another figure in a red and white striped costume, likely a ringmaster or another performer, is partially visible. The background features more figures and elements of a circus setting, such as a tent and spectators. The lighting is soft and diffused, creating a dreamlike atmosphere. The overall effect is one of a vibrant, dynamic scene captured through a unique, scientific-looking approach to color and form.



<sup>10</sup> See also the discussion of the relationship between the two concepts in the previous section.



## TDK

L'ART EST UNE LUTTE, RENTREZ CHEZ VOUS.

Jean Vautier

This transpires as: "Art is useless & go home". Vautier makes us aware of many questions the value of making art. In utilitarian terms the statement is correct. Yet humankind has expended considerable energy and resources in the making of cultural artifacts. Consider what justifications there could be for this. When the Taliban destroyed the ancient Buddhis sculptures at Bamiyan they claimed that the act was partly in protest at the money being paid towards statues up kept which could have been better spent on the starving people of the region. What do you think?

## Social skills: defining our cultural identities

In pairs draw a Venn diagram. Write each of your areas in an oval. Now fill your ovals with all the aspects of your life that define your culture. Any aspects you share with your partner go in the middle, where the ovals overlap.

Here are some suggestions:

- Personal details: religion, ethnicity, nationality, gender, age
- Signifiers: dress, make-up, hairstyle, music, dance, food, language, customs, rites of passage (how do you celebrate birth, coming of age, marriage and death?)

When you have finished discuss with other students. Perhaps you can & relate into different cultural groups within the class.

Which aspects of cultural identity do you think are most important in relation to your judgments of visual art? Perhaps gender and religious belief?

## Tip

Your first screen will introduce your study. Make the content very clear by including:

- a title
- illustrations of the main works you will analyse
- explain any linking theme or framework.
- adding a personal touch, such as mentioning where you have seen the works or what's attracted you to them, can make your work more interesting.

To question if in the past art was used within the constraints of strict convention, but in modern societies the role of art is often to subvert accepted ways of doing things, or to make us see with fresh eyes. Irony is often used to subvert convention, by choosing a disjuncture of scale; by juxtaposing imagery that would normally be seen in the same contexts by using an unexpected, or inappropriate media, by using an inappropriate style, such as being soft and gentle for a gruesome act, and, of course, by using humour..

For example, Margaret Wertheim's group project to crochet a coral reef, "transforming the hard and wet into the fluffy and dry", this is ironic and its purpose is to disrupt conventional ways of seeing the world. Appropriation is another way in which artists question the

values of contemporary culture by recycling imagery. Most collage roles on the juxtaposition of images to suggest new meanings, or to disrupt the established order of the world.

For self-expression for the personal expression of the artist. Although this is considered the artist's main motivation by a modern audience, there are in fact few artists who create art purely for themselves. Even if they are financially independent, which is rare, they will always be working for an audience. However, artists such as Van Gogh and Edward Munch by examining their personal psychological trauma through their art help us to better understand the human condition - what it is like, suffer and die.

For contemplation; to enjoy art for its aesthetic beauty, some times this is called "art for art's sake". In western culture the principal function of art was to be aesthetically pleasing. The Romantic movement in the 18th century changed this, considering emotions such as terror to be more powerful than beauty. Some modern art has also challenged ideas of the beautiful. Aesthetics depends on cultural context as there are different ideas of what is beautiful. Consider the classical aesthetic that is, from ancient Greece and Rome; the machine aesthetic (this is what the Futurists aspired to - the sensual curve and gleam of a car bonnet, for example); the modern aesthetic (the pure forms and white surfaces of early modernism) or the postmodern aesthetic (the late 20th century fashion of combining completely opposite styles).

For decoration; colour, texture all serve to give variety and life to our surroundings. Its function is the primary function of many of the artifacts in our daily lives, from the patterns on ceramics to the stripes on your t-shirt, and the same is true of the original purpose of many objects that are now in museums.

For catharsis; as a release from powerful emotions. This is an ancient Greek idea that to see images of violence helps us to control or release our feelings of aggression through art rather than in action. Seeing the spectator is a method of achieving this. Think also of gothic film and images of death and destruction.

## Who Paid for this artwork?

Consider who is paying for the materials and the artists labour. The piece may have been made to a specific order, that is, commissioned. There may have been a contract drawn up by the patron (the person who pays for an artwork). The patron may have been a zealous individual or group, the state, or a wealthy private individual. Art dealers arrange contracts with their artists. Contemporary galleries provide studios and a wage for the artists in exchange for a set number of artworks.

## Where was it created for?

Art is often made for a specific place. Consider whether this was a public or private space. Was the work made for the private contemplation of a few privileged people or for many to admire? Perhaps for a religious or a secular building. Was it designed for a specific architectural setting?

## Who is looking?

Consider the audience. The viewer, the spectator. The next section considers how you might present answers to these questions, but first consider them in relation to function. Who are we when looking at this artwork? What are the ways in which we regard the figures?

A useful way of considering this question for a modern audience is to use the concept of the *gaze*: this is the word art historians use to refer to how we look at a figurative image, particularly the spectators' gaze, the gaze of the viewer as an image of a person. It was a term first used by Laura Mulvey, a feminist film theorist. More recently the art critic James Ellings has described the different types of gaze you might experience when you look at a figurative painting in a gallery:

*You, looking at the painting, fixtures in the painting who look at you, fixtures in the painting who look at one another, fixtures in the painting who look at objects or stare off into space or have their eyes closed. In addition there is often the museum guard, who may be looking at the back of your head, and the other people in the gallery, who may be looking at you or at the painting. There are imaginary observers, too, the artist, who was once looking at the painting, for one thing. Figures in the painting, who may never have seen themselves there, and all the other people who have seen the painting – the buyers, the museum officials, and so forth. And finally, there are also people who have never seen the painting; they may know it only from reproductions... or from descriptions..." (Ellings, 1996)*

The *gaze* is a way of considering the social power relationships between the observer and the observed that are implied by figurative images, especially with respect to the male gaze and the female gaze men, gaze at women; women gaze at men; women gaze at other women; and the effects of these ways of seeing. Consider the ideas in relation to contemporary media. Is this statement still true?

#### Tip

Be careful with the word 'simple'. You can describe works as being 'simple', meaning straightforward or direct and uncomplicated, for example Van Gogh's sunflowers have a simple composition. However, avoid calling 'impressive' unless you intend to suggest that what you are describing lacks in meaning.



Frieda has effectively combined an analysis of formal qualities with careful consideration of cultural significance.

#### Thinking Skills

Consider these views on the gaze: 'What do you think of the speaker's opinions? In advertising males gaze, and females are gazed at.' (Forbes, 2006).

'The gaze signifies a psychological relationship of power, in which the gaze is superior to the object of the gaze.' (Schroeder, 1998).

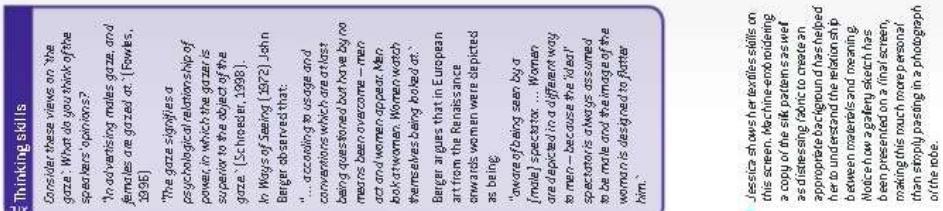
In *Ways of Seeing* (1972) John Berger observed that:

"...according to usage and convention which one of us being gazed at but have by no means been overcome – men and women appear. Men look at women. Women watch themselves being looked at."

Berger argues that in European art from the Renaissance onwards women were depicted as being

"...aware of being seen by a male spectator... Women are depicted in a different way to men – because of the 'idea' spectators always assumed to be male and the image of the woman is designed to flatter him."

#### Section 3



Jessica shows her textiles skills on this screen. Matching and bridging a copy of the sit pattern as well as depicting fabric to create an appropriate background has helped her to understand the relationship between materials and meaning. Notice how a gallery sketch has been presented on a final screen, making this much more personal than simply pasting in a photograph of the textile.



Jessica shows her textiles skills on this screen. Matching and bridging a copy of the sit pattern as well as depicting fabric to create an appropriate background has helped her to understand the relationship between materials and meaning. Notice how a gallery sketch has been presented on a final screen, making this much more personal than simply pasting in a photograph of the textile.

#### Section 3



In this student's work the simple act of photographing a hand and that of her grandmothe's hand mean to go beyond the normative boundaries of what is acceptable. She has used her own feelings about the work to explore function and purpose rather than reading the ideas of others.

Audience's World	Artist's World	Artist	Audience	Work	Audience's World
The world is in crisis	The artist is in a vacuum.	The artist is alone with her art.	The artist is in a vacuum.	The artist is in a vacuum.	The world is in crisis
There is no audience.	The artist makes art.	The artist makes art.	There is no audience.	The artist makes art.	There is no audience.
There is no audience.	The artist makes art.	The artist makes art.	There is no audience.	The artist makes art.	There is no audience.
There is no audience.	The artist makes art.	The artist makes art.	There is no audience.	The artist makes art.	There is no audience.

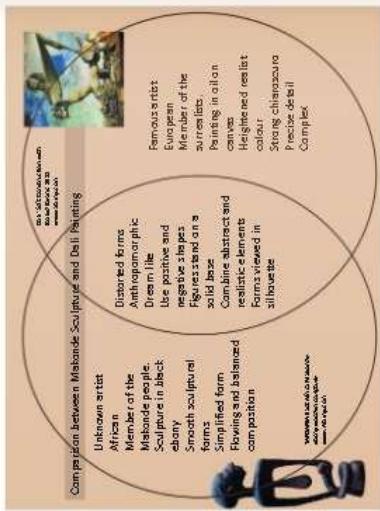
Kieran has brought much of her research together onto one screen that considers the audience for both Basíl and Malambo art using the MoFice model.

## What do we mean by context and audience?

We have considered cultural significance and the viewer; now you can think those ideas with function and purpose to explore the context of the artworks, that is, the time and place that they were created and the audience. A useful way of doing this is to use McLuhan and McFee's conceptual framework (1978).



To complete the table, you will need a good understanding of why and for whom the artworks were made.

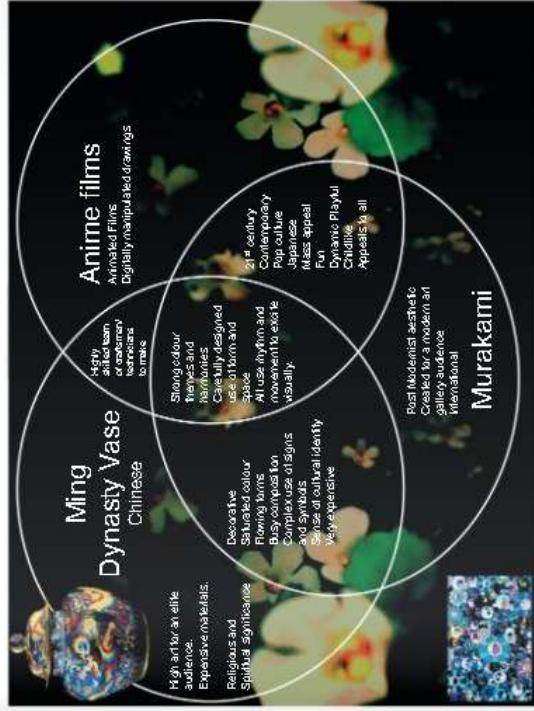


How to make comparisons

This component is called the comparative study for a reason: you are expected to compare and contrast from different cultures! Always keep in mind that you are comparing the artworks, not the artists.

A straightforward way to start this is to use a Venn diagram. This will clarify the similarities and differences. But don't rely only on these, as they can be rather reductive and simplistic; try and put painting out the obvious and irrelevant such as there is a duck in this, painting and a penguin in that one. You can see diagrams here that have been done well, where the important stylistic, technical or thematic differences are shown. It is much better to concentrate on themes that connect the works rather than treating this as a listing exercise and it is really important to use evidence to support your comparisons, perhaps by juxtaposing details from different works. All the works need to be compared at some point, but not at the same time, so concentrate on developing insightful comment in rather than lists.

Remember the suggestion at the start of this chapter was that you look for thematic links when you choose your artworks. If the works you have to look at each compare them as a whole, you will find it hard to draw meaningful comparisons. The very best studies develop a meaningful comment in rather than lists.



Section 3

**Tip**

Be careful not to simply repeat information from earlier scenes when making comparisons; this will not gain you any new marks. Instead aim to synthesize your research, developing the themes of your comparisons into new insights.

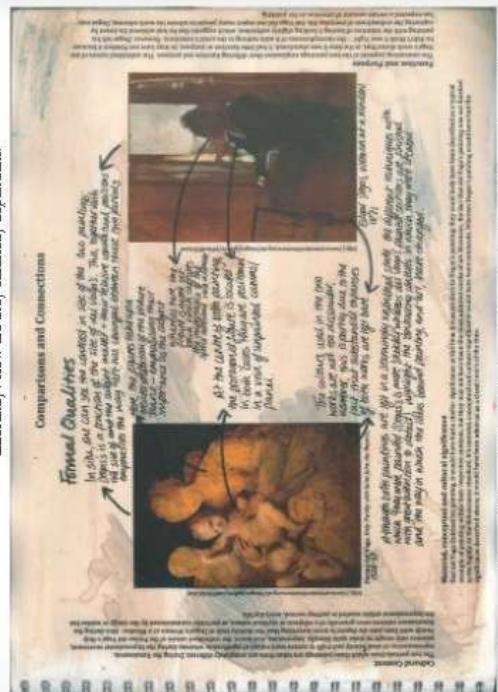
- Start comparing the artworks from the introduction, pointing out the key thematic links when the artworks are first mentioned. This is just the same as you would in a good essay that develops a convincing argument by adding evidence as the ideas are explained. So in fact your comparison should be something that develops and flows across all the screens, rather than just an isolated activity towards the end.
- As in an essay you will need to synthesize – bring together – the different parts to make a coherent whole. Try to make meaningful comparisons rather than repeating earlier information.

You might compare the following:

- Formal qualities, such as the use of light in landscapes, expression in colour, ways of representing the human form of depth.
- Style and technique, for example, comparing the handling of paint, the manipulation of media, the furnishing of surfaces in sculpture or the different ways fabric is transformed in dress.
- Function and meaning; how are overarching themes interpreted differently? How are they culturally dependent?

**Tip**

Be careful not to simply repeat information from earlier scenes when making comparisons; this will not gain you any new marks. Instead aim to synthesize your research, developing the themes of your comparisons into new insights.



Fleury has compared these paintings, namely for their formal qualities, but then she has added focused paragraphs on function and cultural significance. This is a discussion or differences, rather than a simple bullet point list and this is what places it at a higher level.

▲ This comparison focuses on different audience's cases.



## Function and Purpose:

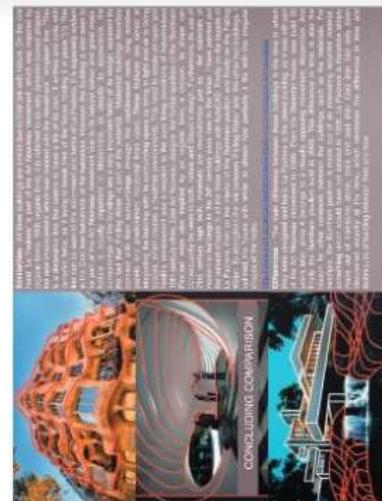
Gaudí's La Pedrera was commissioned by the wealthy Milà family in Barcelona (1906–10). Buildings can be considered as labels; the upper classes use their houses as a way of showing their wealth and success. Gaudí developed a different style to make it stand out. Furthermore, La Casa Milà was creating a style as nothing similar had ever seen before. The family wanted Gaudí to add to their house, because he was a famous architect, so they could express their wealth and moreover have a house with a good furnishing, a boda[which it is assumed an expensive house includes]. This is clearly seen as it follows that houses in other countries need small windows to keep the interior cool and to individualise. The colour scheme is also an important consideration, we lighter tones. The facade is made up of rounded cast iron balustrades, brick girders, forming the shape of flowing waves. Not only in the facade but also the interior includes a roof shaped, variable due to the irregular shaped road and variable ground floor.



Above is my photograph taken from the end of the house and below is my AutoCAD drawing of the facade to analyse the following statements inspired by nature:

This student has used their sketch and sketches together with drawings to make a very coherent and well-presented sequence of pages.

This student has made effective use of graphics to compare the visual forms in the architecture of three different buildings as well as developing the contrasts in their text.



## How to present your comparative study

Your work will be awarded marks for presentation. It should be clear, succinct, engaging and creative. The comparative study will be uploaded for assessment as a document file (PDF). The system does not support animations or animated slide transitions, so do not waste time planning them. You may well wish to use software such as Microsoft's PowerPoint® or Apple's Keynote®, but there are no prescribed ways of presenting your study – it really is your choice. Look at really well-designed web pages, for example, those of the major museums, or online magazines, for solutions as to how to effectively combine text and image. The examples in this book will show you ways that other students have made good presentations, but there are some extra pointers.

- Ensure you show things clearly. In other words, the text must be legible. Avoid subtle overlays, distracting backgrounds, small text (less than 12pt) or complex x fonts.
- Blocks of text look better and are easier to read than continuous lines that span the entire screen (as in a magazine or on a web page).
- Never split your text across illustrations.
- Consider creating a consistent design for your screens. This will look good and save you time redesigning each one.
- Avoid downloading pre-designed templates; these are rarely appropriate to the artwork being presented, besides this is a visual arts course and you are expected to show your personal visual skills.
- Make style choices that are visually appropriate to the words you are presenting. Do not use decoration, but choose colour schemes and fonts that enhance the artwork. For example, a gothic font is not appropriate for text about Andy Warhol print, but could be for an Alexander McQueen dress...
- Name files that graphics and visuals can show information more effectively than just words. Try to achieve a balance between the two.
- Some of the example in this book are scanned sketchbook pages – as long as they are easy to read this is a perfectly acceptable way to present a comparative study.
- Do not scan pages that are illegible and then provide a typed transcript – this is not considered to be clear and coherent presentation.
- Juxtaposing images can effectively communicate comparisons, especially when supported by simple annotation.
- Make your study engaging. This means being creative in the design of screens so they are appealing to read. Perhaps using collage, photography, sketches or even models to explore and explain concepts etc.

### How to make connections to your own art

If you are taking this course at HSC, your comparative study will examine with three to five screens that analyse and reflect on how the study has influenced your development as an artist. You will need to show connections between one or more of the works that you have studied and your own creative work.

When you are assessed for this task, it is your understanding of the ideas and the context to which you have applied processes and practices in a meaningful way that is being looked at. The quality of the artworks is not being assessed here, as you will probably have included these in your exhibition or process portfolio, where they will be assessed for the skill and idea; rather it is how you have made meaningful and informed connections that matters. So the writing here has a different purpose to your exhibition text even though you will be describing some of the same words...

To prepare for these screens, reflect and review what you have already written about other artworks. Your visual arts journal will be useful in this task. You may well want to take key points that you have made about other artists from earlier screens to now directly link to your work. To help start your reflection consider these three ways in which your own practice might have been influenced.

- 1. Formal qualities:** Refer back to the formal qualities section of this guide and apply these to your artwork. Are there connections in the approach to colour, light, form and texture? Look for specific similarities that you can demonstrate. Perhaps, for example, you started using earthy colours for the first time in response to a vibrant painter that you were studying.
- 2. Technique and media:** Artists are frequently inspired to change their working methods by seeing what others have done. Perhaps you were triggered to change scale, format or try a new medium. Perhaps you began to use paint more freely. Or maybe you were encouraged to be more accurate and attentive to detail. Again look for evidence.
- 3. Concepts:** How does the function and purpose of the works you studied connect with your creative idea development? There might be a strong political or social connection. Are there cultural links? You might have taken aspects of cultural style to develop. Perhaps you have applied different cultural insights to the context of your art.

#### 4. Presentation:

You will need to explain connections visually by juxtaposing your artwork with examples that you have studied.

These don't need to be large, just clear so that the links are obvious.

Often a cropping, details is the most effective way of showing this. As elsewhere in the study, annotation and lists can be just as effective as longer written passages to show your thought process.

**Tip**

There are three aspects to address on these final screens:

- reflection on the outcomes of your investigation
- identifying connections between one or more of the artworks and your own making.
- explain how these influenced your development.

Many students forget to reflect on the outcomes of their studies of the artworks. But the most common mistake is to discuss creative ideas and processes on these screens without making explicit connections (with words) to the artworks studied. This is a different task to the ones that are included in your process portfolio and its reflection, so don't use the same text! And remember to include images of your artwork-making to support the links.

