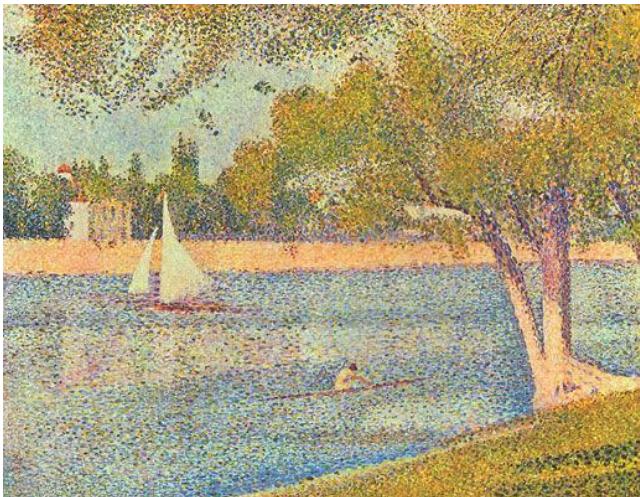


Circles in Life

As a biology student I am always exposed to the micrographs of cells. In one of the classes, I had the chance to look at an onion root cell through a light microscope. The organic circular shape of the cell and its organelles astonished me. From then onwards, I've been intrigued by the simple yet diversely applicable shape of the circle. The range of different mediums, styles, and techniques being used with a similar focus of the depiction of the circle have drawn me to select these three artworks.



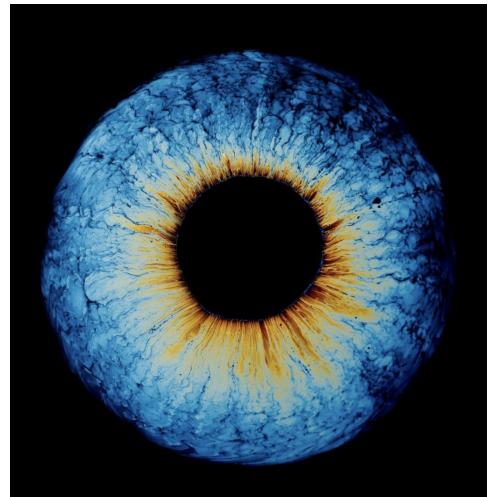
The Seine from La Grande Jatte, 1888
Georges Seurat
Oil on canvas

<https://www.myddoa.com/the-seine-from-la-grande-jatte-georges-seurat/>



Bluetongue Virus, 2014
Luke Jerram
Glass Sculpture

<https://www.lukejerram.com/glass/gallery/bluetongue-virus>



Oil Spill, 2016
Fabian Oefner
Inkjet Photography

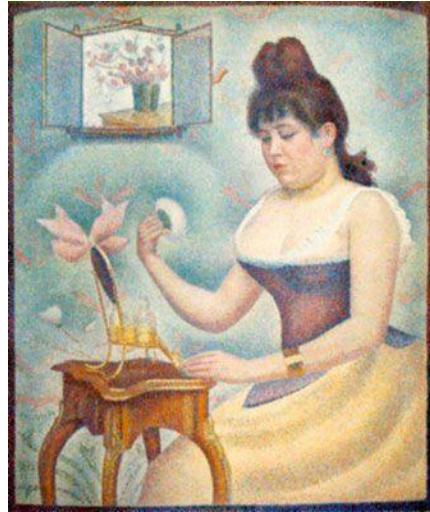
<https://www.lukejerram.com/glass/gallery/bluetongue-virus>