**Tip**

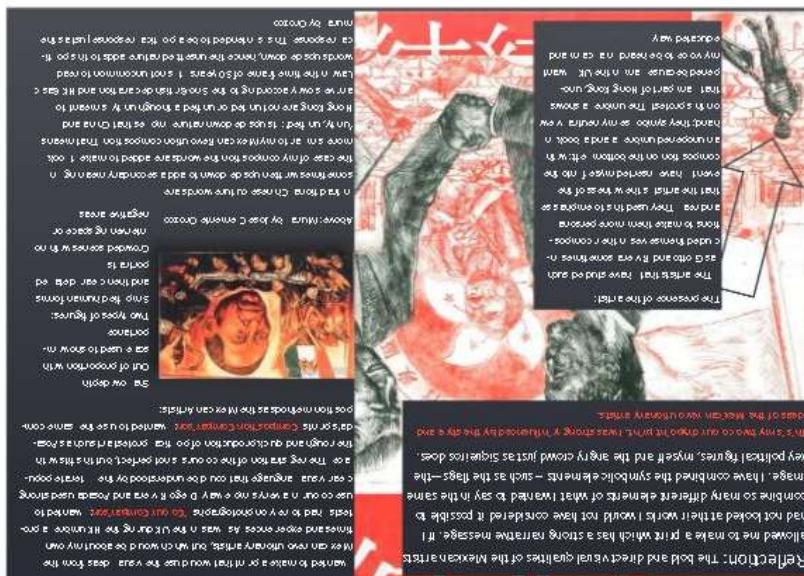
Here are some key points to consider for your connections screen...

**Making Connections:** Have you been able to make meaningful links?

**Development:** Have you demonstrated how your thinking/ approach has changed over time?

**Reflection:** Have you paused to consider what you have learned?

**Analysis:** Is there precision to your comments? Have you shown detail and depth?



**Making Connections**

**Cranach**  
*'Adam and Eve'*  
1526

**Similarities to my work:**

- I have used the same pose with the man's hand reaching for the woman's pregnant belly.
- I have used a cartoon like style for my sculptures, with simple outlines.
- I have used a modern take on symbolism by placing the apple inside the woman.
- I have mixed together unusual materials, using plaster, wine and a real apple. Chilli used in his paintings!

**Tip:** Julia compared different artists' portrayals of the story of Adam and Eve in her comparative study. This is one of her connections slides. She has taken a more straightforward approach than the other examples for using trigger points, but this is effective. Her sculpture is fairly organic; she is not trying to copy style or technique. Instead she has been inspired by the ideas of the artists, especially the way they have used symbolism.

**Tip:** Signal the connections between the artworks and your work clearly by using the names of the artists and the titles of the artworks studied. Then give clear evidence in words and images on the link. Trigger phrases such as these will help.

- I was influenced by ...
- The aspects of the artworks I studied that most affected my development were the way that ...
- This influence is evident in my use of ...
- My choice of colour/tone shows how ... was influenced by ...
- I then developed the concept I had researched into ...
- The influence can be seen in the way that ...

**Communication skills**

In pairs, explain how your personal artworks have been influenced by other artists. Are there descriptions convincing? Suggest to each other ways that the ideas could be more clearly communicated.

**Making Connections to Francis Bacon**

**Francis Bacon**  
*'Three Studies of Lucian Freud'*  
1969

**Similarities to my work:**

- Shows the audience
- Shocks the audience
- Dazzles some
- Is based on Bacon's
- Reporting to me
- Us and David
- Photo-shopped sources
- Explores good/bad/grey

**Francis Bacon**  
*'Three Studies of Lucian Freud'*  
1969

**Francis Bacon's**  
*'Three Studies of Lucian Freud'*  
1969

**Tip:** I have used the title of the painting to make it look like a reproduction of a painting. I have also used the artist's name in the title to make it look like a reproduction of a painting.

### Connections to my work



A photograph of the sculpture 'Me and my boy'.

© 2014 Pearson Education, Inc.

**Brennan made a thematic comparative study that considers several artists' responses to conflict, including Goya, Francis Bacon, and Marina Abramovic. Here in her final connections slides she has concentrated on her response to Francis Bacon's 'Three Figures at the Base of a Crucifixion'. The screens include her painted copies of the work, which Goya's son saw or her exploration of its style, but she has then developed her painting in new forms. She claims that the artist in her final painting 'had the intention of these artists becoming assimilated into a personal work of art rather than being just a transcription. Notice the use of blue plants to reinforce the man lying below his work and Bacon's. These slides are also graphic, visually sprightly and energetic with their sense of green and blood red themes.'**



Section 3

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# 4

## The process portfolio

### What is the process portfolio?

The process portfolio task is the largest externally assessed component of the visual arts course, worth 40 % of your total mark for visual arts. So it puts a big weight on the art-making processes you engage in as a part of your practice as a developing artist. It is uploaded to the IB for assessment as a single portable document file (PDF).

In the process portfolio task, you need to show evidence of an art-making process that demonstrates:

- that you have experimented with and manipulated a variety of media and techniques, and selected art-making materials, media and techniques that are appropriate to your artistic intentions
- that your art-making practice has been informed by critical investigation of artists, artworks and artistic genres and provides evidence of how these have influenced and impacted your own artwork.

You have made connections between the techniques employed, the chosen media and ideas you wish to communicate.

- how you review and refine your ideas, skills, processes and techniques, and reflection on your development as a visual artist.

In addition, the screens you submit must be clearly and coherently presented with fluent use of subject-specific language.

To compile your process portfolio, you will need to critically review all the work you have undertaken throughout the course and carefully select the materials which document your experimentation, exploration, manipulation and refinement of your technical and material practice. In the art-making forms table, these are listed under the heading ‘Screens’.

**Technical and material practice** refers to the respects that an artist's art-making practice is concerned with the form of the work: specifically, the choices and directions made about media and materials, as well as techniques and application.

**Conceptual practice** refers to the aspects of an artist's art-making practice that is concerned with intent and the visual communication of ideas.

The process portfolio does not exist as a physical object; it is not a notebook, worksheet or your visual arts journal, but all of these things can be used to contribute material to it. It needs to show your development as an artist through ongoing investigation into other artists' and artworks into a variety of forms and media, and provide evidence of how you develop a 'body of work' from initial ideas through to realization. Such a significant task must have some specific requirements.

In any assignment task, requirements are set to give all can do the same scope or boundary within which to complete the task. Penalties usually apply if a student fails to meet the minimum requirement and sometimes, if they exceed it, such as going over a word limit in an essay. While the process portfolio is, by design, an open-ended task to cater for a wider range of art-making practices, the Diploma Programme visual arts does state some specific requirements for the task. Failing to meet these requirements will negatively impact the mark ultimately received for this task, so a good place to start is to identify the requirements and keep in the back of your mind as you start your art-making practice. The requirements are different for standard level (SL) and higher level (HL) students.

### Formal requirements of the task – SL

SL students submit 9–18 screens which evidence their sustained experimentation, exploration, manipulation and refinement of a variety of art-making activities. For SL students the submitted work must be in at least two art-making forms, each from separate columns of the art-making forms table.

### Formal requirements of the task – HL

HL students submit 13–25 screens which evidence their sustained experimentation, exploration, manipulation and refinement of a variety of art-making activities. For HL students the submitted work must have been created in at least three art-making forms, selected from a minimum of two columns of the art-making forms table.

### Diploma Programme Visual Arts guide, page 45

### The number of Screens

The number of screens required is given as a range: 9–18 for SL 13–25 for HL. This difference reflects the length of the course at each level: the SL course is 120 hours, while the HL course is 240 hours. In the process portfolio SL and HL students' work is judged against the same assessment criteria and students are therefore expected to produce work of similar quality. HL students are not expected to produce more.

As the process portfolio is uploaded as a single, portable document file (PDF) with a maximum file size of 20 megabytes, it is possible to upload work that falls over or under the specified range of the required number of screens. No direct penalty is applied for this. A process portfolio that is below the minimum number of screens is likely to be self-limiting and is unlikely to achieve a high level, while examinees are not permitted to consider any screens that are in excess of the maximum number of screens.

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### Formal requirements of the task – SL

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### Formal requirements of the task – HL

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### Key terms

**Forms in art-making**, the broad, general categories of creative and various such as painting, drawing and sculpture.

**In the art-making forms table**, forms as defined by the teacher.

**Process in art-making**, process refers to the means to the end (of product). It is an operation that involves a range of cognitive (or thinking) and practical methods, techniques that are employed when you are engaged in an art-making activity.

### TDK

### Process versus product

In pairs, small groups or as a class, debate the question, 'Is process more important than product in the visual arts?' Discuss as a committee position (that is, 'process is more important') or negative position (that is, 'product is more important') and in your argument, consider examples from art history that support your position.

### Section 4

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### The number of art-making forms

The case has been designed to encourage visual arts students to experience a broad range of art-making forms, and you must give evidence of this in your process portfolio. At GCSE, students must submit evidence of work created in at least two art-making forms, each from separate columns of the art-making forms table, while at IEL, students submit evidence of work created in at least three art-making forms, selected from a minimum of two columns on the art-making forms table.

Students that fail to do this can only receive a maximum of 3 marks from a possible 12 under assessment criterion A for the process portfolio. This is a substantial penalty, so it is important that you understand the art-making forms table.

It is of critical importance that there is enough visual evidence of your engagement with the minimum number of art-making forms for you to achieve higher than 3 marks for this component. Sketches of a proposed sculpture are not sufficient evidence of having worked in three-dimensional forms. Similarly if you work in lens-based electronic and screen-based forms, you need to include sufficient evidence of involvement in the process. You need to provide evidence of proof sheets, test strips, darkroom experimentation, screenshots of screen-based work in development, photographs or diagrams of studio or improvised lighting set-ups.

### The art-making forms table

Two-dimensional forms	Three-dimensional forms	Lens-based, electronic and screen-based forms
<ul style="list-style-type: none"> <li>Drawing; such as charcoal, pencil, ink, collage</li> <li>Painting; such as acrylic, oil, watercolour, murals</li> <li>Printmaking; such as relief, intaglio, planographic,chine colle</li> <li>Graphics; such as illustration and design, graphic novel, storyboard</li> </ul>	<ul style="list-style-type: none"> <li>Carved sculpture; such as carved wood, stone, block.</li> <li>Modelled sculpture; such as wax, polymer clay's</li> <li>Constructed sculpture; such as assemblage, bricolage, wood, plastic, paper, glass</li> <li>Cast sculpture; such as plaster, wax, bronze, paper, plastic, glass</li> <li>Ceramics; such as hand-built forms, thrown vessels, mould-made objects</li> <li>Designed objects; such as fashion, architectural models, interior design, jewellery</li> <li>Site specific (ephemeral); such as land art, installation, performance art</li> <li>Textiles; such as fibre, weaving, constructed textiles</li> </ul>	<ul style="list-style-type: none"> <li>Three-dimensional sequential art; such as stop-motion, digital animation, video art</li> <li>Lens media; such as analogue (wet) photography, digital photography, montage</li> <li>Lens-less media; such as photo gram-rayograph, scenography, pinhole photography, cyanotype, salted paper</li> <li>Digital/screen based; such as vector graphics, software developed painting, design and illustration</li> </ul>

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To satisfy the requirement you will need to ensure that you cover the required number of forms (the terms in bold), not just different media. The list of media is not considered exhaustive, but you should talk to your teacher if you want to include any medium that does not appear on the table to decide in which case form and form, if best fits.

### Case Study

#### A student example: Scarlett



Scarlett, Reclining Nude (blind contour drawing), felt tip pen on Fabriano paper, 22 cm x 20 cm



Scarlett, Abstract Face (blind contour drawing), felt tip pen on Fabriano paper, 22 cm x 20 cm

Scarlett, Reclining Nude (blind contour drawing), felt tip pen on Fabriano paper, 22 cm x 20 cm

Scarlett, Reclining Upper Torso – Pencil, felt tip pen and water on Fabriano paper, 47 cm x 52 cm

Scarlett, Mask no.2, aluminium wire, 120 mm x 250 mm x 100 mm

In Scarlett's development as an artist, she quickly realised that she had a strong interest in the human form. In her investigations, she came across the work of Brooklyn-based contemporary artist Ian Shelsley, who uses blind contour drawing to explore the human form. In discussing the artist with her teacher, Scarlett resolved to try the technique of blind contour drawing herself during a series of life drawing classes. Blind contour drawing is a technique of drawing that is used to train the eye and hand to work in sync. Instead of looking at the surface upon which you are drawing, you never take your eye off the subject, and as your eye slowly traces the contour of the subject, your hand moves in synchronisation with the eye in a single continuous line.

### Section 4

### 7

Initially, she used conventional life drawing media, such as charcoal, pencil and炭笔, but, encouraged by her teacher, she began using black felt tip pens. 'I liked the drawings I was completing, and so I decided to continue the exploration of this medium. It is very quick and easy to do, although some of the works sometimes don't end up being successful'.

Scarlett quickly built up a folio of contour line drawings. As a process blind contour helped her discover and experiment with the properties of line as an element of design, and lead to her developing some sculptural work with aluminium armature wire. Influenced by some wire forms, Scarlett saw by contemporary artist Gavin Worth, she quickly began making wire versions of some of her more successful blind contour drawings. In the beginning, there were no more than two art-making forms, each from separate columns of the art-making forms table.

However, if Scarlett was an HSC candidate, she would need to create more work in different forms. She has already satisfied the minimum in terms of forms from at least two of the table's columns (two-dimensional forms and three-dimensional forms), but needs to create work in at least one additional form other than drawing and sculpture. She could do this in a range of ways that might include:

- developing one of the more successful life drawings into an oil painting (two-dimensional forms, painting; oil painting)
- taking a pre-ground etching plate into a life drawing class and completing a blind contour drawing directly onto the ground with a scribe, bring the plate in acid and producing an edition of the print (two-dimensional forms, printmaking; intaglio)
- using one of the flat wire drawings to produce a photograph on black and white photography paper or cyanotype paper (items-based, electronic and screen-based forms; photographic media)
- using a torch to draw a continuous line drawing in front of a camera with an open (built) shutter in a dark room (items-based, electronic and screen-based forms; photographic media).

These ideas are not exhaustive, nor would they necessarily result in a work that might be sophisticated enough for inclusion in the exhibition, but by experimenting with any one of these ideas, Scarlett would satisfy the HSC requirement of working in at least five art-making forms, selected from a minimum of two columns of the art-making forms table.

#### Avoiding duplication of work

The final requirement for the process portfolio concerns the duplication of work. Duplication is a form of academic misconduct that is sometimes referred to as "self-plagiarism", "recycling" or "double dipping." It occurs when a student's work assessed in one subject or component is also submitted and assessed for another subject or component.

The pieces submitted for assessment for the process portfolio must not contain images of resolved or finished work that are submitted as part of the exhibition component. This is important in the process portfolio as in addition to selected pages or extracts from the visual arts journal and other notebooks and sketchbooks, students can submit preliminary artworks as screens in their process portfolio submission.

The inclusion of resolved artwork from the exhibition night in the portfolio for preliminary work.

It is permissible to show the entire process of a work that is included in the exhibition, as long as it is stated alongside the reproduction of the work that the image is the final resolved work as included in the exhibition. This is an academic honesty requirement to prevent duplication of assessment between the process portfolio and exhibition components. It prevents examinees from mistakenly assuming a work is a preliminary or practice piece.

It is also critically important that you include full citations next to any image of your own artworks in the same way you would acknowledge the work of another artist. This helps examiners distinguish between your work and other artists' work, but also makes very clear at the form and media you have worked in (to satisfy the minimum requirements) as well as giving the examiner a sense of the scale in which you are working. Do not use your own name. Use the phrase "Candidate's own work" or "my own work" as the authority of the assessment process requires student identity to be anonymous.

An example of suitable organization of citation lines is:

My own work

Title of work

Medium (for example, Oil on canvas)

Size (for example, 120 cm x 60 cm)

#### Assessment criteria for the process portfolio

The assessment criteria for the process portfolio do not refer to the specific content of the task, although some may refer to the need for you to show specific kinds of content, knowledge and skills. The criteria concentrate more on the generic skills that you are expected to demonstrate.

Criteria that are considered to be more important are given a greater number of achievement levels. In the case of the process portfolio, greater weighting is given to criterion A: skills, technique and processes, with a maximum of 12 marks available. Criterion B: critical



#### Tip

While the format of a screen is not prescribed, it is important to think about the end user: the examiner. Most examiners will mark the process portfolio on a laptop or home computer. Ensure each screen is oriented correctly (the right way up) throughout the submission. Most computer monitors are oriented horizontally, so it might be worth presenting your screens horizontally. Most monitors use a wide screen format, so try working with a 1600 x 900 pixel format. This will ensure your process portfolio will fit your examiner's screen.

**Tip**

**Criterion A: skills, techniques and processes is a big deal.**  
Criterion A is worth the most marks at the process portfolio criteria, over 35% of your total process portfolio mark. This is due to a mark as criterion B, C and D three times as much as criterion E. Therefore, it makes good sense to include an equivalent proportion of your process portfolio screens to your work. This is because each screen, a good guide is up to eight screens in an SL process portfolio and ten screens in an HL process portfolio.

compilations of smaller extracts scanned directly from your visual investigation; criterion C: communication of ideas and intentions; and maximum of 4 marks each Criterion E: presentation and subject-specific language has a maximum of 4 marks available.

Each assessment criterion has level descriptors describing specific levels of achievement together with an appropriate range of marks. The level descriptors concentrate on positive achievement, although for the lower levels failure to achieve may be included in the description.

It is essential to refer to the assessment criteria when compiling your process portfolio submission to ensure that your efforts are awarded with the highest mark possible, but it is equally important to be familiar with the descriptors throughout the course so that you are mindful of expectations as you undertake your work.

The examiner marking your work will not be interested in individual works, how well resolved they are technically, or how well they convey your intentions. Rather, the examiner is interested in your overall art-making practice, the processes that you were engaged in to develop your works of art.

**Understanding criterion A: skills, techniques and process**  
The descriptions in each criterion reflect the qualities in your work that will be assessed. Criterion A requires you to provide evidence that you have purposefully experimented with the range of media and forms. Remember that in this assessment criterion, you need to show that you have engaged in an art-making practice that has had sufficient breadth to meet the minimum requirements (creating work in at least two art-making forms, each from separate columns of the art-making forms table for SL at HL, creating in at least three art-making forms, selected from a minimum of two of a column of the art-making forms table). This assessment criterion will penalise you if you have not done this, making a maximum of only 3 marks available out of a possible 12, so covering a range of forms and media is crucial.

Additionally, you need to show how you have manipulated the various skills, techniques and processes you have used to realise your artistic intentions. Finally you need to show evidence of sensitivity to the selection and use of materials; that the materials used are appropriate, or the best choice, for the work you are undertaking.

#### Choosing your evidence

There is a range of evidence that can be used to show experimentation and manipulation of skills, techniques and processes which are appropriate and consistent with your artistic intentions. These could include:

- single pages scanned directly from your visual arts journal
- single pages scanned directly from your visual arts journal, but with annotations added (possibly electronically) while compiling the process portfolio to further clarify, update, reflect or make connections to other screens in the submission

**Tip**

**Using your smartphone smartly**

Most students today have some form of smartphone with them at all times. Whether this is a phone or an MP3 device, most have a digital camera of reasonable quality. If your school policies permit it, use your device to photograph your work regularly at various stages. You can even ask friends to photograph you working on your work. If you print these images and include them in your visual arts journal with annotations, they can be used as evidence in your process portfolio of your involvement in the art-making process (your experimentations with materials, or even to explain the process involved in producing an artwork).

Criterion A descriptors	Possible evidence	Two-dimensional forms	Three-dimensional forms	Lens-based, electronic and screen-based forms
Experimentation and manipulation of skills, techniques and processes	Research-based investigation in media and techniques. Drawing: pages from the virtual arts journal showing comparisons of the expressive qualities of various drawing media Painting: annotated photographs of maquettes Photography of experiments with colour palettes and paint mixtures Printmaking: annotated photographs of artists' prints using various inks and papers Site specific ephemeral: pages from virtual arts journal showing mood-board style consideration of various surface treatments	Research-based investigation in media and techniques. Sculpture (all forms): pages from virtual arts journal showing photographic record of work in progress taken from a range of digital art-making platforms, with additional annotations	Research-based investigation in media and techniques. Sculpture (all forms): pages from virtual arts journal showing photographic record of work in progress taken from a range of digital art-making platforms, with additional annotations	Research-based investigation in media and techniques. Time-based and sequential art: screenshots of work in progress taken from a range of digital art-making platforms, with additional annotations

**Selection:** of materials appropriate to intentions

**Across all forms:** Your process portfolio should include evidence that for each concept you are trying to give visual and physical form to as an artwork, you have considered what form and medium is most likely to enable you to realize the best outcome for the work. In other words, spent time in your planning considering what the outcome of the work might be if it was developed as a painting, or a sculpture, or a series of photographs, then justify the choice that you made.