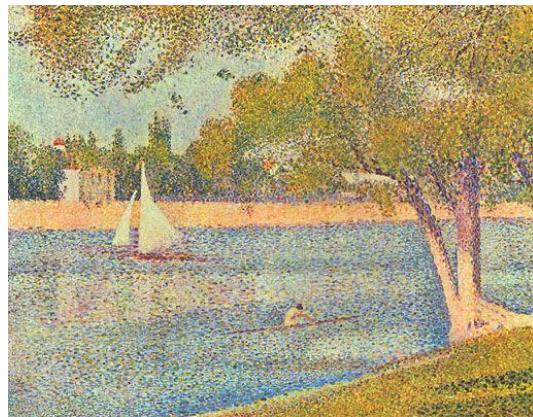
[https://en.wikipedia.org/
wiki/Georges_Seurat](https://en.wikipedia.org/wiki/Georges_Seurat)

Cultural Significance & Context of *'The Seine from La Grande Jatte'*

Georges Seurat was born in Paris, December 2, 1859. Born from a prosperous family, Seurat was the **youngest of three children**. He started his training years around the year of 1875 after entering a municipal art school. He spent most of his time **sketching** from plaster casts and live models in the academy. Visiting a range of different art museums during his free time, he observed artworks of **Claude Monet** and **Camille Pissarro**. He also sought instructions from **Pierre Puvis de Chavannes**, a painter specialized in producing large-scale classical allegorical scenes. He officially began producing his artworks during the transition period between the era of **impressionism** and **surrealism**. His artworks were predominantly influenced by Charles Blanc's *The Grammar of Painting and Engraving* (1867) and Michel-Eugène Chevreul's *The Principles of Harmony and Contrast of Colors* (1839), the theories that introduced him to **color and the science of optics**, which became central to his thinking and practice as a painter. Specifically, Chevreul's discovery that by **juxtaposing complementary colors** one could produce the impression of another color became one of the bases for Seurat's Divisionist technique.



Young Woman Powdering Herself, 1888-90
A portrait of Seurat's mistress
Madeleine Knobloch.



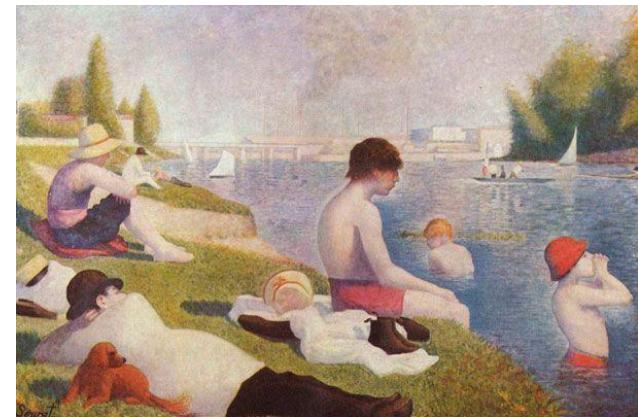
The Seine from La Grande Jatte, 1888
Georges Seurat
Oil on canvas

<https://www.myddoa.com/the-seine-from-la-grande-jatte-georges-seurat/>

*This artwork demonstrates Seurat's continued interest in experimenting with the perspective and form. It reveals a much softer atmosphere compared to his former work of *A Sunday on La Grande Jatte*.*

This painting shows his initial attempt to combine a variety of different styles: classic, modern and quasi-scientific. The brightness of colors adds a layer of impressionistic characteristic to the painting. The working class figures populating the painting, indicates a distinct contrast with the leisured types of figures depicted in the paintings of Monet and Renoir during the 1870s.