TDK

**Diginity in art when does 'inspiration' become plagiarism?**

In small groups, investigate the terms "appropriation", "parody" and "pastiche". Discuss how important it is that art is in art. At what point is taking inspiration from another artist an artwork become plagiarism?

#### Understanding criterion B: critical investigation

When you are engaged in an artmaking practice, you make art as part of a long history of visual art-making traditions and conventions. You do not make art outside a bubble. To live in the 21st century is to live in a world bombarded by visual imagery that you perceive and "read" the same way you comprehend your native tongue. Whether you are conscious of it or not, your immersion in a visual culture informs your art-making.

Critically investigating the work of other artists and consciously allowing their work and practices to inform your own expands your repertoire and visual vocabulary. This will greatly enrich your own art-making practices, both technically and conceptually, giving greater depth and sophistication to your work, and fluency in visual communication.

#### Where do I begin?

Knowing where to start with critical investigation is a challenge when you want to begin making art. Looking at art is a visual experience initially, before it becomes a cerebral one, so being able to browse for something that you like or are drawn to is important.

Art museums and galleries are fantastic resources. Always take your visual arts journal with you (or a smaller companion notebook) and transfer ideas to your journal later). Record the date of your visit. Browse the collection until you find works that make you want to stop and consider them further. When you do this, record the details of the work from the wall text. Always include the artist's name, their nationality, date of birth and date of death, the title of the work, the date of completion, the medium and the size. Make sketches of the work. Then start thinking upon what made you stop at this work. Was it familiar to you - a work you may have seen in a textbook before? Was it the subject matter or the style of representation? Was it something about the visual qualities of the work?

Try to articulate exactly what has captured your attention. Now you have a starting point. From here you can do further investigation. You could find other works by the same artist, or by other artists working in the same period or style.

If you do not have ready access to galleries and museums, good quality books on art can also be useful. Start with general books that cover a broad range of styles, and as you find work that appeals to you, narrow your search.



▲ Ullens Centre for Contemporary Art, Beijing, China. A student makes the most of a museum field trip making a detailed study of the exhibited artwork.

Broadly speaking, there are three areas in which the world of other artists can inform your own art-making.

#### Representation

Representation refers to the way that an artist represents the world around them. You may be looking for a particular style of representation to use in your own art-making. Styles of presentation include:

- naturalistic, figurative, mimetic, objective – all of these terms describe forms of representation that are realistic or true to nature
- impressionistic – literally referencing the 19th-century Impressionists who sought to capture the fleeting effects of light on their subject matter, often through quick painting in short brushstrokes; but today includes representations based on a subjective or personal response to a subject or object
- stylized – where particular forms or visual qualities are distorted or embellished to conform to a particular style or aesthetic
- simplification – where the level of detail is reduced
- expressionistic – concerned with the conveying of emotion, often through the exaggeration of particular visual qualities, such as colour or line
- abstract – literally refers to the practice of representation that has started with a recognizable subject matter, but through a process of simplification, reduction, distortion or exaggeration, a schematized version is produced
- non-objective – usually concerned with the arrangement of visual elements, such as geometric shapes, rather than the representation of objects.

#### Material/technical practice

Material or technical practice refers to ways in which a particular artist routinely employs materials and media in their art-making so that it becomes a recognizable style or "artist's voice". When your critical investigation is concerned with an artist's material or technical practice you are most likely to be interested in what forms the artist has used and how they have used the media and tools of that form.

#### Conceptual practice

Conceptual practice refers to the ideas and concepts that an artist explores through their art-making. This can be as simple or concrete as the subject matter they choose to represent, or the genre within which they choose to work, or it could be more abstract themes and ideas exploring world issues or philosophy.

#### What will this look like in my process portfolio?

For criterion B, you need to demonstrate genuine critical engagement with the work of other artists that has been used to help shape and form your own art-making. Two descriptors are used to judge the level of success of your investigation: the depth of the investigation and how clearly the investigation relates to your own art-making.

Reproducing biographical information about artists with little or no connection to their own work will get only the lowest level of achievement.

To achieve the higher mark levels of criterion B, you will need to engage critically with the work of a number of artists whose works are being critiqued or influence your own art-making practice, which often reflect upon. The Visual Art Guide does not specify a model to live with critically investigating the world, so any approach that involves analysing, deconstructing, interpreting and evaluating specific works of other artists will be acceptable.

While developing a body of work, use your visual arts journal to record your investigations into other artists and artworks. While the biography of an artist might be interesting, the assessment criteria do not make any marks available for knowing it, so focus on analysing, interpreting and evaluating the work, particularly in terms of how the work is inspiring and informing your own art-making practice. Successful pages, or extracts from successful pages, can be selected for use in your process portfolio submission.

Try to work visually. Aiming for a reproduction of an image is an efficient way of analysing and interpreting an artwork. Make a good colour reproduction of the selected artwork. Include with it appropriate citation lines that include:

- artist's name, [artist's nationality, date of birth to date of death]
- title of artwork [year of completion]
- medium
- size
- source (where you retrieved the image).

Strictly speaking, acknowledging the artist's nationality and date of birth to date of death is not a necessity, but it is a good habit to develop. It helps you consider the context within which an artist created their work, but is also likely to be helpful when you come to choose artists for the comparative study, where at least two of the works you investigate need to be drawn from different cultural contexts.

Then use call-outs (textboxes that are connected by arrows that point to significant features in the work) to analyse and/or interpret the work. You could use one colour for analysis and another colour for interpretation. When analysing, you need to consider how formal and visual qualities have been used in the work. You should consider the elements of design (line, colour, shape, value, texture, space) and the principles of design (emphasis, variety, unity, balance, rhythm, focal point) and in the text boxes describe how these are used in the work and to what effect.

When interpreting, you are looking for various signs and symbols that the artist has used in the work to convey a meaning to the viewer. Is a particular mood or atmosphere established in the work? How is this accomplished? Does the work tell a story? Be speculative when discussing interpretations of artworks. Everyone that looks at an artwork brings to their perception of that artwork all of their experiences and might see aspects differently. Using phrases such as "this might suggest..." or "possibly implying that..." does not reflect that you are unsure of yourself. Rather, it suggests that you are aware that other interpretations are possible and equally valid.

It is also appropriate, and encouraged, for your critical investigation to be informed by research. Just be sure to acknowledge the sources of your

research when they have contributed to your understanding of the world using the referencing style of your school or college.

Another sound method of analysis for the process portfolio is practical engagement with an artist's style or technique. Traditional training in the arts often includes spending many hours in the galleries and museums of the world faithfully copying the works of the masters, emulating the technique and style of the artist. Explore how your own imagery might develop when painted in the style of Anne Lin Kiefer, or your drawings of figures when stylised and simplified in the style of Henri Matisse, or your photography when using the framing devices of Robert Mapplethorpe. The results can be photographed and annotated for your process portfolio. Include reference images of the artist's work that you are emulating to make comparisons and to clearly demonstrate to the examiner the connections between your work and the artist that you are exploring.



In this image, Cratille has investigated the work of contemporary Portuguese artist Durante Márka. She has included two images sourced from the artist's website (note the references) and has then cropped the areas that have interested her and attempted to paint in Márka's style. The annotations she has included reflect Cratille's response to the work in a personal manner, but would have been a stronger submission if the commentator had included more critical language that justified or explained why she found the images to be beautiful.

technical skills and media with the realization of your intention or the communication of ideas.

If you explore concrete and literal ideas with predictable art-making outcomes, you will only reach the lowest level of achievement. At this level, there is little evidence of ideas being revisited and permitted to develop as your technical skills and conceptual understandings develop. When artworks fail to move far beyond media experiments or literal representations of ideas, or conversely,

If you demonstrate original ideas that are a springboard for further development of more sophisticated ideas or divergent ideas that take you in new directions that challenge and extend you. You will be reaching the highest levels of achievement. At this level there is evidence of skillful and intelligent application of media to realize your artistic intentions that communicate ideas to an audience.

**Purposes of art**  
Thinking about the purpose of art can be helpful when developing ideas for your own art making. It may help to simplify the purpose into which artworks fall into five broad categories:

- Artistic expression: what the French call 'art pour l'art' or art for the sake of art; where art is about expressing yourself and communicating emotions, feelings or ideas.
- Ceremonial: where the art is created as a part of, or to support a cultural or spiritual practice, or undertaken as an act of devotion or worship.
- Functional: where art is created to serve a utilitarian function, such as product design, decoration, or as a function.
- Narrative: where art tells a story, describes events or experiences; the stories can be mythical, fantastical, historical and are often allegorical or moral.
- Persuasive: where art promotes a particular idea, belief, philosophy or product.

#### Understanding criterion C: communication of ideas and intentions

Coming up with one "big idea" or theme can be a huge stumbling block for students. It can be the cause of a great deal of procrastination and consternation in the art studio, so it is important for you to realize two creatively liberating points.

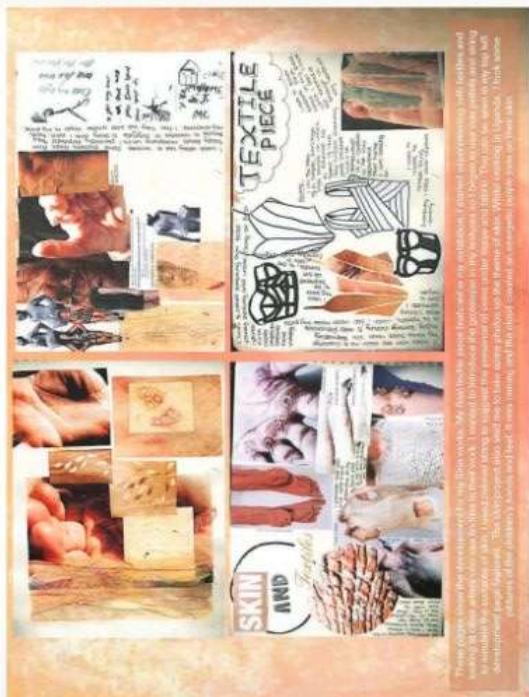
Firstly, there is no compulsion in the visual arts course for your body of work to be limited to either one common idea or theme. An idea often needs to develop in much the same way that an artwork needs to develop. Secondly, there is no such thing as a bad idea; all ideas are worth exploring. Some ideas will result in successful artworks; others might result in interesting failures or complete dead-ends, but all will contribute to a solid process portfolio. In fact, often it is the early failures that lead to more successful artworks later on.

In the process portfolio, you need to show the whole process of your art-making practice, from the development of your initial ideas through the various stages of development up to a point of realization.

Criterion C is principally concerned with how well you are able to articulate how you arrived at your initial idea or intention for your work, and then how well you have carried your exploration of

#### Some guiding questions for considering ideas and intentions

- The following questions may be helpful to consider and write answers for, in your visual arts journal when you begin a new artwork.
- Why are you doing this work? (The answer is not "because I need to complete between 8 to 11 artworks".)
  - What do you want to share with your audience? What ideas/theemes? Why is this important?
  - What lasting impact do you want the work to have?
  - What visual and formal qualities will you use to effectively communicate your ideas and intentions?
  - What imagery will you use to effectively communicate your ideas and intentions?
  - What form and medium/media would be the most suitable to achieve my intentions?



This image represents a screen from EPP's process portfolio submission that gives some insight into the development of an idea relating to human skin and bodies, and how she made choices about the media/s she used. The screen includes reproductions of four pages from a visual arts journal. This manuscript on one screen is normally not advised, but the size of the handwriting on each page remains legible. The selected pages outline her interests in human skin, which she has documented photographically, include experiments with a range of media and some brainstroming of potential ideas for a more resolved artwork in the form of a textile/bodice to be created in some of the more successful media experiments. In the annotation at the bottom of the page she discusses some of the reasoning behind her material choices.

**Thinking skills**

There are many strategies and techniques that can be useful to visual artists to be used individually as starting points, but often in more powerful combinations. Brainstorming using sticky notes. Using pads of sticky notes, write down every possible idea/making idea that comes into your head. The less as can range from single words to phrases, but limit each sticky note to a single idea. As each idea is written on a sticky note, stick the note onto a desk, window or wall. Step after 20 minutes or when the desk/window or wall is covered in sticky notes. Then spend 15 minutes reviewing what you have written on each sticky note. You can group common or related ideas together, write them up, rearrange the notes and eliminate ideas that are too crazy or just plain silly by moving them to your visual arts journal where you can flesh them out further, perhaps with mind maps or concept webs, or by sketching and/or drawing.

**Brain dumping.** Brain dumping is a similar process to brainstorming in that it aims to transfer ideas from the brain to another storage system such as your visual arts journal. Brain dumping can begin as a list of ideas that you start to make in your visual arts journal but becomes a bit more organic and fluid as you start making the list of ideas and you get other ideas or make a list of related tasks which you put down as you go. It's a good idea to set a time limit to do your initial brain dump. When the time runs out, finish writing the last point, then start to organize and evaluate the points. It may be useful to categorize the ideas into "concepts" and "medium/techniques" or "now", "maybe later" and "no", probably not".

**Concept webs and mind maps.** Concept webs and mind maps are visual/written techniques used to expand upon ideas. After brainstorming or brain dumping, they are a powerful way to key ideas and flesh them out. With either concept webs or mind maps, place the key idea at the centre or bottom of the page and flesh out or develop the idea further with branches that are used to explore it from various points of view. Mind maps most often result in a tree or rose-like image while concept webs take on a web or starburst shape. When developing ideas for art making using concept webs or mind maps, it is a good idea to add sketches, arrows and accolades to the page so your brain is "hadly beginning" to give visual form to your ideas. This is also more interesting for the examiner.

**Communication of ideas and intentions: satisfying the whole criterion**

So far we have looked at a range of approaches to help define, narrow down and refine the ideas you want to explore in your art-making but this really only addresses the first aspect of criterion C. The first part of the level descriptors deals with communicating ideas and intentions from "listing" in the lowest level (worth 1 or 2 marks) to "clearly articulating" in the highest level (worth 5 or 6 marks).

The second part of the level descriptors requires you to communicate how you have incorporated technical skills and uses of media and materials into your ideas and intentions to develop your work further. Thorough documentation of your art-making process is the best way for you to communicate this. Using your visual arts journal, articulate acquisition of skills and your development as a visual artist.

a range of experiments, photographs of your work as it develops, revised planning sketches and diagrams with clear explanations of why you are doing what you are doing and how it helps you better convey your ideas and intentions to your audience.

Artists points in the development of an artwork, it's good practice to go back to these formative pages in your visual arts journal to revisit what your original intentions were, and to see how your work has developed or is developing. Sometimes it is helpful to add additional annotations to old pages, particularly if your work changed directions, such as a reworking of the image, composition, or a change in media. Don't change or alter your earlier notes. Simply update the one explaining why you made the changes. You can also make cross references to the more recent pages in your visual arts journal.

When it is time to start assembling your process portfolio, you will have built up a wealth of evidence in your visual arts journal that shows how you have assimilated your conceptual practice (your ideas and concepts) with your material and technical practice (your art-making practice), which addresses the second aspect of criterion C.

**Understanding criterion D: reviewing, refining and reflecting**

Many a first-year student at art college has been frustrated by the advice given by lecturers that if the student can visualize the final outcome of an artwork before they start it, then there is no point in beginning it. What does that mean? How do you begin to make an image if you don't know what the image is before you start?

Art-making and the practice of being an artist is a discipline. It involves growth and development that is personal, intellectual and technical. You are not the same artist today as you were yesterday. As soon as you begin to create a work of art you are developing a set of skills as an artist. Your training is constantly engaged in high-order thinking as it continually evaluates your work, while simultaneously directing your body as it gives visual form to the ideas and concepts that were conceived in your mind. Your fine motor skills develop as you engage your fingers and hands to undertake the physical tasks of art-making. As you work, you accumulate a repertoire of skills in representation, rendering or modeling as you seek to make the outcome of your endeavours submit to your artistic intentions.

Each artwork you develop will involve research and planning, making, reflecting, problem-solving, revising, reflecting, some more, refining until your work is resolved to your satisfaction or you give up trying. However, regardless of the outcome, be it a success or failure, you will have grown as an artist. Your ideas and understandings will have become more sophisticated and your skills more diverse and more sharply honed. Reviewing and refining your own work and practices and reflecting on your growth as an artist are critical disciplines to adopt in order to improve your art-making practice.

For criterion D, you need to show that you can review and refine selected ideas, skills, processes and techniques, and reflect on the acquisition of skills and your development as a visual artist.

**Thinking skills: Reflection**

Evaluating and reflecting upon your own art-making practice can occur at any stage during the art-making process, not just at the end. As a simple routine you can use is asking yourself these questions and answering these questions and answering these questions in your visual arts journal:

- What's working? (What are the strengths in your work?)
- What's not working? (What are the weaknesses or what's not going as well as you had hoped?)
- What have I learned about myself as an artist? (How your work reveals something that you are good at, or something that you need to develop?)

**Tip**

A portfolio for fine artists is used to illustrate the audience and explain the meaning behind an artwork. It is also a portfolio for students to demonstrate their skills and knowledge. This usually happens when students try to produce pieces of artwork on issues that they are passionate about. Meaning can be developed through layers and with substance. To avoid overly literal interpretations that relies on visual clichés, think about your conception in a range of perspectives and try to raise questions, rather than draw conclusions.

TDC: Daught in the Act of Reviewing and Refining: Picasso's *Les Demoiselles d'Avignon* – a case study

Look at Picasso's *Les Demoiselles d'Avignon*. This is considered one the most significant images of modern western art and certainly in the development of the style known as Cubism. What do you notice? Do you think the work is unfinished? Does the work look finished? Compare the three figures on the left of the canvas to the two figures on the right. Look specifically at how their faces are represented. How do they differ?

Daniel-Henry Kahnweiler was a contemporary art dealer to Picasso, and one of the first champions of the emerging style of Cubism. Kahnweiler purchased *Les Demoiselles d'Avignon* as the beginning of Cubism. He recognized the incisive representations between the left and right hand sides of the painting, in his book *The Rise of Cubism* (1920). Kahnweiler writes:

Early in 1907 Picasso began a strange large painting depicting women, fruit and vegetables, which he left unfinished. It cannot be called either than unfinished, even though it represents a long period of work. Begun in the spring of the works of 1905, it contains in one section the end of 1907, and thus never constitutes a unified whole.

The figures, with their quiet eyes, stand rigid like mannequins. Their stiff, round bodies are flesh-colored, black, and white. That is the style of 1905.

In the foreground however, in the style of the rest of the painting, appears a crouching figure and a bow offert. These forms come down angularly, not roundly modelled in chiaroscuro. The colors are lessened above, stronger yellow, rarer and more black and white. This is the beginning of Cubism. We first see, a desperate effort to clear up all the problems of once.

What Kahnweiler observes as unfinished in Picasso's piece is in fact evidence

of an artist in the mid stage of refining and refining their work from a style of representation as seen in his *Señor and Señora Ruiz* (1906) to the more angular

and fractured style that was to become recognizable as Analytic Cubism.



Pablo Picasso (Spanish, 1881–1973), *Les Demoiselles d'Avignon* (1907)

## Showing evidence of reviewing and refining your work

At the lowest level of achievement for this aspect of criterion D, there is usually limited evidence of any reviewing or refining. There is a sense that once a work is "finished" another work is started independent of what has been completed before, while at the highest level of achievement, there is evidence that the student's art-making practice includes an ongoing process of reviewing and refining ideas, skills, processes and techniques in which the successes and failures in previous work inform and enrich subsequent work. Working out ways to make your work better is an important part of your development as an artist. Coming to the conclusion that you cannot realize your original idea is nothing to be ashamed of. Perhaps you were not familiar enough with the limitations of a particular drawing or painting medium, or perhaps the laws of physics prevent you from realising an ambitious sculptural form. Coming up against these problems and finding ways to work around them is how you learn as an artist.

If you finish a work and are not completely satisfied with the outcome,

working through a different form or medium can be a good strategy

to review and refine your work and compel you to think differently about the idea or imagery. You can use the art-making forms table as a

resource for this. Take a painting for example, and think about how you could represent the same idea sculpturally.