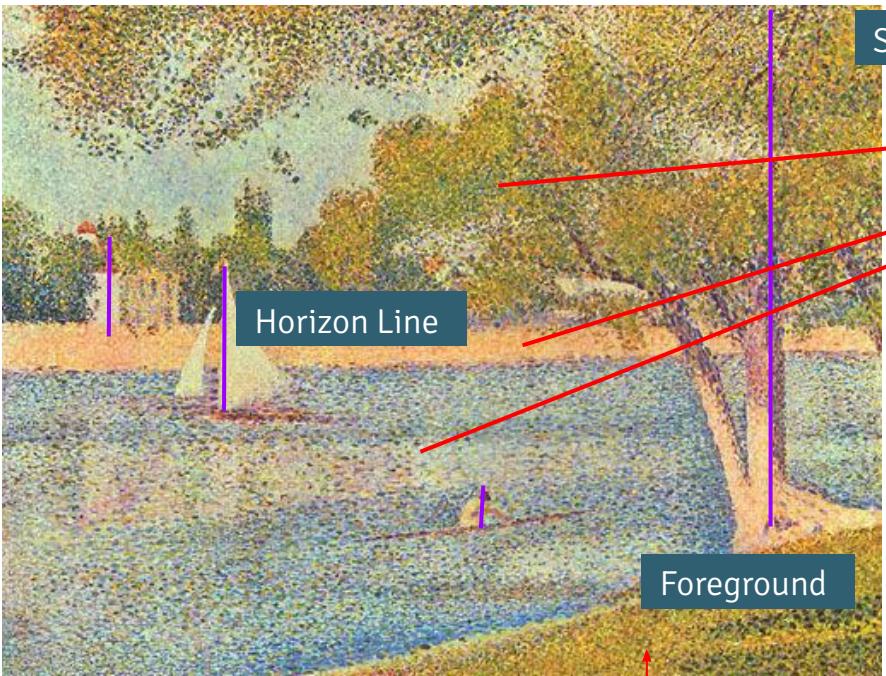
“Great things are done by a series of small things brought together.”
- Georges Seurat



Bathers at Asnieres, 1884
Georges Seurat
Oil on canvas

<https://www.myddoa.com/the-seine-from-la-grande-jatte-georges-seurat/>

Formal Visual Analysis of 'The Seine from La Grande Jatte'



Techniques: Pointillism
Material used: Oil, canvas
Size: 25cm (length) x 15.7 cm (height)

Composition & Balance

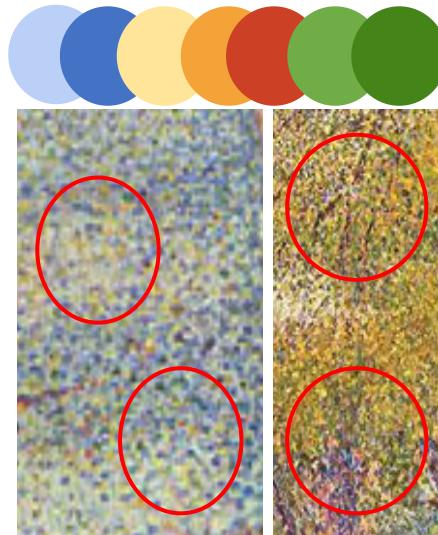
The size of the natural forms are larger in scale than the mechanical forms. The body of water covers about half of the canvas, the trees cover about two thirds of the canvas, which is comparatively larger in scale than the boats, building, and the human figure which seems to be ten times more times smaller than them.

Form

The assimilation of dots create different forms. The **natural forms** depicted in the painting are: trees, grass, and water. The **mechanical forms** depicted in the painting are: the yacht and the buildings.

Shape & Line

The main unit of shape used by Seurat is the circle (dot). The technique of pointillism has an effect of assimilating small dots to create recognisable lines. It also gives a blurry effect to the level of clarity on the depiction of the objects. The combination of the different lines (horizontal, vertical, and diagonal), mainly depicted on the edges of the painting, frames the edges, thus focuses the viewer's attention towards the internal depiction of the painting.



Color

Seurat used earthy colors to create this painting. The main colors used are: green, yellow, blue, red, and orange. They are a combination of primary and secondary colors juxtaposed with each other within this painting. Referring to the major influence of Seurat's work, the **color theory** suggests that the utilization of **complementary colors** enhances the hues. In the case of "The seine from La Grande Jatte", the orange seems orangier and the blue seems bluer because they are juxtaposed together.