Documenting the process of your own art-making as you go is the best way to ensure that you will have sufficient evidence to address the first aspect of criterion D. If you have access to a camera, take a photo of your work at the start of the lesson and again at the end. Do this throughout the process. As you go, get into the habit of printing the photos and paste them onto your visual arts journal. Annotate each photograph, describing what you have done in each image, and explain why. Pay particular attention to points through your art-making process where you were presented with a problem, or a challenge that needed to be resolved, and explain the solution. If the situation is resolved in you having to abandon the original designs and plans, these pages can be scanned or photographed for inclusion in your process portfolio. You do not need to include images of you working on your work, unless this really demonstrates your involvement in a complex project that may otherwise be misconstrued as the work of someone else and not your own.

## Reflecting on your work and your development as an artist

At the lowest level of achievement for this aspect of criterion D, reflection is superficial and descriptive on completely unrealistic described outcomes are not reflected in the evidence. At the highest level of achievement, the student considers all aspects of their art-making practice including skills, ideas, techniques and processes, and makes realistic and considerate evaluations of successes and failures.

It is intrinsic to think that art-making is part of the art-making practice that can only be shown at the end of the process when the artwork is finished. You should be reflecting on your processes and your own development as an artist throughout your course, so make a habit of doing this regularly in your visual arts journal. You can always add to these with additional text boxes when you sell the final evidence for your process portfolio.

Reflection does not come easily to everyone. It fits into a range of higher-order thinking skills known as metacognition (or thinking that is about thinking). To meet the highest levels of criterion D, you need to include me analytical and assured reflection upon the skills you have acquired and your development as an artist.

The following questions can be used to help promote your reflective thinking:

- What are you trying to achieve in your work?
- How well did you achieve it?
- What are your strengths as an artist?
- What strengths do you see in your work?
- What problems have you faced?
- What are your limitations as an artist?
- How have you attempted to overcome perceived weaknesses?
- Who or what has influenced you and why?
- What has been your greatest area of growth as an artist?

## Tip

The more opinions the better! When you review your work, your opinions are those of your teacher are important, but your classmates may be your greatest surprise resource. A class critique can be very useful as other students are often like and don't like about a work, and pose questions like:

"Have you thought of ..." or  
"Am you familiar with the work of ..."

Different perspectives can help you determine how well your work is progressing and how best you are getting to realising your intent.

## Social skills

Participating in a group critique can be quite uncomfortable. Giving and receiving constructive criticism requires a reasonable level of emotional intelligence. It is important that the group establishes some ground rules that help to make everyone feel more comfortable and at ease. Backtracking, negative feedback with two positive affirmations can be a good way to do this.

## Understanding criterion E: presentation and subject-specific language

**Tip**  
Most students are familiar with an assessment of adjectives that might be appropriate when used in informal conversation with peers, but could certainly not be used in submitted works or examinations. When reflecting upon and evaluating your own work, you can add to that list of adjectives words like "nice" and "good". When you evaluate the success of an aspect of your work, justify a choice you have made, use a full sentence that articulates the effect or impact that you have done to the work.

For example: "I decided to keep the sculpture white, rather than applying the different finishes as I had intended in my original plan, and it resulted in a more unified form." This is better than: "I decided to leave the sculpture white because it looked nice."

Assessment Centre may adjust this requirement from exam session to session. Your teacher can check the most updated requirements in the annually published *Handbook of procedures for the Diploma Programme*. Students studying at SL must submit 9–13 screens, while HL students submit 15–25 screens. The screens must show evidence of sustained art-making practice that involves research, experimentation, manipulation and refinement of a variety of art-making projects. Screens need to be static. They cannot include dynamic elements like animations, transitions, embedded media (video or audio) files or hyperlinks and QR codes. It should be possible to read each screen without having to zoom in and out to read the text.

The IB does not prescribe how screens are to be produced. For the vast majority of students, the most effective way of working will be to scan or photograph pages from the visual arts journal, then assemble them as a single PDF document. Other students like to use presentation programmes such as Microsoft® PowerPoint® or Apple Keynote®, both

## Presentation: Making the most of the "screen"

The key terms in the top-level descriptor for the presentation aspect of criterion E are explained in the table below. You should keep these terms in mind whenever you work in your visual arts journal, and write them down when assembling your process portfolio.

<b>Clear</b>	Keep the register of your writing informal but technically accurate. Write any annotations as if you are writing to a friend who knows something about art, but may not necessarily be an expert in the particular form you are working in. Explain what you are doing and how you are doing it. Using headings can be helpful too, both in organizing your thoughts and ideas, but also to an examiner who is looking for evidence of how you have addressed each criterion.
<b>Coherent</b>	If you are using your visual arts journal appropriately and authentically as a vital and integrated part of your art-making practice, it might not always be the most coherent document to pick up and read. This is particularly true if you are the sort of person that needs to have a couple of artworks in development at the same time. When you assemble your process portfolio, it usually makes good sense to rearrange the order of the pages to create a narrative that documents the development of a particular artwork. In doing this, you might find some gaps in the narrative. You can always add these digitally when you start assembling the PDF file, or you can add cross-references. See screen 9 for ..."
<b>Visually appropriate</b>	Avoid putting text over busy backgrounds and textures. When working in your visual arts journal, keep the idea of a screen in your mind when you lay your work out. Avoid writing around curvilinear, organic-like spirals and changing the direction of your writing. The screen in a book that you can rotate easily, but it is more of a challenge to read on screen. If you are constructing your process portfolio digitally, choose a font and colour scheme and use them throughout the presentation.
<b>Legible</b>	If you are using pages from your visual arts journal in your process portfolio, your handwriting is important. Consider the size of your sketchbook against the size of the average computer screen. Unless your visual arts journal is A4 or letter format size, it is likely that your handwriting will look smaller on screen. Keep your annotations to a reasonable size but references and citations can be smaller. Examiners can zoom in and usually only need to look carefully at the sketches if something is looking suspicious. Printing is usually easier to read than cursive writing. Contrast is also important. Black pen reproduces best, but if you use black pen to annotate a graphic pencil drawing, a screen may adjust the exposure for the black pen and wash out your drawing. If, when you assemble your process portfolio, you find some of your handwriting hard to read, you can always cover it with a text box and transcribe the text within the programme you are using. Also, consider leaving a margin on each side of the page to avoid text being cropped when you scan or photograph the page.
<b>Engaging</b>	An engaging process portfolio is interesting for the reader. Use a good balance of visual and text. Do not overdecorate pages with irrelevant embellishments. Using coloured text fields to highlight more important content can be a good way of breaking up information, and wherever possible, use a good image of an illustration in the place of copious amounts of text. All images should be accompanied by some explanation, as well as any necessary citations. Always consider your layout and how you place images and text.

**Using subject-specific language**  
Every field of human endeavour has its own vocabulary or jargon. This is sometimes referred to as meta-language – language that is used to describe language.

Within the visual arts, when we critique critically with artworks we might refer to the fundamental aspects that want together to make an artwork such as the elements and principles of design. This is what we are referring to when we consider and discuss elements like colour, line, shape, texture and value, or principles like rhythm, variety, balance and emphasis.

We use a range of nouns to associate artists and artworks to particular styles, schools and movements in art history such as Realism, Impressionism, Cubism and Pop. We also use a range of terminology that describes particular conventions, techniques and processes encompassed within the various forms of art-making that artists engage in.

All of these aspects form a rich subject-specific language that you should embrace and live fluently as you begin to take your art-making practice seriously. As you begin wanting to a new form, make a vocabulary list of all the new terms you are taught or come across in your own independent research. When you use the terms for the first time in your visual arts journal, it is a good idea to highlight or underline the term and include a definition.

When describing your art-making, get into the habit of using hue colour names to describe your use of colour.

For example: “Here I have used **cadmium red** and **raw sienna** with **flambeau** white for my **house** below.”

This is better than: “I used a red-brown and brown-orange with white to make a slim colour.”

Also use technical terms to describe your process: “I scattered some titanium white, mixed with a streak of Naples yellow over the thidly impacted ultramarine blue paint in the foreground to emphasize the texture.”

### Assembling your process portfolio

The IB does not prescribe how to assemble or organize the contents of your process portfolio. The approach that follows assumes that most students will rely on the careful selection of visual arts journal pages to assemble their process portfolio. It uses a logical and mathematical consideration of the process portfolio assessment criteria to propose a guide for the selection of pages for both SL and HL students.

Firstly, students studying at SL must submit work that shows they have worked in at least two art-making forms. Each frame separate columns of three art-making forms have been explored, selected from a minimum of two columns on the art-making forms table. Therefore, a priority of the selection of screens for the process portfolio must be to demonstrate that these requirements have been met.

Secondly, the Visual Arts guide states that any image appearing in a process portfolio of a work in its final resolved state which is going to be included in the exhibition component must include a statement alongside the reproduction of the work, making it clear that the image



▲ When compiling your process portfolio, your visual arts teacher is one of your most valuable resources. Your teacher can give you feedback on a single draft of your process portfolio. This feedback is most useful if it can highlight any criteria that have not been addressed, or where more clarification is required such as annotations or addition of visual evidence.

is the final resolved work as included in the exhibition. Works that have not been included in the exhibition, of course, may be included without such restrictions. There is no directive for the process portfolio to document the processes of all of the work submitted in the exhibition. It may be more effective to focus on the processes of fewer works that address the minimum requirements and provide a deeper insight into your art-making practice.

Thirdly, it is good practice for students to aim to include the maximum number of screens for the level in which they have enrolled (9–18 for SL, 12–25 for HL). There is no penalty for submitting work with fewer screens, but this is usually found to be self-limiting – students cannot meet the highest levels of the assessment criteria because they are providing insufficient evidence. Similarly, if students submit only the minimum number of screens in the range then they are limiting their chances of meeting all of the criteria.

Do not include a title screen. Students should not include identifying details, such as their name, school name, school number or candidate number on any screen throughout the submission. This is to prevent an examiner from making presumptions about the candidate, the type of school they attend, or the country or region they come from. When identifying images as being your own, labels such as “my own photograph” or “student’s artwork” will do well. The title, media, date, media choice or media used, and the size of the work are also expected and helpful when your work is being assessed.

Now that we have covered the basics, it is time to select the most appropriate pages to put in the process portfolio. Given that criterion E: presentation and subject-specific language is likely to be covered on most, if not all screens, we are going to focus on selecting material to demonstrate your achievement against criteria A to D.

Also use technical terms that are available for each criterion. Criterion A is worth a maximum of 12 marks or 35% of the total marks. When we discount criterion E, as it is likely to be represented on every base, around 40% of the screen content should attempt to address criterion A, while criteria B, C and D with a maximum of 6 marks each should each be represented by 20% of the screen content.

Using a set of four different coloured sticky notes, assign a colour to each of the criteria. Now go through your visual arts journal and use the coloured sticky notes to select pages that best show your achievement against the corresponding assessment criteria. Do not worry if some pages have more than one coloured sticky note assigned to them; this is not uncommon and will just give you more scope for including more pages.

Once the best pages of the visual arts journal are colourfully flagged with the sticky notes, you can start narrowing down your selection. Each artwork you include in your process portfolio should have sufficient screens to address each of the criteria well. The table below can be used as a guide, but essentially you are looking for two to three screens per artwork to address criterion A, and one to two screens each for criterion B, criterion C and criterion D.

Each selected page will need to be photographed or scanned and assembled into a single 20 megabyte PDF document. Some screens

### If Self-management skills: organization

Review some pages that you have completed in your visual arts journal. What can you see that would be good evidence of your art-making practice and could be included in the process portfolio? What is missing? What could you add to your processes to make your processes orientated clearly to an examiner who knows nothing about you or your art-making practice?

### Key terms

**Intent:** refers to authorial intent in other words, what the artist hopes to accomplish, achieve or communicate through a work of art. An intent can be specific, concrete and literal or open-ended and abstract.

have a function that will scan images directly to PDF files. These can then be assembled into the desired order using software such as Adobe Acrobat Pro. Such programs will also take separate JPEG files, such as those created by a digital camera, and combine them into a single PDF document.

The last step is to save the document. Most programs will give you the option to save the file in a way that optimizes it for viewing on the web or on screen. This should compress the document sufficiently to be under the maximum file size of 20 megabytes without adversely affecting the quality of your document. You should, nevertheless always review your work to be sure before you upload it.

Criterion	Suitable evidence	Recommended number of screens total for SL (per artwork – minimum of two forms from at least two columns)	Recommended number of screens total for HL (per artwork – minimum of three work from at least two columns)	Maximum of 18 screens (2–3 screens per work)	Maximum of 25 screens (1–2 screens per work)
A	Evidence of considered and purposeful manipulation of media to suit intentions. Evaluation of the appropriateness of the media for the intended outcome. Justification of the media used.	2–4 screens total (1–2 screens per work)	3–5 screens total (1–2 screens per work)	3–5 screens total (1–2 screens per work)	3–5 screens total (1–2 screens per work)
B	Critical investigations of other artists' styles, artworks and artifacts. Annotated copies of other artists' artworks. Critical analysis.	2–4 screens total (1–2 screens per work)	3–5 screens total (1–2 screens per work)	3–5 screens total (1–2 screens per work)	3–5 screens total (1–2 screens per work)
C	Annotations transforming pages from visual journal. Statement of artistic intent; planning & imagery with annotations considering how meaning might be conveyed through the work. Preliminary drawing, sketching, thumbnails, designs.	2–4 screens total (1–2 screens per work)	2–4 screens total (1–2 screens per work)	2–4 screens total (1–2 screens per work)	2–4 screens total (1–2 screens per work)
D	Various trials of compositional arrangements with annotations. Re-working imagery employing different techniques or media. Meditating original outcomes through alternative choices in forms, media and materials. Reflections and evaluations made throughout the process of a work, resulting in changes in direction, imagery or technique and reasons given for this. Examples of artworks with developing levels of resolution, evidence of reflection on own development as an artist.	2–4 screens total (1–2 screens per work)	2–4 screens total (1–2 screens per work)	2–4 screens total (1–2 screens per work)	2–4 screens total (1–2 screens per work)

#### Thinking skills: Higher order thinking

There are an enormous range of models and questions that can be used to critically analyse a work of art. Among these, Edmund Burke's famous critical tool is his model from *Review of Recent Specimens* (1757) has been successfully used by high school students for over 20 years. The following routine of questions adapts Fishkin's model to the purposes of the process portfolio:

- Describe What is it form? (painting, sculpture, mural, advertisement).
- What is the format? (scroll, easel painting, magazine image).
- What is the medium? (charcoal, acrylic, oils, engraving).
- What is the subject matter? (Non-objective or figurative, ie landscape, portrait, nude, still-life etc.)
- Is there a narrative? Does the image tell a story?
- What culture? (European, ancient, modernist, postmodernist, tribal, Chinese).
- Analyse How have the elements of design (line, colour, tonal value, texture, shape etc) been used?
- How have the principles of design (rhythm, balance, focal point, emphasis etc) been used?
- What techniques and methods (conventional or non-conventional) (direct or indirect) have been used?
- What is the style of representation (impressionistic, expressionistic, abstract, simplified, stylized etc)?
- Interpret Does the work evoke a mood or emotion? What is the mood or emotion and how is it created?
- Identify and interpret any signs, symbols or codes that are used in the work to convey meaning?
- If the work has a narrative, explain how the story is conveyed. Does it have an allegorical significance?
- Relevance: What relevance, if any, does the work have to your own work?

## 5 The exhibition

### What is the exhibition?

It's time now to turn your attention to the event that is the practical culmination of your visual arts courses: an event that is a celebration as well as visualisation of the exhibition.

So, what is an art exhibition? In general terms, it is traditionally a space where an audience encounters art. Your exhibition is a collection of artwork selected from the art you have created during the course and assembled for display in an audience.

The art exhibited will reflect work in all three of the visual arts core areas (visual arts in context; visual arts methods and communicating; visited) and enable you to communicate your responses to the exhibitions you have experienced. For example, your responses to the exhibitions you have experienced will enable you to formulate ideas and intentions for creating, displaying your own artworks (visual arts in context). With regard to visual arts methods, you will have considered how your art communicates meaning and purpose; selecting the best artworks through a process of selection and evaluation, and you will also have considered the nature of 'exhibition'. As for communicating visual arts, you will select and present resolved works in your exhibition and explain how artists' judgments impact the overall presentation. At ECA, you will also be explaining the impact of your art on different audiences.



This is experimenting with tonal variation in paint. The original colour or the paint in the tube or tin is often not the best (or most appropriate) colour and painting with enable you to find a colour that is more relevant to your intentions.



These three exhibition views demonstrate some of the approaches taken by different students with examples of work displayed on walls and panels, easels and tables.



▲ Draft has made a straight forward visual study of her boots.

### Assessment

Unlike most art exhibitions, yours will be assessed as one of the three components of the D.V.A. arts course. The exhibition is the internally assessed component. This means that your teacher will mark your exhibition and submit this mark (out of 30) to the IB. A team of visual arts internal assessors moderate this, will review the file submitted for a sample of students and may moderate the mark if they feel that the mark provided by your teacher does not match the quality of the work itself.

### Starting points

To begin with, we will consider some exhibition starting points, and one good starting point could be to consider the place where ideas for your exhibition artwork will evolve: the visual arts journal. The visual arts journal is an essential part of your creative process, and some uses of the journal are illustrated here.



▲ These approach to the idea of self-portrait involves looking at a collection of objects that have particular relevance to the student.

## The importance of process and the journal

Throughout the course you will plan and create different artworks. Not everything will be successful or resolved, but much of this process will be documented in the visual arts journal.

Some parts of this process will be submitted at the end of the course in the process portfolio while other parts will lead to outcomes that will be selected for inclusion in your exhibition. You will explore a number of techniques as you develop ideas and artwork, but your exhibition does not have to show more than one technique (although it can if you wish). Bear in mind that any images of resolved artwork submitted for your exhibition should not also appear in the process portfolio.

The starting points for the artworks you show may occur at any time throughout the two years of the course, and may not initially seem likely to lead to resolved artworks. But almost any idea can be the starting point of a great exhibition artwork, so you should jot down any ideas that come to you, using your visual arts journal to record ideas. It is important to refer to this stage as an art-making starting point, because some of your explorations of process will lead to the creation of the resolved artwork that represents the final stage of the creative process.

Processes will be explored in different contexts, for example, some assigned by your teacher, others in response to your own ideas. It is important that you discuss your ideas with your teacher and identify directions to follow.

It's also important that you understand the link between process and final outcomes (resolved work). Process by its nature tends to be exploratory and experimental, but the learning that occurs is closely linked to the success (or otherwise) of the resolved work.

It is also important that you review your output throughout the course, and identify ways to improve your collection of work. You need to evaluate and critique your explorations and the outcomes.

### Self-management skills

Art may be the most intensive of all courses, so time management will be one of the most important skills you develop. Time is needed for you to acquire the knowledge, skills and understanding to make the works. Also allow time to review and monitor progress. If you decide to create a large scale or complex piece of art, make sure you allow yourself enough time!

- What are the standards by which we judge artworks?
- Why might we be more concerned with process rather than product in the search for knowledge?
- Do the arts have a social function?
- To what extent is truth different in the arts, math, ethics and ethics?

From *Vocational Guide*, page 8

► These two journal pages show Charlotte starting a self-portrait as a self-portrait. Her two pages contain some relevant drawings with a written explanation/experiment.



Resilient: generally 'resilient' in art means that an artwork is complete and finished. Sometimes, an artist will say that the artwork is complete when it still looks unfinished to an audience. Ultimately, the question of how resolved your work is could come down to a discussion with your teacher and peers.

TOK

Questions related to TOK that a visual arts student might consider include the following:

- To what extent artistic knowledge is something which cannot be expressed in any other way?
- Always referring employed in radically different ways in the arts than in other areas of knowledge? To what extent does imagination play a special role in the visual arts?
- What total responsibilities do artists have?
- How can the subjective viewpoints of an individual contribute to knowledge in the arts?
- What are the standards by which we judge artworks?
- Why might we be more concerned with process rather than product in the search for knowledge?
- Do the arts have a social function?
- To what extent is truth different in the arts, math, ethics and ethics?

From *Vocational Guide*, page 8

## Visiting exhibitions and art galleries

In this section on the comparative study we looked at visiting galleries and museums to study work of other artists. It is also vital that you visit art exhibitions as part of your preparation for your own exhibition. You will be putting on a display of your artwork towards the end of the course, so you should take advantage of any opportunities during the course to see examples of how other people's art is displayed.

### Exhibitions, layout and display

As we have already seen, your journal is the ideal place to document your experiences at exhibitions you have visited. You should use the journal to record your responses to the art encountered in the gallery and to the gallery experience itself. All of this will enable you to have a greater understanding of the issues when you put on your own exhibition.

The images here show views of how artworks are arranged in two London galleries.