Tone

Tone is defined as the lightness and darkness of color. The difference of the tone in this painting is dependent on the direction the light is reflecting towards the forms. The difference of tone is majorly depicted within the forms of the lake and the tree. Lighter tones are used on the areas where the light reflects the form, and darker tones are used on the areas where light isn't directly reflected on the surface. As a whole, this creates depth and value to the forms depicted in a 2 dimensional surface.

Contrast

Contrast is created by the colors and the tones within the different forms of the painting. Mainly, contrast is shown by the horizontal and vertical juxtaposition of the complementary colors. Blue and orange are the main colors that shows contrast within the artwork. The contrast of the cool (blue) and warm (orange) color give rise to the intensity of each of them on the perspective of the viewer.

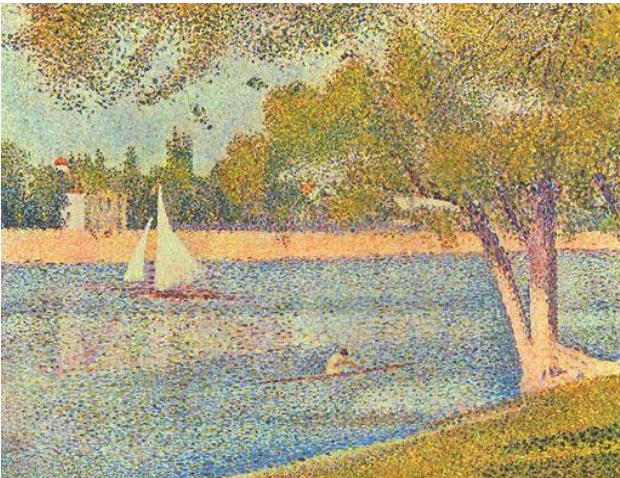
Repetition & Pattern

The repetition of the different tones and hues of the colors creates an illusion of visual movement to the painting. This effect is mainly shown through the depiction of the body of water. The repetition of dark and light tones of the color blue gives an effect of moving waves on the surface of the lake. The depiction of the trees also use the same technique. The technique gives rise to the formation of shapes as a three dimensional object on a flat surface of the canvas.

Texture

The roughness of texture is created by the collection of small dots within the painting. However, when viewed from far away, the texture is smooth, similar to the paintings where pointillism is not implemented. Therefore, the distance of interaction between the viewer and the painting is crucial in depicting the different textures and specificity of the objects painted within 'The Seine from La Grande Jatte'.

Function and Purpose of ‘The Seine from La Grande Jatte’



Title

The Seine from La Grande Jatte is translated as ‘The River from an Island named ‘La grande Jatte’.

Purpose

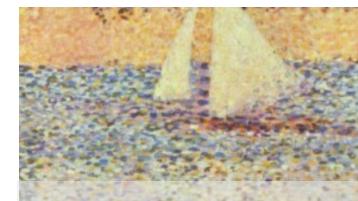
As an artist who has always admired the impressionist paintings, Seurat found that the limit to this era is the restraints on color. In hopes to break through this constraint he focused more on the scientific and theoretical approach to the element of color which in turn lead him to become a pioneer of pointillism. He frequently visited the island of La Grande Jatte to portray realistic depictions of the things he observe on the island. He also attempted to study his colors through juxtapositioning various contrasting hues and shades of colors in different positions.

Function

“The Seine from La Grande Jatte” has two types of functions: conceptual and descriptive. This painting has a conceptual function in the fact that Seurat incorporates a mixture of styles of pointillism and impressionism which is topped off by the color theory. The main technique used here is pointillism which makes the lines within the depiction of the objects quite vague, however he tried to depict the scenery as realistic as possible. In this sense, this painting also has a descriptive function in which it tried to depict the setting of a real place: La Grande Jatte. However, he spice this up by conveying a sense of irony. This painting is ironic in the sense that e tried to depict a constantly moving and changing scene as a still and tranquil type of setting.