It's important for a student to visit as many art galleries as possible. This is partly because you will be assessing and presenting an exhibition of your own work, and then more experience you have of different approaches to putting up and presenting artwork. Considerations of media (including 3-D) and digital forms (such as images on a monitor screen).



Of course, most schools do not have the wall space and lighting of major metropolitan galleries, but whatever the space and light available in your school, it can still be extremely valuable to visit exhibitions and evaluate these aspects as well as the artworks on display.

Similarly, the layout and arrangement of artworks within the space a variable has an impact, and rearranging the display might change this impact. Look at how artworks are displayed when you visit exhibitions. Are some layouts better than others? Why?

Think about "clusters" of artworks – it can make sense to group pieces with a similar style or theme together.

What about any sculptural pieces that you encounter? Can they be viewed in the round? If you are looking at a three-dimensional artwork, examine the way space is used. Is there a particular viewpoint that allows the viewer to best appreciate the sculptural qualities?

Think about the size and scale of the artworks encountered. There are no restrictions on size in your exhibition. Consider how the scale, media and presentation of the work can help convey its message. Large-scale art obviously has impact but there may be practical considerations that make it difficult to work to this scale. But could you show a film clip of this work?

Are there digital works being shown? What technology is used and what technology is available to you?

All of these experiences with and questions about artefacts in real galleries will provide you with ideas for your own exhibition planning.

### Exhibition documents

Also review any available exhibition documentation, including artists' statements and the text boxes that frequently accompany artworks on gallery walls. There may also be curatorial documentation.

Note: A curatorial rationale and a series of exhibition texts are required elements when you put on your final show and we will look at them in more detail a little later in this chapter.

### Ideas

In addition to the gallery "experience", consider the ideas contained in the artworks that you encounter at the gallery. Consider the following questions:

- What is the artist saying with his/her art?
- Why are these things important?
- Are there things that you want to say with your art?
- What inspires you? It may be something unexpected, for example, surface texture.



**Curatorial documentation:**  
text explaining how and why the works were selected and displayed in the gallery or exhibition space.  
**Curatorial rationale:** at 5L this explains the intentions of the student and how they have considered the presentation of work using curatorial methodologies. At HL this shows consideration of the potential relationship between the artworks and the viewer.  
**Relevant sections of the guide for further detail.**

**TK:**  
Exhibition texts students are required to include exhibition text for each piece submitted for assessment. This outlines the title, medium, size and intention of each piece. Where students are able to briefly appraise another artist's image, the exhibition text must acknowledge it as a source of the original image. The text should contain reference to any sources which have influenced the individual piece.

## Developing ideas and intentions

"Showing your art to an exhibition is a little like telling your clothes off to a public."

You may or may not agree with this quote, but the idea underlying it is that your art tells your audience something about you. It may reveal or express aspects of your identity, your personality, your passions or your fears. Whether you like it or not, your audience will form some opinions based on what they see.

Of course, you can and will influence their opinions through the art that you show, but responses to art are subjective, so it's impossible to envisage exactly what the audience will make away from their encounters with your artwork.

Let your ideas evolve

It would be a little restrictive to have a fixed and final idea about your exhibition from the start. You need to be open to ideas and influences. However, you should always have your exhibition in mind as you go through the learning and making activities and exercises suggested or provided by your teacher.

Schools and art teachers adopt a range of approaches to teaching visual arts, and in guiding art students towards success there is certainly no single route to creating a great exhibition.

Towards the end of the course you will be selecting the artworks that will be displayed in your show, and these artworks will have been generated throughout the course. Some may have been created early on, others towards the end of the first year, and still others in the second year.

Ideally you will have some ideas about your exhibition at the back of your mind while you explore processes, techniques and media during the course. There may be ideas that you work on because they represent something you want to say in your exhibition, or there may be particular techniques that you are interested in.

You do not need to have a specific theme for your exhibition. We will look at this more closely in a later section, but it's important to understand that your exhibition can contain a diversity of ideas and elements. Coherence does not mean repetition, and your exhibition can contain a range of ideas, themes or concepts.

### Intentions

The Visual Arts Guide makes a number of references to your intentions, that is, what you hope to achieve or accomplish through your artwork. The exhibition should reflect your personal intentions. These intentions could also take account of an audience response, that is, the impact of your art and your intentions.

But what if you just enjoy making art and have no specific intentions beyond displaying your work at the end of the course? You may have no "artistic intentions" at first, or you may not have a clear idea about your intentions for the exhibition.

This is not necessarily a problem. Your intentions can develop and evolve throughout the course. In some ways, it can be a hindrance to have fixed intentions from the very start. It is usually better to allow your ideas to evolve and develop as the course progresses. Your intentions may develop further as you visit exhibitions that show the work of other artists.

In the second year you could identify a focus. This could include the choice of me dia you will use, formal qualities you plan to employ, or a theme/choice of imagery or subject matter.

Your visual arts journal is key to the development of your ideas and art. You will probably explain and describe your artistic intentions as you work on ideas in the visual arts journal.

These may evolve as you explore different directions and techniques, but if your intentions do lead to work that is shown in your exhibition, then these written notes on your intentions will also probably inform (and be explained in) your curatorial rationale and/or the exhibition texts.

The visual arts journal will also be useful when you start to think about the layout of your exhibition and arrangement of your artworks, where will the audience enter from? What relationships need to be established between artworks? How should they be placed?



▼ Ideas and intentions: the exhibition had *big ideas* (opposite) and the *Fairfords* painting below are both examples of 'big' pieces that ended up being very different from their starting points. Letting ideas evolve frequently allows time for creative diversions and experiments that ultimately lead to a far stronger resolution than sticking to the 'first idea'.

**Tip**

When planning your exhibition, think about how you will communicate the meaning and purpose of your artworks.

- How do other artists communicate meaning and purpose?
- Can art have meaning?
- Can art have no meaning?
- What is the meaning and purpose of your art?
- Is this understood by your audience?

The way an artwork is communicated is further complicated by the fact that your audience consists of individuals who may each take away something different when they see your art.

There may be a gap between your artistic intentions and what the audience perceives. This is not necessarily a bad thing; in some ways, it is inevitable, and it may be that your art is complex and mysterious. In this case, it is not unusual for artists and their works to be sometimes misunderstood by their audience.

There is a cost to be made for art that is subtle and might take time to decipher, with communication that is subtle and even subliminal, or even art that is impermeable and open to different interpretations. At the other extreme, some artworks are obvious and predictable; their meaning is immediate and clear. In effect they 'shout'.

You need to consider not just the meaning and purpose of your art but also ways it might be interpreted. However,

**The journey**

The idea of a theme sometimes implies a static idea, but the theme can be more like a journey, with artwork providing evidence of evolution and change, and linking to other ideas as part of that journey.

Ideas about your exhibition will probably occur to you during the art-making process throughout the course. Your exhibition will include art that you make at various times during the course, so it makes sense for you to at least think about the final call-exam while concepts being generated.

It may be that early on in the course you have a vision of what you want to say through your art, so you have an overarching theme that all of your work relates to. Or your exhibition might depict your visual arts journey.



**The City is Transparent** consists of four transparent acrylic sheets and was the result of numerous attempts to capture the experience of walking through a city, looking up towards the sky and being surrounded by buildings. In the exhibition text the student wrote, 'I created a 3-D sculpture that could be seen from all angles'. Geometric elements of the concrete together to make up a building and convey the idea of transparency and depth within an architectural landscape. The hanging sculpture allowed the explore space.

By shining a light at different perspectives were created and enhanced the idea of people interacting within a city.

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## Developing skills and considering art-making forms

The development of technical competence and skills goes hand in hand with the development of ideas and intentions. Ideas are important, of course, but they become compromised if they are badly realized or poorly depicted.

Technical competence is important. You may have an incredibly imaginative idea for an artwork, but unless you have the skills required to depict your idea it is unlikely to be successful. Technical competence is also one of the exhibition assessment criteria (we will look at these criteria in more detail later on).

It is difficult to separate any discussion of skill from the art-making form that the skill relates to.

### No restrictions in media/techniques

You may develop skills in a variety of art-making forms during the course, but when selecting work for your exhibition, do not worry about including a wide variety of forms, processes and techniques – as we have seen, this is a requirement in the process portfolio, but it is not required for the exhibition. This means that you can choose a medium that works for you and your work, and develop your skills to a high level.

For the exhibition, however many (or few) techniques feature in your exhibition artwork in order to effectively communicate your ideas and intentions, you need to show skill in the art-making processes used in your exhibition.

When developing skills it is important that you have some degree of freedom to experiment and make mistakes, because this is one of the best ways to learn. You will develop and acquire technical competence throughout the course. It is likely that you will become stronger and more successful in some techniques than others, and this may determine the pieces that you choose to exhibit (although it may also be true that work that is not strong in terms of technical competence is still chosen because it has other qualities, for example, a conceptual element).

The visual arts journal may well be one of the places where you work on and dominate your developing skills, although realistically you are likely to explore and develop skills in art-making forms outside the journal, for example, sketchbooks, observational journals and so on, or video.

Observational skills refer to learning and knowing how to look at something and translate or express this visually. Selecting and making decisions about what will be emphasized, minimized or distorted is also a skill.

There is almost no limit in terms of the media and processes that you can work with and present in your final show, but it may be worth briefly considering three areas: collective pieces, collaborative art and the implications of working with film.

### Collective pieces

You may have some artworks that work together as a group. You will need to decide whether the group works best as a single named artwork, or whether you want them to remain separate pieces. A triptych (or any sort of polyplych) for that matter can certainly be considered as one artwork. The decision may be affected by how many related pieces you already have. For example, if you have more than 11 artworks, it might make sense to combine associated artworks into a diptych or triptych. If you do this, it must be clearly stated as part of the title of the work in the exhibition text in brackets; title of work (polyplych). It's important to make this clear so that you do not exceed the maximum number of pieces permitted for assessment purposes.

You should also consider how grouping works will affect the site of them when viewed by an examiner. Will the details be clear enough, or will the work be compromised?

### Collaborative and group work

You might work with other students to make a “shared” artwork during the course, and you may want to include this in your exhibition. There can be great value in working collaboratively. Collaboration as a principle and as an approach to learning is valid and exists in visual arts art-making; students complete individual student-directed work through class critiques; there is a cooperative exchange of ideas and techniques; and space and equipment are shared.

However, it should be noted that students are not encouraged to submit collaborative work for assessment in this course. Much submitted for assessment must demonstrate how well an individual student has achieved a given assessment criteria. This can be tricky in collaborative projects and presents potential difficulties in assessing it terms as it must be absolutely clear what you did personally.

It's important that you discuss any collaborative work with your teacher to ensure that if the work is submitted, a accurate and fair assessment can be made.

### Working with film

Film is an exciting and still relatively new creative medium, and is an increasingly popular choice as part of submitted assessment materials. If you are considering making a film or animation, make sure that it succeeds in purely visual terms. Remember that the course is in visual arts so sound in any films submitted will not be assessed.

The Visual Arts Guide states:

“Please note that any work selected for formal assessment for the visual arts course must have been made or constructed by the student. For example, a piece of clothing designed as part of a student's study of fashion or a piece of jewellery cannot be presented for assessment in finished form if the student did not create it themselves. The same principle must be applied to the use of additional elements used to create an atmosphere or a specific experience for an audience (even though any audio component will not be assessed in this visual arts course). If the student uses music or sound effects, for instance, they must be copyright free with appropriate citations provided or have been created by the student.”

Diploma Programme Visual Arts Guide, page 11

### Key terms

**Triptych** A work consisting of three panels usually painted and hinged together.

**Polyplych** A work consisting of four or more painted (or carved) panels that are normally hinge'd together.

**Diptych** A work consisting of two panels, painted or carved, and hinged together.



▲ **The Windmill** is a photopolyptic ‘polar’ inspired by a photograph of David Jones. Jones was interested in the potential of recording and arranging many photographs to show the same scene, and created seven original photopolyptic juries before going to the National Trust to take a set of photographs of her windmill. Jones writes, “The juries represent the movement our eyes make when exploring a new environment. The job is to show the windmill from different angles and positions in order to capture detail and to actually show the viewer much more than a single photograph could... Jones explores time.”

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## Themes, ideas and concepts

Are there particular ideas, themes, styles or techniques that interest you? In this section you will find examples of themes that students have explored through the journal, culminating in work presented in the exhibition. The purpose of this is to briefly illustrate the kind of thing that students frequently create in response to particular ideas. They are not presented as examples of ‘perfect’ work and of course there are many other broad themes that students explore. There is a tendency for students to work in two dimensions and these examples reflect that tendency, but of course all of these themes can be expressed in many art-making forms.

### Responses to work and exhibitions seen

Art does not exist in a vacuum and your art-making should not occur in one, but be within the context both of other artists and their artworks, and the audience. Obviously people have been making art for at least the past 20,000 years, so this is a potentially huge and possibly daunting resource – but don’t ignore it! Student exhibitions often reflect the approaches of recent artists but

the artists and approaches of past centuries can also inspire new ideas and the creation of relevant and successful art. Considering the art of others may inform your explorations of media, processes, materials and techniques; it is important that you are aware of artworks as part of a broader understanding of the purpose and nature of art in culture. In a sense, your art is a continuation of a dialogue with artists and artworks of the past. In a later section we will consider the assessment criteria in detail, but looking at art can lead to a better understanding of phrases in the criteria such as ‘the considered use of imagery’ and ‘complex imagery, signs or symbols that result in effective communication of stated artistic intentions’ (referenced to in criteria A and C).

So it is important that you learn about art and it is natural that your own art will be informed by what you learn. Consider how your work is affected by that of other artists. Artists often build on the work of others.



**The artworks shown here are appropriations [sometimes referred to as homages or transcriptions].**

Themes, ideas and concepts appropriation and homage.  
In the two artworks shown here you can see a student starting to use artworks as part of their own artistic development, with some expressive interpretations of well-known paintings by Bodenfli and Van Gogh.

### Key terms

Appropriation: when an image or an idea is taken from its original context to be recycled by an artist in order to create new meaning, or to subvert its conventional meaning.

You could consider relatively new postmodern ideas; in postmodern contexts this is sometimes characterised as an ironic approach.

frequently using older styles and conventions, or combining the worlds of different artists and popular styles and media. These include installation art, conceptual art and multimedia, particularly involving film.

Postmodernism was born of scepticism and a suspicion of reason. It challenged the notion that there are universal objective certainties or truths that will satisfy everybody for everybody. Postmodernists advocate that individual experience and interpretation of our experience is more concrete than abstract principles and is the best way of understanding and responding to reality. Whilst the modernists championed clarity and simplicity, postmodernism embodies complex and often contradictory layers of meaning...

Source: Tate website  
<http://www.tate.org.uk/learn/onlineresources/glossary/postmodernism>  
What artworks or artists from different times and cultures have been most influential? How has your work been informed or influenced by the work of other artists?

Looking at artworks will help you with the idea of concept because through this process you will learn about art ideas, themes or concepts and imagery, signs or symbols that result in effective communication of stated artistic intentions (criterion C). The process will normally be documented in the journal but the outcome(s) (resolved artworks) may appear in your exhibition.

Build on skills acquired through exploring process to create resolved artworks. How are you choosing, combining and applying media, processes and techniques in your art-making? Discuss the application and manipulation of media and materials - what does it look like? Does it match your expectations?

Simply copying the work of another artist may be helpful in terms of learning a technique, but a more useful element may lie in assimilating and responding to the work of another artist. Relevant questions would relate to the use of media processes, materials and techniques, and the relationship between these media and the intentions of the artist.

*Understanding why an artist made the work may be far more useful than knowing how.*

### Genres

The idea of artistic genres is in some ways a rather old-fashioned one, but these basic themes continue to feature in one way or another in the majority of student art exhibitions.

*Understanding why an artist made the work may be far more useful than knowing how.*



A great starting point can be a life-drawing class either in school or through an external provider. It may be that the model completed during the class is strong enough to be selected as an exhibition piece, or it may be that working directly from the model leads to the development and creation of other final artworks.

In some cultures the human form, particularly the nude, is unacceptable. Please refer to the section on 'Sensitve, provocative art' (page 117) for further discussion of this theme.

### The human form

The human form has obviously played a huge role in art in many cultures over the centuries, and forms an important part in many student exhibitions. There are countless ways to interpret the human form in art and if you are interested in this it could provide a great area for experiments with process, exploring a variety of responses, from straightforward observation with a focus on technical competence, to work that is more creative or conceptual in nature.

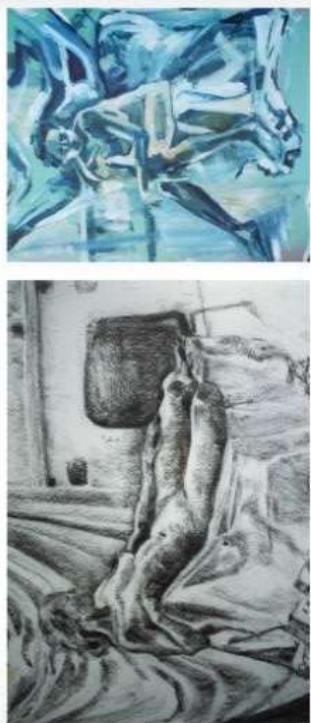


These artworks contain multiple depictions of the human form, with some realistic depictions as well as more creative interpretations.

Exploring human form: in these four drawings (in left pens or graphite pencil), Alison combines experiments in line and tone with detailed portrait drawings, using elements of pattern and abstraction into each image.

### Portraits and self-portraits

Both portraits and self-portraits can link to the theme of your identity but are also part of a long artistic tradition. The treatment can be traditional, creative, or reflective, and might include elements that are more metaphorical or symbolic.



▲ Working from the nude: students frequently refer to the human form in their work. Sometimes this involves working from the model. This form of observation and drawing is valuable and important, and although it may not be possible to do this in some cultures, you are encouraged to work from a real human model, dressed or undressed, whenever possible.

**Landscape/cityscape**

Landscape is a traditional and fairly popular theme and often ties in to concepts of identity. You may want to record and document where you are now, and/or where you have been previously (or even where you would like to go). This can of course be achieved in virtually any art medium and can include film/photography (lens-based media) as well as more traditional art-making forms.



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The painting *Windso Castle* was based on an initial sketch and sketches. The two artists used photographs as a starting point and when working on the artwork combined some of the architectural ideas of Miles van der Rohe.

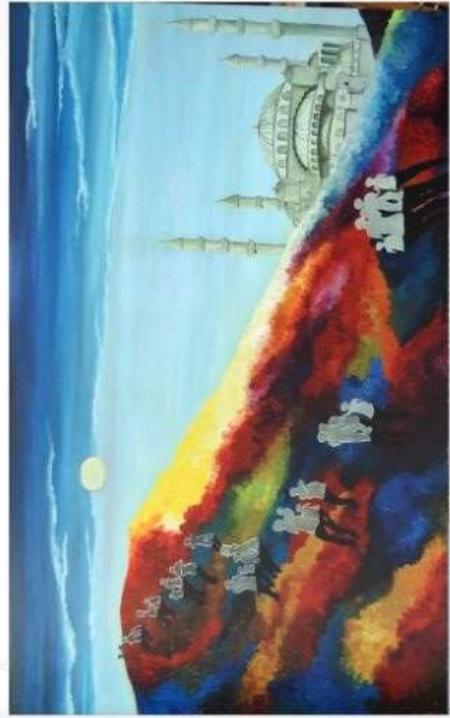


**Still-life**

Still-life has a long history in art and can be expressed in virtually any medium. It is also not just about a collection of objects because the objects themselves can have meaning and significance.

**Narrative and story-telling**

Narrative art is art that tells a story, either as a moment in an ongoing story or as a sequence of events unfolding over time. Some of the earliest evidence of human art suggests that people told stories with pictures and much of western art before the twenty-th century depicted stories that were based in religion, myth, history and literature. Obviously narrative is less common in modern art but it still exists. So, do you want your art to tell a story? Your story?

**Sociopolitical ideas**

This painting refers to contemporary issues and reflects a student's sociopolitical concerns.

Sociopolitical issues involve both social and political factors and can include issues such as environmental conservation and sustainability, feminism and the women's movement, identity politics, gender issues, the rights of indigenous people and the impact of global conflicts. All are influenced by both social attitudes and by political policies. All can provoke passionate debate, and all can and do inspire artists. Indeed, artists have responded to issues for centuries.

The image on this page relates to the theme of conflict. The planning and development of this painting occurred in the visual arts journal with a series of drawings and ideas about the impact of conflict.

**Tip**

It is good practice to photograph your work as you go along and keep the photographs in digital folders. There are a number of reasons for this but one is simple as a preparation: if your artwork gets lost or damaged you will still have a record that could be submitted if necessary.