Interpretation

According to Robert Herbert, Seurat returned repeatedly to the island to attempt in studying about his colors and “organize his veritable cast of characters by scattering them” in various locations and positions throughout the panels. In this sense, Seurat incorporates an experimental attitude towards the creation of his artworks.



Close up look to the painting.

Interpretation Connecting to Historical Artworks

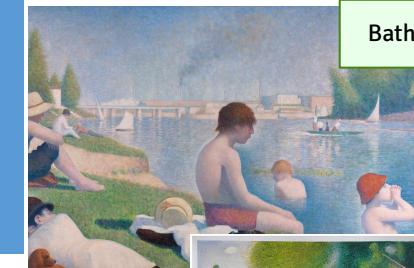
Like all great painters Seurat worked within the historical tradition. His paintings related to the scenery of La Grande Jatte alludes to some of the past works (such as Poussin’s classical figures in classical landscapes; Watteau’s Garden of Love and fête champêtre; Puvis de Chavannes’ rather stilted neo-classical scenes and parklike settings). By viewing himself as a modern Phidias, he also compared his pictures to classical Greek sculptures. In this sense, he try to see ‘the beauty of forms in their primitive essence’. He also told a friend of his that he wants to portray the modern people in their essential traits and place them on canvases organized by harmonies of color by direby directions of the tones in harmony and the direction with the lines.

‘The seine from La Grande Jatte’ was created after ‘Bathers at Asnieres’ and ‘Sunday Afternoon on the Island of La Grande Jatte’. The common theme that links these three paintings is the setting of the place called La Grande Jatte, a small beautiful island located in Paris. However, the made difference is that ‘The Seine from La Grande Jatte’ has a more subtle message compared to the previous two works. According to some critics, they interpreted that the previous two paintings tried to depict the contrasting individuals from the societal hierarchy; ‘Bathers at Asnieres’ depicting the working class whereas Sunday Afternoon on the Island of La Grande Jatte’ depicting the elite members of the society at the time Seurat was alive.

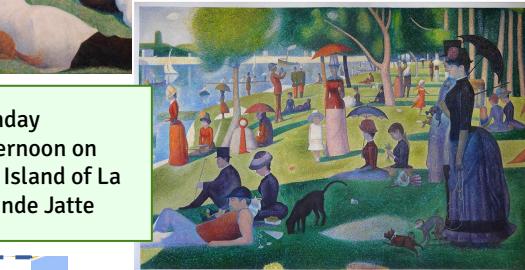
Thoughts of the Critics

“The pictures are a naturalist allegory of social harmony,” Michael Zimmerman in Seurat and the Art Theory of His Time (1991).

“Seurat created an allegory of modern summertime,” Robert Herbert.



Bathers at Asnières



Sunday Afternoon on the Island of La Grande Jatte



The island is in the shape of a boat.



Significance of the setting of ‘La Grande Jatte’

Cultural Significance & Context of 'Blue Tongue Virus Sculpture'



Luke Jerram's Biography

Living in UK for a long time, Luke Jerram has been working internationally since 1997. He has been actively creating a number of extraordinary art projects which gave inspiration to people from all around the world. His multidisciplinary practice involves the creation of sculptures, installations and live arts projects, which includes some of his masterpieces such as the 'E-coli sculpture' installed in Sheffield Winter Gardens.

"I am often generating ideas, to solve problems. The important thing is to try to start off by asking the right question in the first place. The right question, will lead to the right artwork."

Luke Jerram



E-coli
sculpture,
Sheffield
Winter
Gardens, Luke
Jerram, glass

Jerram & His Imagination

Jerram used his disability of colorblindness into his own advantage through his art works. He often enjoys taking research field trips to make observations about the qualities of space and perceptions in the most extremist of places; from the freezing forests of Lapland to the sand dunes of the Sahara desert.