You may feel that you want to make a sociopolitical statement as part of your exhibition, particularly if you feel strongly about a certain issue. There is sometimes a danger here if the impact and perceived importance of your sociopolitical message outweighs or displaces the visual qualities of the artwork exhibited, so do not forget to refer to the criteria by which your work will be assessed.

Sometimes students (or other) exhibitions contain an obvious message. For example, perhaps you are concerned about environmental issues and your artworks reflect those concerns. They may refer to pollution, global warming, sustainability, flooding or drought. This may work, but simply having a message is not enough, and the images and ideas could already be familiar, clichéd and predictable.

Also, although the issue and your intentions may be valid and admirable, keep the assessment criteria in mind. Being passionate about an issue does not mean that you will have put on a successful or even interesting exhibition.

Conceptrally you should aim for some degree of sophistication, with subtlety and complexity in the use of images and symbols rather than merely stating the obvious. You may be insistently passionate about the cause but the assessment criteria do not reward your cause or exhibitions that contain familiar or predictable imagery.

Sociopolitical ideas can also provoke strong reactions, both positive and negative, so as always it is important to discuss your ideas with your teacher and to also review the section on "Sensitive issues/provocative art" (page 117).

### Culture and identity

"Culture" is defined as "learned beliefs, values, interests, attitudes, products and patterns of behaviour created by society. This view of culture includes an organized system of symbols, ideas, explanations, beliefs and material production that humans create and manipulate in their daily lives.

Culture is dynamic and organic, operating on many levels in the global context—international, national, regional and local, as well as among different social groups within a society. Culture is seen as fluid and subject to change.

Culture can be seen as providing the overall framework within which humans learn to organize their thoughts, emotions and behaviours in relation to their environment, and within this framework, "cultural context", which specifically appears to both the taught skills and assessment tasks of the visual arts course. refers to the conditions that influence and are influenced by culture. These include historical, geographical, political, social and technological factors."

Diploma Programme Visual arts guide , page 9

- ▼ Addressing important contemporary issues can create moving and provocative art.



As you are following an international education programme, ideas and images related to your own culture can play an important part in expressing the sense of identity that many international IB students have. These ideas and images often form part of the art-making process and some appear in the final artwork.

Again, the visual arts journey is frequently the starting point of this journey. Cultural references in your art may be inadvertent and even unintentional and may appear because of who you are rather than because you planned this.

When planning and creating artworks relating to culture it is sometimes hard to strike a balance between the recognisable and more creative interpretations; exhibitions regularly include a number of "cultural artworks" that are obvious and predictable and do not receive high marks.

### Sensitive issues/provocative art

Art has power. Art can shock, make people think, make people ask questions. But this power must not be used carelessly or thoughtlessly. There is no single rule for what constitutes sensitive issues or provocative art: these issues tend to be culturally dependent. A person's values and beliefs will affect what they consider to be acceptable and what they see to be shocking. For example, in some countries and cultures there is an open and positive attitude to depictions of the nude, while schools supporting exhibitions of modern art that include images of the human form, both clothed and unclothed. This approach is not universal, however, so if you are interested in this as a subject matter you should discuss it with your teacher. They will be able to advise you on how to engage with your topics in a sensible manner.

More generally, artists often handle difficult or controversial issues and sometimes the results are provocative. During the visual arts course you may encounter examples of art that to some extent surprise or shock you. In some ways it's easy to make art that shocks. However, this should not be your aim.

It may be that as part of your creative journey, you wish to explore ideas that deal with sensitive topics and the results may challenge those who see your art. If you create provocative artworks as part of a valid exploration of ideas that interest you, it may be that these form part of your exhibition but only with the approval of your teacher and school administration. An important aspect of art-making is being sensitive to your audience and the culture in which you live and operate. In this context it may also be worth noting that the "exhibition", as far as the visual arts assessment task is concerned, does not have to be open to the public or available to the school population in general. It should be created for an audience, and the exhibition photograph that will be uploaded to the IB should show all the submitted artworks, but it is perfectly acceptable to remove potentially "offensive" artworks when your exhibition is shown. This scaled-down version of your exhibition can still be a celebration of your artistic journey.

Your teacher will advise you on specific questions, but at all times you must be aware of the relevant ethical codes of the IB and be sensitive to your audience.

## Academic honesty and the artworks you present

There are some key principles to bear in mind with regards to academic honesty.

- Any images taken from the internet and used as inspiration when creating your artwork must be appropriately referenced in the exhibition text.
- For each artwork that refers to another artwork, you must include in the exhibition text clear reference to your source of inspiration, acknowledging its title, artist, date, medium (where this information is known) and providing details or bibliographic reference to where the artwork was viewed.
- Where you are deliberately appropriating another artist's work, the exhibition text should acknowledge the original work and make explicit reference to the appropriation. The appropriations process and relevant references can also be included in the curatorial rationale.
- In the curatorial rationale all sources need to be referenced at point of use.

All your work must be authenticated by your teacher. You must confirm that the work you submit is your work and is the final version of that work. All your exhibition artworks must have been made or constructed by you.

This may seem obvious, but some students have previously submitted things that they designed but did not actually make. These things include dresses that had been designed by the student but made by someone else. This is not allowed. However, in this case you would still be able to submit the design as an artwork, but the piece itself cannot be included since you did not make it.

Similarly with new technology for example 3-D printing, it is vital that the intentions and process are clearly explained in the available text options. Remember that the examiner will not have access to the pages of your journal or the screens showing the development of your ideas in the project portfolio.

Many artists include "found objects" in their art. This is considered as having been "constructed" by the student and is acceptable but must be acknowledged and explained in the relevant exhibition text.

If your artworks reflect the influence of other artists and artworks, or if the ideas or images of anyone else have influenced your work, the source must be included as bibliography/referencing within the exhibition text, following the protocol of your school.

There is sometimes a fine line between being informed and influenced. There is copying and sometimes influences are subconscious rather than obvious, but if you are unsure about whether your art and ideas have been influenced then you should discuss this with your teacher. If in doubt, it is always safest to acknowledge an influence.

The illustration below on the left shows a collage of views of a dress designed and made by the student. Notice there are no accurate honest details here because of the authenticity of the process of her planning and creating the dress. Similarly the dress in the exhibition viewers decorated by the student.



TOK

The DP visual arts course is judged as your work against published assessment criteria. However, other examining boards use different criteria and there is a lot of debate about how we judge art. For example, is the idea behind the art as important as the techniques used to express the idea? The most central question in this context is, "What are the standards by which we judge art works?" Of particular relevance in the context of your process portfolio and the exhibition is the relationship between process and product. So another consideration related to TOK is the importance of process versus product in the search for knowledge.

## The impact of your school, your culture, and your teacher

The visual arts course tends to be structured around the location and context of the school, the cultural background and identities of the students, and the experience and strengths of the art teacher, so the course is designed and implemented in different ways in each school. No interpretation of the course in one school is exactly the same as any other interpretation, and there are large variations in what has been taught and what has been made. No one interpretation is the "right" one; there are many different routes to success in visual arts.

Your teacher will probably have approached the teaching of the course in a realistic way, interpreting the syllabus creatively according to local circumstances and the context of your school. As an international course teachers choose to explore art and artists from various cultural contexts at their discretion. You will have investigated the core syllabus areas through exploration of theoretical art-making and curatorial practice. However, wherever the school and wherever the course has been implemented, all students will be assessed in the same way. Therefore it is also useful to consider the exhibition in terms of what will be assessed.

Within the context of your art class, your teacher's directions and your own art-making, it is important to remember that your exhibition will express new ideas. You will be learning and developing ideas, concepts, techniques and processes. Other students working in class alongside you will also be learning the same or similar ideas, concepts, techniques and processes. It would be impractical for it to be other than this, at least at the start of the course. Teachers need to teach students so that students can make art more effectively.

This means that you may make some artworks that are similar to those made by your peers, particularly if this is part of a class assignment. For example, if everyone is asked to make a collage or an animation according to a specific theme.

However, if it is a more open-ended assignment and you are given a degree of freedom in what you make and how you make it, the results are likely to be far more individual. In this case students could be creating artworks that are more different from each other.

This course is studied all over the world and it is natural for you to respond to the conditions and cultures that are familiar to you. Likewise, you may be inspired by ideas and issues raised in other subjects that you are studying. This can be a vital and creative avenue to explore.

Either way, as you go through the process of exploring techniques and ideas you should keep in mind the exhibition that you will be putting on at the end of the course. You might decide to include some of the results of class assignments as well as some of the artwork that you made outside of class assignments. You should make sure that you give yourself enough time to review the art that you have made and select art that is suitable for display, as well as planning and creating other art.

## Assessment criteria for the exhibition

It's important to remember that your teacher will be evaluating your exhibition as a whole, referring to all the evidence available, including the curatorial rationale, the submitted artworks, exhibition text and exhibition photographs.

It's important that you are familiar with the exhibition assessment criteria.

But it is not necessary for you to constantly refer to them. In the same way that assessment of the exhibition is holistic, so is the course itself.

Part 3: Exhibition		SL marks	SL total	HL marks	HL total
A	Coherent body of works	9	9	9	9
B	Technical competence	9	30	9	30
C	Conceptual qualities	9	9	9	9
D	Curatorial practice	3	3	3	3

Diploma Programme Visual Arts Guide, page 56

You will need to study the criteria when the time comes to select your exhibition artworks. This final check will occur towards the end of the course, but you should keep it in mind throughout the course: you may adjust artworks and ideas as your journey progresses or you may decide to create a piece that is a specific expression of your exhibition idea.

There are four assessment criteria for the exhibition. These relate specifically to the work itself (criterion A), coherent body of works (criterion B), technical competence, and criterion C, conceptual qualities. Criterion D, curatorial practice relates to the curatorial rationale.

### Criterion A: Coherent body of works

Criterion A asks the question: "To what extent does the submitted work communicate a coherent collection of works which fulfil stated artistic intentions and communicate clear thematic or stylistic relationships across individual pieces?"

Criterion B: Technical competence relates to the curatorial rationale.



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In general terms, when something has coherence, all of its parts fit together well. It could also appear to be a well-organized, easy to understand and logical arrangement (of artworks).

Coherence does not mean repetition or similarity. Nor does it mean that you must have a theme. A single theme or style could in fact be restrictive and a hindrance. This criterion does not mention "theme", and having a theme does not mean that your exhibition will be successful in terms of visual arts assessment. Coherence is nonarbitrary and examines do not want to see a series of works that all look the same!



► The first photograph shows a view of Ellis's final exhibition. In her rationale, she states to explain the thematic relationships occurring in her collection, "about looking at the human body, the family and the human family, and the use of different media and contexts." Ellis's curatorial statement states, "I think that there is an aesthetic human body presents an artistic challenge to capture and explore something unique about family. During the process I have aimed to investigate the human form through different mediums and contexts; namely the sexualized and objectified presentation of the body in the media versus the grotesque, tactile and intimate experience of the body as a surface... The other portion of my exhibition is about a relationship between family and skin. In Skin! I focused on me in the un-phrasing period that I am currently exposed. My tactile piece, 'Friends and Family' involves first-hand photographs of my friends and family's skin that's seldom visible, forever appendages; stretch marks and scars. The raw colour palette and detailed images may evoke the response as a disgust but this involvement in the idea of "family" aims to counterbalance certain repulsion. My Painting 'Skinny' and "Fat" are an attempt to trigger the response of disgust and fascination in the viewer."



### Themes and styles

The first part of the top level of criterion A states: "The world forms a coherent body of work through effective communication of thematic or stylized relationships across individual pieces".

Coherence in the exhibition is not achieved through visual conformity, or a collection that is just visually similar and/or repetitive. There can be diversity within coherence: there should be evidence of relationships between artworks rather than simply similar artworks.

The relationships could be dynamic and surprising, and could involve ideas about styles of art-making, or there could be thematic relationships but a theme is not required or necessary.

#### Theme

It is true that a theme can provide some cohesion and/or consistency to your exhibition. But as has been said earlier in the book, there is no compulsion in the visual arts course for your body of work to be limited together by one common idea or the like. An idea often needs to develop in much the same way that an artwork needs to develop.

Just "having a theme" is not necessarily a good idea. Sometimes exhibitions are restricted because of a theme; some thematic exhibitions reflect a narrow, rather than exploratory, approach. For example, exhibitions that are centred around one key idea sometimes contain repetitive visual responses and do not allow enough creative activity in terms of concepts and exploration.

So you do not need a theme. If you do have one, be open to ideas and interpretations, and focus on how well you can explore creative processes and conceptual threads, so that your exhibition will not be repetitive and "hindered" by the theme.

#### Relationships

Also consider the idea of relationships between artworks. "Re relationships" covers a number of ideas but one effective relationship is stylistic: there may be no traditional "theme" but there can be a strong sense of identity because the works reflect the idea as the vision and the hand of the artist. The coherence in the exhibition comes from the students' conceptual approach, decisions relating to size, media and/or techniques, or size and scale.

Focussing on creating thematic or stylistic relationships across the artworks, not simply a set of similar pieces. The collection of works should involve relationships across and between the pieces.

#### What are thematic relationships?

The artworks in an exhibition might be diverse and explore different

styles, techniques and media, but piece at a series of them: that is the

collection together; the coherence in this body of work is a result of the thematic relationships.

There are many possible interpretations of thematic relationships. One

thematic link that frequently appears in student exhibitions comes from the student's sense of identity.

### Tip

- Ask yourself these questions when considering the coherence of your exhibition:
  - How do artists incorporate themes and styles in their work?
  - How do the styles of different artists compare?
  - How do artists interpret themes for example conflict or love, in different times and cultures?
  - What are the identifiable themes or styles in the work I am creating, and have I created?
  - How are my ideas evolving?



▲ This image shows a students' final exhibition. Can you identify themes, or links and relationships between the different pieces?

**What are stylistic relationships?**

You could present 11 very different artworks that express a number of different ideas, but are artistically linked through your approach. This constitutes a potentially successful exhibition because of the creative relationships between the pieces. Similarly, relationships could show formal coherence, such as considered use of a limited colour palette or line used throughout the works.

Style is a distinctive or recognizable approach to art-making. You may already have a recognizable style, and it may be that others can identify your work that is yours because they "know" your style. It could be the way you draw, paint or take photographs, or your use of perspective in any composition or the way you use colour – in fact, your approach to any artistic process. It is like handwriting or your signature. Style results from your approach and the artistic decisions you make.

It is important to acknowledge that styles can evolve as you learn more about the processes you are using. For example, your "early" style may be different to the way you work at the end of the course.

When you visited art galleries and exhibitions, frequently it is the artist's approach or style that makes the artworks recognisable. Picasso explored a number of different styles but his work is very recognizable.

Other artists have similarly recognizable styles. It might be a useful exercise to identify and discuss examples of the thematic and stylistic relationships across individual pieces when visiting art exhibitions.

**Exploring media, processes, materials and techniques**

The second part of the top level of criterion A continues: "Selected intentions are consistently and effectively fulfilled through the selection and application of media, processes and techniques and the considered use of imagery."

**Stated intentions**

What you say in your curatorial rationale – your "stated intentions" – affects how an audience views your work. What are your stated intentions? Why have you selected and applied certain techniques, media and imagery?

Your written rationale should support and explain your selection of words and their relationship to each other or to the collection as a whole. Do not try to invent ideas here; the examiner has visual evidence in front of them and will be able to see whether your intentions really have informed your selection of processes/imagery.

**Selection and application of media, processes and techniques and the considered use of imagery**

Although not directly referred to in the assessment criteria, it is difficult to deny that the size and scale of art on display often has an impact on the viewer. Consideration of this impact could affect the way you select and apply media, processes and techniques. (Of course, in some cases, it may not be practical or relevant for you to consider working in a large scale.)

This phrase also implies some overlaps with criterion B insofar as "application of media" occurs in both criteria; you need to provide evidence of coherence and competence when considering how you apply media.

The "considered use of imagery" implies an approach of thoughtfulness and ideally a degree of sophistication within that approach. There needs to be a level of sophistication in the choice and use of imagery and in the way that ideas are conveyed to achieve in the highest level.

**Criterion B: technical competence and formal qualities****Addressing technical competence and formal qualities****Technical competence:**

The top level descriptor for this criterion states: "The work demonstrates effective application and manipulation of media and materials to reach an assured level of technical competence in the chosen forms and the effective application and manipulation of the formal qualities."

Technical competence is often acquired through sustained practice. There is no need for you to include work in a lot of different forms for your exhibition. In fact, this may hinder your success if your skill levels are diluted because you have worked in so many art forms. The exhibition is your chance to develop and refine skills in one medium. If your work shows evidence of skill, this can enhance other elements, of competence, may weaken the overall impact of a piece of art.

The degree of refinement and resolution is an important part of technical competence. The top level descriptor for this criterion requires an "assured level of technical competence" which is likely to include evidence of sensitivity, sophistication, control, and an excellent understanding and use of media/materials.

As already mentioned, there is no reference to the size of artworks in the assessment criteria, but working in a large scale can sometimes indicate confidence and the assured level of competence referred to above. This is not to say that working on a large scale inevitably leads to successful work. The opposite can be true. Buttressing on the challenge of working on a large scale, or of working intensively in any creative and demanding art form, shows evidence of your commitment and can lead to very impressive artwork. A large and successful artwork could well become the "stand-out" piece in your exhibition!

**Tip**

Ask yourself these questions when considering the technical competence of your exhibition.

- How do artworks show technical competence?
- What are the signs within an artist's artworks that might tell you that an artist has skill?
- How do different kinds of technical competence in the context of different art making processes and forms compare?
- Is technical competence identifiable in art forms?
- Can some art forms or artworks be successful even though there is no obvious evidence of technical competence?
- Where is the evidence of technical competence in the work you are creating and have created?
- How are your skills working?

- What are formal qualities and how do you apply and manipulate formal qualities in your own artmaking?



**▲ Students working on acrylic on canvas.** Note the scale of these and other pieces. None of the assessment criteria refer to the size of artwork in its own right, but they do have a significant impact on a piece's creative and compositional merit.



**▲ Examples of 'views' of exhibitions and artwork.**



**▲ Students working on acrylic on canvas.** Note the scale of these and other pieces. None of the assessment criteria refer to the size of artwork in its own right, but they do have a significant impact on a piece's creative and compositional merit.



Technical competence refers to evidence of utilising the media and materials you choose to work with. In some cases technical competence – or lack of it – is the easiest thing to recognise when looking at art. For example, if you want to include a realistic (rather than, say, expressive) depiction of a person using paint or pencil, then mistakes may be easy to identify. It is vital that you make appropriate choices of medium in relation to technical skills. For example, if you find it difficult to convey ideas effectively in a chosen medium as you develop skills in the visual arts journal, perhaps it is not the right medium for your final pieces. Perhaps you should guide you in this respect. Ongoing group critiques and self-reflection should also take place as part of this process.

Of course, there are other ways to assess competence, but in general terms it refers to your expertise with, understanding of, and ability with the media and processes you use when making art. The learning that will have occurred when you were exploring the techniques that were probably documented in your visual arts journal.

#### Formal qualities

See the section of this book dedicated to the formal elements of art. To achieve a high level for this criterion, you need to provide evidence that you understand formal qualities.

Formal qualities are intrinsic to any discussion of art. Your understanding of these is assessed in the comparative study and they are part of the "technical competence" criterion of the exhibition. The IB does not specify exactly what is meant by "formal qualities" and there are a number of different interpretations, including the idea that the formal elements include pattern, colour, texture, tone, form, shape and line. They are often used together and their arrangement determines the artwork.

#### Criterion C: conceptual qualities

Criterion C asks: "To what extent does the submitted work demonstrate effective resolution of imagery, signs and symbols to realize the intention, meaning and purpose of the artworks, as appropriate to stated intentions?"





▲ **Conceptual qualities** refer to the way students creatively consider and use imagery, signs and symbols to achieve their intentions. Conceptual qualities can often be seen in groups of artworks, for example the series of works by Ness. ▲ To explore natural forms that might be found in the ocean and on the coast or shoreline, these artworks have three which further explain this theme.

Ocean's Sphere<sup>1</sup>

Looking into the rockpool<sup>2</sup>

Coated Collection<sup>3</sup> (Bacchus clay)

Nestled<sup>4</sup>

The central image at the top of the page is a view of the final exhibition.

"Conceptual qualities" relate to the sophistication of your thoughts and ideas, and include the important concept of "elaboration". To achieve well in this criterion, ideas and concepts should be explored in depth and well developed. Like criterion A, this criterion links to your intentions and how you communicate these intentions. Look carefully at your intentions as stated in your curatorial rationale and the quality of this communication.

There is also a consistent reference to "image signs or symbols" in this criterion. This relates to your knowledge, understanding and use of motifs and symbolism, which might mean symbolic use of, for example, colour, choice of imagery or symbolism specific to a particular culture, or considered use of a particular format.