Jerram's Inspiration

Jerram's glass microbiology sculpture collection was inspired by his curiosity to perceive the world differently. His colorblindness stimulated his interest to further explore about the minuscule organisms, specifically the virus. Jerram further extended his exploration by developing inquiries in relation to science and epistemology. In particular, Jerram showed curiosity in the effect of color used for different purposes (scientific or aesthetic), and wanted to know if the viewers can really tell the difference. Therefore, Jerram also showed curiously in the impact of color in relation to people's formation of belief about small organisms that they cannot directly observe with their naked eye. Furthermore, Jerram questioned if there is a distinct 'difference' between the pseudo colored images and the 'naturally' colored specimens in accordance to their influence on people's beliefs about the microorganisms.



The Glass Material - Limitations and the Benefits

The glass material has both benefits and disadvantages when creating an accurate depiction of the viruses. Compared to other objects, the glass material can be manipulated to precision of 1 millimeter. However, the use of the glass material makes the form of the sculpture similar to those in real life. The "**hard and impermeable**" nature of the glass repels the sculpture away from the level of accuracy to the viruses that exists in real life. Furthermore, the limitation of using the glass material is that it limits the artist's **creativity**. Jerram always has to consider about his design in relation to the level of **fragility** of the glass material. However, this limitation is alleviated to some extent due to the improvements made in the usage of glass in the art industry.



This sculpture is named the 'Blue Tongue Virus' in which I am going to focus about throughout this study for this specific artist.

A Collaborative Process

Jerram designs and curates his glass microbiology sculptures, but actually employs glassblowers to do the actual creation.

In addition, he collaborates with scientists from different universities to develop the prototype. Throughout this process, his final prototype has to be approved by them.

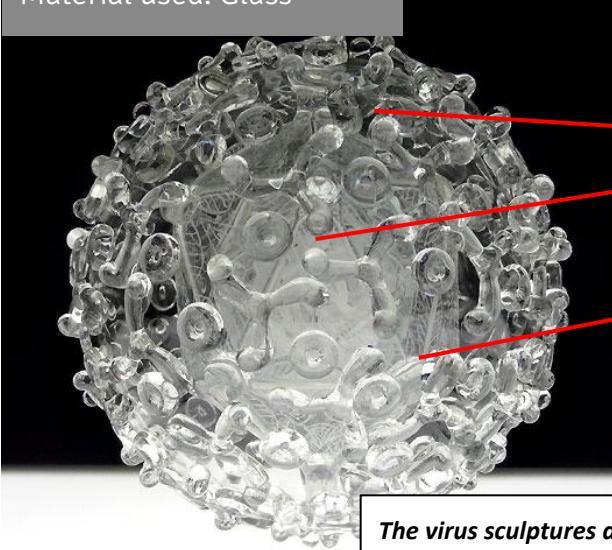


Jerram's First Glass-work; HIV Sculpture

Formal Visual Analysis of the ‘Blue Tongue Virus’

Techniques: Glassblowing

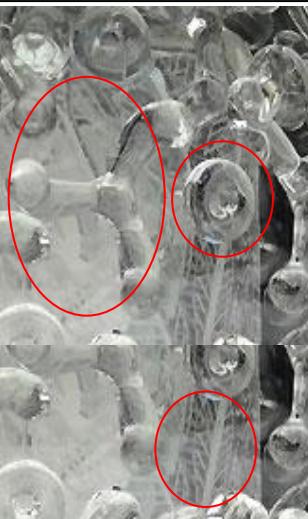
Material used: Glass



The virus sculptures are approximately 1,000,000 times larger than the actual viruses.

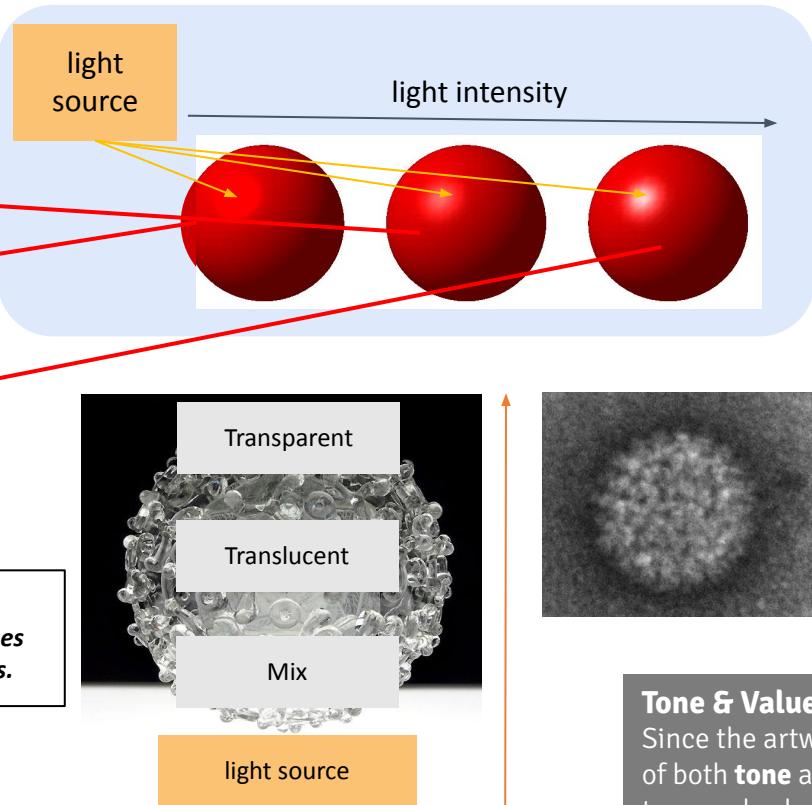
Line & Shape

The shape of this sculpture is **circular**. The shapes on the circular surface of the sculpture **represents** the receptors of the Bluetongue virus. Despite the fact that the shapes looks **metamorphic**, the shapes are actually **accurate** in the sense that Jerram collaborated with real life scientists to have an accurate depiction of the **complex structure** of this virus.



Form

Since this artwork is a types of sculpture it has a **specific form**. In general, it has the form of a **circle**. However, the details on the surface of the circle makes its specific shape **metamorphic**. This glass sculpture aims to depict the **accurate form** of a particular virus. Therefore, its form is closely related to the form of the virus in which it is only visible with a microscope.



Tone & Value

Since the artwork is a sculpture, it has the qualities of both **tone** and **value**. However, as mentioned, the tone and value varies depending on the light being reflected on to its **surface**. The lightness and darkness of the image is controlled by the light. The portrayal of the **lightest tone** is where the sculpture has the most **proximity** with the light source. Where the tones are the darkest is where the sculpture has the least proximity with the light source.

Therefore, the light gives rise to its **circular value**; a realistic shape in reference to its micrograph. Without the light, its value as a virus form would not have been acknowledged.

Color & Texture

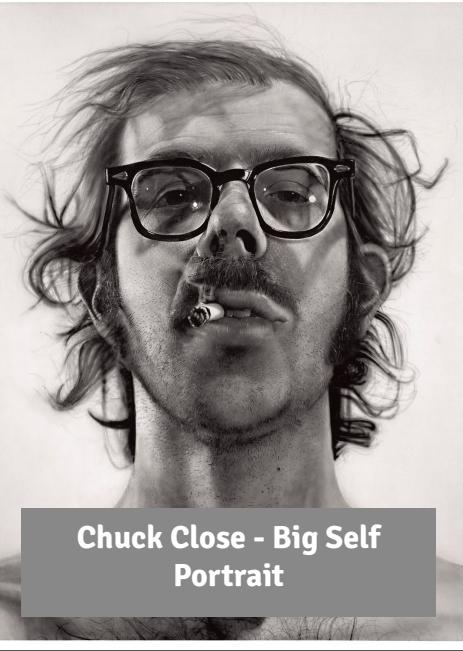
Jerram focused on the level of **realistic**ity of his glass works. Therefore, the color of this sculpture is transparent because the material that constructs this is glass. Thus, without a source of light, its **formal qualities** cannot be seen. This shows that the presentation of the sculpture is highly dependent upon a light source to create its **value** and **form**. Therefore, the different **angles** the light is illuminating towards the sculpture alters its formal qualities.