#### Conceptual qualities, subtlety and complexity

"Conceptual qualities" does not mean conceptual art.

"Conceptual art is art for which the idea (or concept) behind the work is more important than the finished art object. It emerged as an art movement in the 1960s and the term usually refers to art made from the mid-1960s to the mid-1970s".

Source: Tate website <http://www.tate.org.uk/kids/online-resources/glossary/conceptual-art>

Rather, "conceptual qualities" in this context refer to the ideas and concepts that underpin your exhibition, and in particular, to the degree of sophistication of these ideas/concepts. This can also involve confidence and complexity of thought together with refinement and subtlety. To achieve well in this criterion, ideas and concepts should be explored in depth and well developed.

There is also reference to "image signs or symbols" in this criterion. This might include symbols, use of colour, the choice of imagery, or symbolism specific to a particular culture, or considered use of a particular format.

To achieve the highest level in conceptual qualities, the imagery should show evidence of a thoughtful and considered approach, with evidence of subtle and/or complex ideas and imagery.

Avoiding obvious and familiar art ideas can be a successful approach, although this is complicated by the sense of irony implicit in some recent or contemporary art, when obvious and familiar ideas may be taken and re-purposed to become a postmodern comment on, for example, modernist ideas and forms.

Like criterion A, this criterion links to your intentions and how you communicate these intentions, so the curatorial rationale would be the place to explain your conceptual ideas as an important part of your intentions.

Works that reflect well in conceptual qualities may well appear to be simplistic and predictable, containing imagery that is predictable, with obvious, contrived or superficial wort; lacking in conceptual qualities.

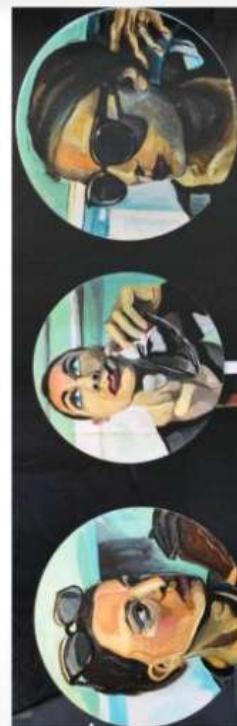
To ensure that your art is not dull or predictable, you could start by considering artwork that you find obvious, and identifying exactly what the elements are that make them appear so. Dull work may well reflect a lack of conceptual depth.

Of course, a visually exciting image can still be vacuous or contain little beyond the purely visual impact, but in our visual arts contexts to be successful there is frequently a balance between technical competence and the concept underlying the piece.

When reviewing your own work, it could be a good idea to discuss conceptual ideas and qualities with your friends.

There is a subjective element in all of this. What you find dull, some others may find exciting and vice versa, but the idea behind this part of criticism is that some parts of your artwork strive to go beyond the ordinary. For example, same students employ the same art forms and ideas repeatedly; these familiar images frequently include poorly copied paintings based on the Pop Art creations of artists such as Andy Warhol and Roy Lichtenstein.

There may be insightful and valid reasons for your exhibition to have some element of Pop Art in it, but often this kind of work appears contrived. ‘‘Contrived’’ in this context can mean superficial, artificial or false. Similarly, students occasionally include work featuring Bartle Dots, usually as a statement about body image and the pressure to conform. Pop Art and Barthes can be among the more obvious clichéd and predictable artifacts that students present invariably the artwork is neither subtle nor complex. This does not mean that exploring these ideas will always lead to dull and predictable art, but we are so familiar with them that to be successful the exploration must lead to new, unusual and more convincing art than the kind that is sometimes seen.



▲ David, a student in a school in Rome, has used the ‘‘tondo’’ form (a Renaissance term for a circular work of art) in his painting of three portraits. This form has conceptual, artistic and historical relevance to his location.

### Conceptual qualities and visual literacy

Visual literacy is the ability to understand, interpret and make meaning from information presented in the form of an image. It has been said that a picture is worth a thousand words, but learning to read and understand the picture is not always that simple. The artworks that you have studied and made during the course will have increased your visual literacy, and this in turn, can give you a more sophisticated understanding of conceptual qualities.

Your visual literacy also links to your understanding of the ‘‘imagery, signs and symbols’’ referred to in the criterion. Of course, art incorporates a huge range of images and symbols and during the course you will already have looked at the world of art and considered their use of imagery, signs, and symbols to convey narrative, ideas, values and beliefs.



- ▲ Conceptual qualities may not be immediately obvious. Understanding of these three artworks can be enhanced by the exhibition text accompanying each image.
1. The first in oil on canvas and is explained by the student: My original intention was to augment the colours of a stone.
  2. By layering colours and experimenting with techniques I was able to add depth to the painting.
  3. The second artwork is in a biennial model and refers to the architect Frank Lloyd Wright. We were considering how the structure would fit into an environment. I decided to create a 2nd model, on which I explored the link between exterior and interior, as seen in modernism. I showed this by including a tree branch, which emerged from the inside of the structure and placing mirrors in the base. These motions are around and inside the structure, an idea inspired by Frank Lloyd Wright’s ‘‘Prayer’’.
3. The third piece is a site specific, related to a previous journey – When I visited the Ring of Brodgar in Orkney, the uncertainty and mystery of the origin and purpose engaged me. The piece visualises a drawing of the physical and non-physical worlds, inspired by how I imagined the stones may once have been viewed. My intention in this piece was to capture a more ‘‘fantastic’’ aspect of the stones.

### Key terms

**Visual literacy:** the ability to understand, interpret and make meaning from information presented in the form of an image.

**Criterion D: curatorial practice**

We will be reviewing the expectations of this assessment criterion in detail later in this section, but as a starting point you might want to consider these questions:

- What is a curator?
- How will you explain the ways in which your works are connected?
- How will you explain that your exhibition is a coherent body of work?
- Will you have a 'single medium display' (one technique/process) or integrated media?
- Will you have a 'chronological survey' approach or a thematic approach?

**Selecting the artworks for your exhibition****When do I choose my final artworks?**

The IB does not give a deadline for when you should choose what will go into your exhibition and what will be submitted as part of the process portfolio. It may be a very fluid process and it is possible that resolved work does not start to appear until the second year of the course. In some schools, students use the first year purely as a time of exploration and experimentation, becoming familiar with different techniques, different ways to interpret art and different approaches and so on. In this case you may not make anything during the first year which looks to you like a resolved piece. This is not necessarily a problem, but there should at least be some ideas and experiments that have potential as starting points.

On the other hand, some pieces completed before the end of the first year might look complete, fit well with your plan and have the potential to be exhibited in the final show.

The selected pieces should show evidence of your technical accomplishment and your understanding of the use of materials, ideas and practices to realize intentions. You will also show the decision-making process which underpins the selection of the connected and cohesive body of work for an audience, in the form of a curatorial rationale.

**Tip**

If you have enough ideas or starting points you could discuss with your teacher having a mini-exhibition at the end of the first year. You may only have a few pieces (four or five) but still this would give you a chance to identify and resolve any problems. Ideally you could have this show in the same location as your final exhibition, and an audience would visit your show. You could also write a curatorial rationale and exhibition text so that your audience can experience the things that you wished for them to react to. If possible talk to members of this audience a get feedback on their reactions. This could inform decisions that you make when preparing for and assembling your final exhibition.



▲ The first photograph ('Squashed Face') is inspired by Michael Wolf's 'Totem Composition', and was taken with Wolf's images in mind, exploring texture, cropping and contrast. Next to the Totem pole relates to a student's origins in British Columbia. (Can [and] explore relevant symbols). Beneath both is a breakdown of a building. This is a fairly large (151cm x 50cm) piece consisting of mounted paper, acrylic paint, textured paper, tissue paper and acrylic sheets on canvas, and refers to the geometric outlines & buildings. The student said 'I wanted to explore textures of the buildings & compare to the realistic aspects.'

**Mid-course review**

Depending on what you have done during the first year at the end of the first year or the start of the second you could make a preliminary review of the content of your digital folders or of all the work created so far. Some form of review will enable you to identify any artworks that have the potential to become exhibition pieces. It could be an informal discussion to ask questions of your teacher and/or peers and receive feedback, or it could be more formalized, with some form of documentation relating to your intentions and identifying any new directions.

Either way, you should ask your teacher to be part of this process so that their professional judgment can inform any discussions. Even if you do not have anything to assemble and review you should still reflect on the requirements of the exhibition. For example, you could make some notes on ideas for the general coherence, competence and concept of your exhibition.

**Review, plan and curate virtual exhibitions**

It can be a good idea, as a form of preparation, to plan/curate an imaginary exhibition. Identifying an appropriate exhibition context and choosing artworks from a selected movement or culture. Explore the idea of exhibiting in the present and the past, and in different cultures. Write the rationale for this.

Also involve your peers. Make and critique individual and group presentations, have discussions about work for exhibition. Identify pieces that will interest your audience. Identify the elements that provoke or attract, such as technical competence or stimulating subject matter.

**Final selection**

Keep the following points in mind when making your final selection. You may submit work for the exhibition that has been shown and discussed in the process portfolio, providing you make it clear in the process portfolio that the image is the final resolved work as included in the exhibition. For example, by deeming in the process portfolio that this is the case: "This is the final version of the work that is included in my exhibition" (see pages 90-91, "Assembling your process portfolio"). Consider the audience and the likely impact your art will have. How will your work affect different audiences? This aspect could reflect your ideas and intentions as they evolved throughout the course as well as the content of your curatorial rationale.

Evaluate the strengths and weaknesses, and identify any improvements that might be made, and how much time you have to make those improvements.

You may have more artworks than the maximum allowed (7 at SC 11 at HC). If so, you will need to select the best. Discuss your choices with your teacher.

**Tip**

Curation 0 assesses your curatorial practice. It asks the questions: 'To what extent does the curatorial rationale justify the selection, arrangement and exhibition of a group of artworks within a designated space?' It is worth looking at the official definition of the command term 'justify': 'Give valid reasons or evidence to support an answer or conclusion'.

**The exhibition****Using your visual arts journal to plan the show**

The curatorial rationale is the main opportunity for you to explain your intentions, although you can also use the exhibition texts for this. The curatorial practice is a required and assessed part of the exhibition component and your curatorial rationale informs your teacher and the examiner when they are considering the coherence and coherence of your exhibition.

You could use your visual arts journal to record your intentions for your artworks, reflect on the process of reviewing them and plan your exhibition, for example, designing floor plans to show where you will display train artworks and how the audience might walk through the show.

These ideas could also be the basis for material submitted for the curatorial rationale.

**Writing about your exhibition**

Towards the end of the course you will be writing a curatorial rationale in which you will explain the selection and presentation of work in your exhibition. However, you should not wait until the end of the course before you write about your art!



**Intentions**

Your artistic intentions are of critical importance: a large part of the success of your exhibition hangs on the relationship between the art and what your intentions are. The intentions will be read by all those who view your work, including the audience who encounter it in your school or external gallery space, as well as the examiners who view it on screen.

**The audience**

Artists make art to be seen, so it is vital that you also step into the shoes of the viewer and see the exhibition from the point of view of the audience as well as from your point of view as the artist.

As audiences will react differently to different kinds of exhibition, you should visit different kinds of art and reflect on these encounters. For example, consider works in different display contexts: state art museums and galleries, private galleries and online galleries.

What are the reasons for success or failure? Of course in our context the De visual arts assessment criteria play a vital part but your own ideas should be informed by reflections on audience and their responses to art seen. These reflections should appear in your journal and be referred to when you start to write your own curatorial rationale.

Although the curatorial practice criterion only achieves a maximum of 3 marks out of 30, what you say will contribute to your assessment against other assessment criteria, particularly criteria A and C, so it's worth taking this component seriously and, for example, writing and rewriting a number of drafts until you are satisfied with the final version.

**What's the difference between SL and HL?**

Criterion D is different for HL in that it has an additional requirement. As well as explaining 'the selection, presentation and arrangement of a group of artworks within a designated space' there is also a requirement for the curatorial rationale to show 'reflection on how the exhibition conveys an understanding of the relationship between the artworks and the viewer'. The 'reflection element and consideration of the viewer is not required in the SL criterion.'

You should 'justify' the selection by explaining your reasons for choosing the artworks (this will relate to your intentions) and then analyse and explain how the artworks are arranged and presented. Even if they are just displayed in a row you should still explain the reasoning:

• How have the exhibitions that you have seen influenced your ideas? What have you learned about exhibiting artwork?

• Are there artworks that present particular challenges in terms of presenting them to an audience? For example, will you need to set up a manikin to show a sculpture?

Refer to your audience (the viewer) and to the artworks themselves when articulating the relationship between them. For example, is there a large or 'stand-out' piece that you think will make the most impact on the viewer? Is there a film that will engage the viewer for a certain period of time? Are there small and detailed pieces that require close study or a sculptural piece that the viewer should walk around? What are the ideas that you want the viewer to take from your artworks?

The statement has a word limit. For SL students it is 400 words; for HL students, it is 700 words. If you exceed this limit, parts of your statement will not be considered for assessment.

The rationale should be informative and not just descriptive. For example, explain and justify your selection through references to research and learning. Offer justifications (explanations) for the things you say. Support your statement with explanation.

It can be helpful to follow a basic structure:

- overall premise
- the range of artistic approaches you have used (this might also include movements or artists who were especially influential to your work)
- explain decisions about selection, arrangement and display.

If there is a particular work that was instrumental in the way you perceive your exhibition, you could describe it in more depth to draw the audience into your thought process. Remember that you have an opportunity to write an exhibition text – a short statement to accompany each artwork.

Your statement should be written in an informative and persuasive tone, but because you are writing about your own work, persona pronouns (I, my and so on) are appropriate. Be realistic, frank and honest about your work. Statements that do not reflect the work that is presented cannot score highly against assessment criterion D.

**Writing exhibition text**

Each artwork you submit should be supported by exhibition text that outlines the title, medium and size of the artwork. There is a 500-character maximum (including spaces) per artwork.

The text should be concise and useful to the examiner. It is not just an opportunity to use flowery language about your artwork. It should include a brief outline of the original intentions of the work and explain any appropriation or sources which have influenced the piece. It should also state if the work was collaborative, part of a series, or included found objects.

When completed, these texts can be printed out and included in your exhibition to help your audience appreciate your work more fully.

Here are six examples of exhibition text written by different students and referring to work in a variety of forms (ceramics, video, photography, paint and storyboard). All are within 500 characters.

**Tip**

When thinking about arranging your exhibition, consider the following questions.

- How will you arrange, display and present resolved works for your exhibition?
- What comparisons will you have made between your final artwork and what is realistic in the space available?
- How have the exhibitions that you have seen influenced your ideas? What have you learned about exhibiting artwork?

• Are there artworks that present particular challenges in terms of presenting them to an audience?

For example, will you need to set up a manikin to show a sculpture?

**Distorted Nightmares: 3 ceramic faces, Clay (fired and glazed), Sizes: 20 × 15 × 8 cm, 18 × 12 × 8 cm, and 22 × 16 × 9 cm**  
These three masks were inspired by the portraits by Francis Bacon. I wanted to capture the flowing movement created in his paintings through clay as well as the disturbing nature of distortion and just one click through these eerie masks I have experimented with. I've tried to be as fluid and colour-schemed to create this disturbing effect. Additionally, I further embraced his style by creating 3 small yet different masks as homage to his famous triptychs.

**For ever young, video, 2 minutes**

A series of images of my grandfather spiced with images of my parents and their children (me and my sisters). This time in which Charlie occurs in artworks 3, 4 and 5, I took all photos and video. The speed of the video is deliberately slowed and speeded up. It's mostly black-and-white but colours and some distortion and grain are added to emphasize focus at specific points. There is no sound track.

**3 Nepalese Earthills, 534 × 84.1 cm (305 cm × 6 cm photographs) Digital Photography.**

This photographic piece has photographs organised in a grid and has an obvious thematic and stylistic relationship with artwork 1. This also depicts multiple views of a single scene taken when I visited Nepal as part of a DC trip again, this style and technique are inspired by the work of David Hockney and his joins. Within this work I designed restructured multiple views of a flowing scene of countryside and village in nothing 6 × 5 cm photograph tiles.

**Maze, Acrylic on Canvas, 80 × 120 cm**

Inspired by the symmetry of the columns at the University of Edinburgh, 'I'm looking at geometrical symmetry and shadow effects. A young girl leads a shadow figure through a maze of columns. The girl's trace of the columns adds a figure in the back of the painting and a red handkerchief in the foreground. The shadow cast from the columns adds another dimension of mystery to the scene.'

**A Night in Zurich, Acrylic on Canvas, 80 × 100 cm**

Based on a photograph that I took on vacation, this painting depicts the Limmat River in the centre of Zurich. I experimented with paint texture in this painting, having a different technique for the sky, water reflections and sky. The water reflections are fluid, similar to an impressionist painting, while the skyline has a cracked black paint. The night scene gives the city a tranquil and serene appearance, capturing the moment in between day and night.

**A Universal Fair, Screen print, 35 × 28 cm**

Inspired by 'An Experiment on a Bird in the Air Pump' by Joseph Wright of Derby seen in London's National Gallery, I incorporated the centaurine of the scientist, but had a gas mask to hide his face, reflecting the theme of the fear of modern science, which Wright used in the original work. The toxic symbol and the pollution inside the glass tank fit with current fans of science.

<http://www.nationalgallery.org.uk/paintings/joseph-wright-of-derby-an-experiment-on-a-bird-in-the-air-pump>

**Tip**

The exhibition is the physical culmination of two years' hard work. Celebrate it!  
You could have a reception to celebrate your achievement!

**Practical considerations**

It's important to remember that your exhibition space (the space where the exhibition is presented) will not influence the assessment of your work. You will notice a particular disadvantage in any way because of the space available for you to exhibit in.

Schools are diverse with a range of geographic and socio-economic circumstances, and physical resources.

Some schools have semi-professional gallery spaces on campus; other schools will use school halls, gymnasiums or classrooms/art rooms to display students' work. Some schools do not have enough space for a full simultaneous exhibition of all students...

If lack of space at your school is a problem, it may be possible for you to exhibit in an external gallery. Some schools have arrangements in place with local galleries. Alternatively, there could be a series of consecutive shows. For example, three of four students could put their work up for a few days then take it down so that another group of students can put up their displays for a few days, and so on.

Once the space has been decided, you should review the possibilities of the space and the kind of art that will be displayed with other students and your teacher. The division of space should be more or less equitable, but needs to also take into account such things as the size and scope of individual work, the need for wall versus the need for floor (or plinth) space or access to power outlets.

Exhibition spaces need not be self-contained. 'Site-like' exhibitions might include site-specific work such as a mural installation or sculptural pieces elsewhere on the school campus. Sometimes site-specific works or exhibitions purposely exhibited in unconventional spaces can be effective in relation to the overall intentions, as long as the work can be properly documented for digital submission.

Once you know where your space is you should consider how you will arrange and display your work to best effect within that space. Clean, neutral walls are preferable. Do not try to decorate the space to the detriment of the artwork itself.

You may be considering including interactive pieces. If so, this should be limited with the mention of the viewer in the curatorial rationale.

► Eight views of exhibitions can be seen on pages 129–141.

Some show a somewhat crowded exhibition area, with very little space available and students doing up almost all of the wall space. Other photos show a more spacious exhibition environment with clean individuals, focused on quality and amount of exhibition space available away from school to school, but remember that the examiner will judge the quality of the space. The examiner's focus will always be on the students' intentions and quality of the work with reference to the assessment criteria.





### The two exhibition photographs

In addition to the photos of individual artworks, you should include two photos of the exhibition as a whole. This is a great way to get a sense of size and scale, and demonstrates the way that you want the audience to see the work. These photographs show your understanding of the context of the exhibition, and the scope of the works.

- The photographs should only show the artworks that you are submitting for assessment.
- The photograph should not show the work of any other students, or artworks made by you that are not submitting.
- The photographs should not show any people (so you should not be sitting in the photo with your favorite artwork, or showing the audience admiring your art).
- The views should be clear and unobstructed.

### Digital submission of the exhibition

Your exhibition is assessed digitally. You and/or your teacher will photograph your artworks and upload digital files to the IB. Photographs of the exhibition as a whole will also be uploaded, although these will not be directly assessed.

Examiners will view the digital files to moderate, upload or adjust marks awarded by your teacher (who will award you a mark initially as your exhibition is internally assessed). Remember that your teacher's mark can be adjusted after moderation has taken place.

For the exhibition submission, still or moving images can be uploaded. Your artwork should be captured in whatever electronic means is most appropriate for the selected art-making form.

A two-dimensional artwork, for example, might be best captured through a still photograph, while a three-dimensional artwork might be best captured through a short film recording, lens-based, electronic or screen-based artwork such as animation, however, might call for other file types.

All work submitted must be clear and present your work appropriately. As images will be viewed on monitors, large image files at a high resolution are not needed, but the image should be big enough to fill a computer monitor at 72 pixels per inch.

Wherever possible, you are encouraged to take ownership of the upload process yourself. This can be a demanding process and it is vital that you get it right, so make sure you follow the relevant upload guidance, make sure the work is captured exactly as you want, presented as you want, and uploaded in the order that you want.

**Tip**

Images should be saved and submitted with a minimum width of 1,000 pixels and a maximum width of 1,500 pixels. This will provide an image that comfortably fits a standard computer screen while having enough detail for an examiner to be able to enlarge it, and will help to keep the final file sizes smaller. Remember that file formats and file sizes that are deemed acceptable may change from session to session. You need to check with your teacher for the most up-to-date upload information before you upload your work.



Sometimes one view is not enough to accurately show everything. For example, if you are submitting a sculpture and a single image does not do the work justice, you could make a film of the work or submit a series of images of the work in a film format. Alternatively, you may have worked with film or animation.

### Film

Sometimes one view is not enough to accurately show everything. For example, if you are submitting a sculpture and a single image does not do the work justice, you could make a film of the work or submit a series of images of the work in a film format. Alternatively, you may have worked with film or animation.

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### Digital submission of the exhibition

Your exhibition is assessed digitally. You and/or your teacher will photograph your artworks and upload digital files to the IB. Photographs of the exhibition as a whole will also be uploaded, although these will not be directly assessed.

Examiners will view the digital files to moderate, upload or adjust marks awarded by your teacher (who will award you a mark initially as your exhibition is internally assessed). Remember that your teacher's mark can be adjusted after moderation has taken place.

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# Glossary

## Photographing your exhibition artworks

Your exhibition artworks may include a wide range of ideas and formats. Some exhibitions consist of only two-dimensional art, but increasingly students are exploring other alternatives, for example, film and installation.

Think about the best way of documenting your exhibition – would film be a more successful format?

Some of your artworks may require careful consideration in this context. What about performance art? Film? You have made installation art? For these you could include a film clip or the work and a still image.

Photos can include still or moving photographic documentation of artworks. Check with your reader if you are unsure about acceptable file types for the upload.

### Advice on capturing three-dimensional artwork

Three-dimensional works such as a sculpture or installation work can be successfully documented in either still photography or short video files. Video files allow for a visual walk around a sculpture in the round. This can be successfully achieved in situ, such as the exhibition space, as distractions in the background tend not to be confused with the sculpture with the camera moving around the sculpture. Plain, neutral backgrounds will still give better results. The camera operator should film at a fixed focal length and distance from the work and slowly move around the piece.

- Additional footage of details of the work can be shot in separate takes and then edited together.
- Film the work from a consistent distance.

When filming, be mindful of reflective and transparent surfaces so as to avoid the reflection of the camera and operator in the shot. For still photography, the photographer needs to be mindful of the background, as well as the sculptural form itself. Objects and architectural elements of the exhibition space can become distracting or confused with the sculpture itself, so where possible, it's best to photograph sculpture against a plain neutral background.

- Check that the image is correctly colour balanced; check the white balance for both still photos and film clips.

**Abstract** art that is non-representational consists of only two-dimensional art, but increasingly students are exploring other alternatives, for example, film and installation.

Check with "figurative".

**Aerobic** paints which are synthetic and quick drying. They are made from pigment with polyvinyl acetate and water.

**Additive sculpture** this is when you start with nothing and create your piece by adding material.

For example, ceramics, fashion, furniture design, textile design, interior design, graphic design, animation. Compare with "fine art".

**Aeriel perspective** this is when colour values are used to create an illusion of depth. More intense colours appear to come forward while less saturated colours recede.

**Aesthetics** this is what is considered beautiful or pleasing to the eye; the way an object looks.

**Alla prima** when paint is put on while the ground is still wet, often creating a soft blurring of colours.

**Allusion** when an image is used to symbolise a feeling, or a deeper moral or spiritual meaning. Often used to represent abstract notions such as morality, sleep, victory, enslavement or heroism, for example. Cupid with his bow and arrows as an allegory of falling in love. Compare with "metaphor".

**Ambiguity** having more than one possible interpretation. The meanings of most works of art are ambiguous.

**Analyse** the command term "to analyse" is defined in the Visual Art Guide as "break down in order to bring out the essential elements or structure".

**Analogous colours** colours which sit next to each other in the colour circle, such as yellow and green. Using analogous colours creates harmony in compositions.

**Anamorphosis** the opposite of symmetry. Most compositions are arranged around an imaginary axis to create an imbalance as this gives life and the impression of movement.

**Anamorphic perspective** when forms are out of focus in the distance and appear in the foreground to give the effect of depth. This is sometimes re-worked in photography, where depth of field is used to blur the foreground and sharpen the forms in the distance. The illusion of depth is just as effective.

**Applique** a generic term for creative disciplines whose purpose is functional; the product is used in a practical way. For example, ceramics, fashion, furniture design, textile design, interior design, graphic design, animation. Compare with "fine art".

**Applicatim** when an image or small pieces of cloth are sewn or stuck in a pattern on a larger piece.

**Architectural** needlework in which an idea is taken from its original context and recycled by an artist in order to create new meaning.

**Antithesis** balance and imbalance can make a composition dynamic. Careful use of positive and negative space as well as the placing of shapes in relation to the frame will give harmony to a design.

**Aquatint** a method of creating areas of tone in etching. A fine resin dust (rosin) is heated so that it fuses on the surface of the plate. Acid is used to "bite" (wade away) successively exposed areas while other areas are protected. The resulting printed surface of varied depth is filed down with ink.

**Blending** or softening transitions of tone or colour. Compare with "translating". Because it is slow drying, oil paint is a more effective medium with which to blend than acrylic, allowing the artist to render the effect of changing light over form.

**Bronzing** the structure that supports a sculpture, usually underneath the model. Materials such as wax, clay or plaster. It is often constructed from wire, wood or welded steel.

**Assemblage** when objects (often found from everyday life) are put together to create a sculpture – think of a three-dimensional collage.



**Form:** this word has a specific meaning in art. It refers to the three-dimensional aspect of objects. In images form makes objects appear to be realistic, even though they are in fact two-dimensional. Form can also be used in the general sense of "giving form" to ideas, in other words, making concepts concrete. (Do not confuse with "forms" as defined below.)

**Formal qualities/containing:** when we talk about the formal qualities in art, we are not just referring to form, but to all of the tangible, physical aspects that make an artwork (light, colour, space, composition, depth, texture, the manipulation of media and so on), separate from function and meaning.

**Formal:** the compositional framework. There are many types such as landscape or portraiture, panoramic (wide angle), torso (round) or minature. The artwork can be part of a series of related forms such as a multi-panelled work. These are called diptych (two panels), triptych (three panels) or polyptych (multiple panels). Alternatively, the format could be sequential, such as in a scroll painting, in an animation, a storyboard or in a graphic novel.

**Forms:** in art-making, the broad, generalised categories of creative endeavour such as painting, drawing and sculpture. In the art-making forms table, forms are denoted by bold text.

**Freeze:** a painting technique in which pigment diluted with water is applied onto wet plaster that acts as the binding medium.

**Forge:** this is the word art historians use to refer to how

the mood before underpainting is applied. In oil painting it is traditional to work from a dark or mid tone towards the lighter tones. So artists will paint the whole surface an earth colour to give depth and atmosphere. However, the Impressionists charged this as they wanted to work quickly and create bright light paintings so they prepared their canvases with lead white to make the colours appear brilliant. Most modern artists have continued to prepare their canvases with a white ground. In etching ground is the acid-resistant layer that is applied to protect the metal.

**How:** the distinct property of a colour that distinguishes it from other colours (as opposed to its brightness or saturation).

**Icon:** literally, an image that is imbued with religious power and is worshipped. However, the term is used much more freely nowadays, for example, to describe Andy Warhol's screen-prints of media icons.

**Imitate:** the technique of laying paint on thickly to give a pronounced surface texture.

**In situ:** in place; in the original position.

**Invention/Invention:** refers to authorial intent; in other words, what the artist hopes to accomplish, achieve or communicate through a work of art. An intent can be specific, concrete and literal, or open-ended and a bit abstract.

**Incise:** a graphic mark is one that has been drawn or scratched. Graphic can also mean clear or vivid. Hence the related word "graffiti" (as in street art).

**Incising:** cutting into a surface such as metal or ceramic.

**Iron:** if you are run over by an ambulance, that is ironic

**Interior perspective:** a system to describe space where uniform objects remain the same size so parallel lines give the illusion of depth. This is often used in prints and computer games.

**Intertwining:** to place one thing against another to achieve a contrast. In art placing different images together creates new meanings or emphasizes the intrinsic qualities of each piece.

**Kinetic:** movement. Some artworks, such as Calder's mobiles, move and can therefore be described as kinetic but we also move around kinetic sculptures in a gallery so we experience them kinetically, through movement.

**Line:** the eye of the camera, it determines how the image will look. For example, if the subject is close to a wide angle lens, the face will be slightly distorted giving an enhanced sense of closeness.

**Linear:** the trace of a point which describes the meeting of planes at an edge, or the division between light and dark. Think in terms of ripples, or contours. Hatched lines or cross-hatching are used to suggest form.

**Mass:** the body of matter. In sculpture you might refer to the physical mass of the forms; in architecture the sense of weight, solidity and force, such as in the ancient pyramids.

**Medium:** a unique print made by working directly with inks or paints on a smooth surface (metal, plastic or glass). Sometimes the paper is laid over the inky surface and the artist draws on the back to produce a grained line. Alternatively, the paper is pressed onto the inky d surface and a print is pulled. Dies are used both monotype and monoprint extitively, like n working onto his prints with pastel to adapt each differently.

**Memento:** a work can have a momentary effect even if it is relatively small, often through the sense of mass. Perhaps the

**Synthetic alternatives available that are easier to cut:**

**Lithography:** a 19th century printing technique. Line stone is printed on with a waxy substance. When water is applied it's resisted by the wax, which can then be displaced by printing ink and transferred to paper through a press. It allows for a particularly expressive range of marks that closely imitate the qualities of drawn marks on paper. In the 20th century the principal was developed during the First World War and can therefore be described as line art but we also move around commercial print technology.

**Linen colour:** the actual colour of an object when unaffected by reflecting light.

**Modellants:** French for "modelling".

**Monochrome:** with only one colour. The artist may have chosen a single colour to create a mood, complete the picture only in tones of that colour. Contrast with "polychrome".

**Monoprint:** one of a series of prints, each with individual variations.

**Monotyping:** this is a term used by artists to describe the character of graphic effects in both drawing and painting.

**Mass:** the body of matter. In sculpture you might refer to the physical mass of the forms; in architecture the sense of weight, solidity and force, such as in the ancient pyramids.

**Medium:** (also art media) refers to the more specific materials used in an art-making practice such as watercolour, charcoal and plaster. In the art-making forms table, these are listed after the given forms.

**Membrane:** in art an image that suggests or symbolises a different idea or feeling is metaphorical. For example, Van Gogh's

sunflowers can be seen as a metaphor for difficult rural life in the south of France. Compare with "alla-gory".

**Miscellany (or mazuroum):** an intaglio print technique. A finely grooved surface of fine lines is created on copper plate by systematically rubbing it with a hard steel edge. This surface prints as a black, but the artist burnishes and scrapes the surface to create the design in lighter tones against this dark ground.

**Modelling:** in sculpture the manipulation of material to create forms. Similarly, in painting forms can be described as being modelled in paint.

**Modulating:** vary the tone.

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**Forms** have been given solidity and weight, or are seen from a low viewpoint.

**Narrative story-telling.** *Narrative and pictorial spaces*: negative space is the area around the forms (void) and positive space is a area taken up by the form. In a strong composition there will be an interesting balance between the areas, with the negative space being just as visually arresting as the positive.

**Oblique truths**: French for "found objects". Rubbish that has been collected by the artist is used to make artworks. Look, for example, at Raoul Dufy's *Combinis*.

**Observational skills**: learning and knowing how to look at something and translate or express this visually.

**Oil paint**: made of pigment, oil and wax. It was developed from tempera painting in the 15th century, allowing artists to achieve a heightened realism. Linseed oil is the most commonly used oil, although a wide variety of oils have different properties, for example, some dry faster, others yellow less. By changing the proportions of oil and wax the artist can control the gloss or matte of the paint and the brilliance of the colour.

**Opague**: cannot be seen through. Adding white to a colour will make it opaque. Contrast with "translucent".

**Optical illusion**: this is the simplest way of giving the illusion of depth, for example, used in the intersecting planes and overlapping shapes in Cubist paintings.

**Paint**: pigment (the colour) plus glue (that binds the pigment) and a medium (which makes the paint flow when it is applied). Types of paint include acrylic, fresco, oil, tempera and watercolour.

**Painting**: literally the board on which an artist mixes paint, but often used figuratively, for example, "a palette of colours" means a range of colours; a cool palette is blues, warm palette is reds and earth colours, a varied palette or a limited palette has few colours.

**Paint**: this is the sheen or colouration on an object's surface produced naturally by age or deliberately by the artist.

**Paintball**: the mistakes or aberrations that an artist makes. Modern artists often leave their mistakes; this gives a sense of movement and a trace of the thought process they went through as the work developed.

**Perspective**: See "linear perspective", "aerial perspective", "atmospheric perspective" and "isometric perspective".

**Picture plane**: the surface of a two-dimensional work of art. Modern paintings often appear flat or even seem to come forward from the picture plane into the viewer's space. Artists also remind the viewer of the physical surface of the canvas or paper, with rough man-made textures. In the past the picture plane was treated as a window through which an illusion of the world was seen.

**Pigment**: the colour in paint.

Originally these were minerals, some cheap such as the earth colours like ochre, others

expensive such as lapis lazuli blue. In the 19th century the development of inorganic chemistry led to the invention of new stronger, cheaper and more lightfast colours.

**Plastic**: in art this refers to something which can be modelled or has the qualities being transformed, as in sculpture. Design and sculpture are sometimes referred to as the "plastic arts". Alternatively, the material plastic is created by polymerization. It can be made highly transparent, translucent or opaque.

**Plinth**: the base of a sculpture. A useful synonym is "socle" which is more often used to describe the base for classical sculptures.

**Polychromal**: many coloured.

**Polyptych**: a work consisting of four or more painted (or carved) panels that are normally hinged together.

**Primary colours**: red, yellow and blue. They cannot be created by mixing other colours.

**Process**: in art making, refers to the means to the end (or product). It is an operation that involves a range of cognitive (or thinking) and practical methods or techniques that are employed when you are engaged in an art-making activity.

**Proportion**: do not confuse scale with proportion, which means the relationship in size of one thing to another.

**Protagonist**: the main figure in a scene.

**Provocation**: this is the term used to describe the history of who has owned a work of art.

**Railing**: light which falls at an acute angle to reveal the surface textures or relief of an object.

**Ramjamp**: a term developed by Marcel Duchamp to describe manufactured items removed from their original context by the artist to become art.

**Relief**: raised from a surface such as the shallow relief (or bas-relief) of the design on a coin, or the deep relief of Michelangelo's *Tondo* carvings (*The Madonna and Child*). Compare to "emboss".

**Rendering**: this is the transition on a two-dimensional artwork that the z is depth as in "the scene recedes from the picture plane".

**Releif**: raised from a surface such as the shallow relief (or bas-relief) of the design on a coin, or the deep relief of Michelangelo's *Tondo* carvings (*The Madonna and Child*). Compare to "emboss".

**Resin**: this is the relative size of an object.

**Scratches**: Italian for scratch, the effect of scratching away a thin layer to reveal the colour underneath. This is often used in ceramics as well as in painting.

**Screen printing (or silk-screen printing (stencil))**: originally developed in Japan for printing onto textile. Ink is forced through a frame covered with fine nylon or silk mesh onto the print surface. The design is prepared beforehand as a cut stencil or applied as an emulsion to block the negative areas of the design.

**Sculpture**: the term "sculpture" is used throughout the syllabus as a constant reminder that the final product for assessment is a digitally uploaded file that will be viewed on a computer monitor as a series of screens. A screen is a digital page. "Screenshot" is used instead of "pages", which would imply that the original format was in book form, or "slides", which suggests an electronic presentation using software such as Microsoft's PowerPoint® or Apple's Keynote®. While all of these are valid tools for generating potential screens for the process portfolio or comparative study submission, they are not in any way prescribed.

**Scumbling**: literally scumbling one opaque colour roughly over another so that both can be seen.

Scumbling works best on a coarse canvas and was much favoured by Monet. Compare with "dry brush".

**Secondary colours**: green, orange and violet they are made by mixing two primary colours.

**Smudging**: a technique in which the artist overlays translucent layers of colour to create perceptions of depth, volume and form. In particular, it refers to the blending of colours or tones so subtly that there is no perceptible transition. For example, Leonardo Da Vinci used smudges to model the Mona Lisa's face.

**Spatter**: the three-dimensional expande in Japan for printing onto textile. Ink is forced through a frame covered with fine nylon or silk mesh onto the print surface. The design is prepared beforehand as a cut stencil or applied as an emulsion to block the negative areas of the design.

**Stippling**: this is an effect achieved by the end of the brush being tapped repeatedly against the surface to produce a series of light dots of colour.

**Surface-specific language words**: that are specific to the field of art. The use of subject-specific language is an assessed element of the course and this book includes plenty of ideas for how to develop your language to analyse art.

**Subtractive/subtractive drawing**: is when a tone is applied first then an eraser is used to draw back into the draft to reveal the light trace. In subtractive colour mixing each time you add a colour, such as blue to red to make purple, it becomes darker.

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- (hence subtractive); add yellow to make it brown and it becomes darker still. Subtractive sculpture is when you start with a mass of material, such as a block of stone, and scale away from it to reveal the sculpture.
- Surface** the surface that a drawing or painting is made on.
- Technical and material practices** this refers to the aspects of an artist's art-making practice that are concerned with the form of the work; specifically, the choices and decisions made about media and materials as well as technique and application.
- Tempera** a painting medium where egg Yolk is used as a binder for pigment. (Do not confuse with tempera which is good to eat!)
- Tertiary colours** these are mixtures of the three primaries, used to make browns and the wide range of neutral colours in nature such as skin, plants, wood and so on. Along with pink and mauve, they do not occur in the spectrum.
- Texture** the tactile qualities of surfaces, in other words, the qualities of touch.
- Tint** created by adding white to a colour, for example, pink is a tint of red.
- Wax** wax in paint gives it body and thickness. Wax is opaque and dull. Its properties are opposite to those of oil which is translucent and shiny, so an artist can increase the quantity of wax to create a denser, matt surface. It is also good for creating an impasto effect.
- Wet into wet** wet paint is applied to previous layers of wet paint to create soft flowing marks. This technique requires a fast way of working, because the artwork has to be finished before the first layers have dried. If a colour is applied onto wet paint it tends to mix in a smooth way, creating an intense and soft effect. This is difficult to achieve without the colour becoming muddled. Compare to 'alla prima'.
- Woodcut** a relief print technique. The side grain of wood is cut into to create a raised surface, which is then inked and printed. Wood cuts can be highly intricate as in Olyro-o-ery rough and in character as in the German expressionist tradition.
- World** nothingness, or the empty space that is the opposite of mass, substance and form.
- Wug** someone who gets pleasure from spying on others. Sometimes the artist makes us unseen onlookers into people's private lives.
- Watercolours** paints made from pigment and gum arabic as a binder (a natural resin) plus, of course, water!

- Translucent** light can be seen through, as in a stained glass window or a translucent piece of paint.
- Triptych** a work consisting of three panels usually painted and hinged together.
- Temple tool** is French for "trich of the eye", for example, when objects appear to be real in painting.
- Umbra** in painting this term refers to the base colours that an artist uses to block out the main areas of the composition.
- Value** degrees of tonal variation.
- Viewpoint** the real or imagined position from which the spectator looks at a painting. Consider viewpoint in relation to illusions of depth and the use of perspective.
- Visual literacy** the ability to understand, interpret and make meaning from information presented in the form of an image.
- Void** nothingness, or the empty space that is the opposite of mass, substance and form.
- Voguer** someone who gets pleasure from spying on others. Sometimes the artist makes us unseen onlookers into people's private lives.

- Wax** wax in paint gives it body and thickness. Wax is opaque and dull. Its properties are opposite to those of oil which is translucent and shiny, so an artist can increase the quantity of wax to create a denser, matt surface. It is also good for creating an impasto effect.
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# Index

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