This variation gives rise to the visual **textures**, making it possible for the viewers to imagine about how its **tangible texture**, the bumpy and rough surface, feels like.

Space

Despite the fact that this artwork is a sculpture, I am viewing it as a photograph. Therefore, the use of **negative** and **positive space** is emphasized in the different proportions of the image. Where light is absent -- where the space appears to be black -- shows the usage of negative space. On the other hand -- where light is present -- shows the usage of positive space that contrasts with the black background.

Formal Qualities of the ‘Blue Tongue Virus’: Closer Look with the Theme of Hyperrealism



Chuck Close - Big Self Portrait

He is also a photographer and an artist.

Hyperrealism was Originated from Photorealism

Both art movements aim to depict minute details of the realistic objects. However, the difference is that photorealism diverges from adding emotions and purpose into the work. They aim to create the paintings as exact replicas of the images portrayed in the photograph. On the other hand, hyperrealism incorporates a softer view. By adding an additional layer of complexity on the focus, the art movement of hyperrealism aims to open up the interpretations of their work. This means that even though hyperrealism aims to depict the objects as real as possible, their depictions are not a hundred percent same as the real objects.

When we think about hyperrealism, we think of its form as some sort of painting... However, I wondered if hyperrealism can be applied to different types of art; for instance, sculpture.



Scale and Size

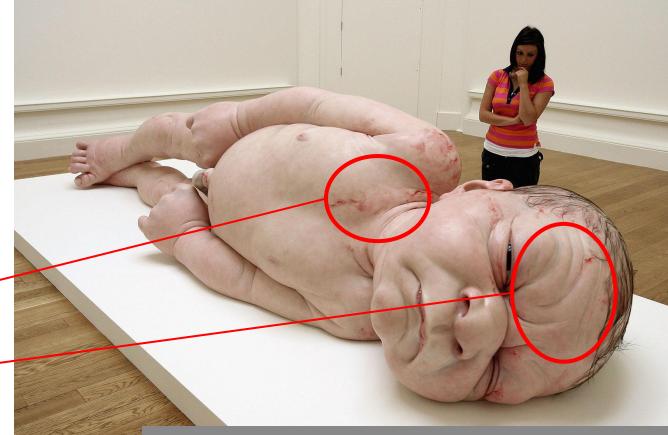
Compared to the big self portrait created by Chuck Close (273 cm x 212.1 cm) and ‘A Girl’ sculpture created by Kunsthall Rotterdam (110,5 x 501 x 134,5 cm), the ‘blue tongue virus’ is only 18 cm in diameter. This is significant because it reveals the different intentions of the artists in the creation of their art. Therefore, the reason why the blue tongue is only 18 cm in diameter, may be because Luke Jerram (the artist) wanted audiences to maintain close proximity with the sculpture when observing its elaborate details.

Therefore, I can justify that a hyperrealistic sculpture exists.

This is an example of a hyperrealistic sculpture of a baby girl. The creases on the forehead and the joints of arms and legs almost perfectly resembles a real life baby.

wrinkles

blood streaming down



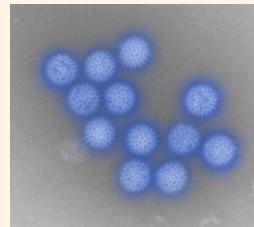
“A Girl” - Kunsthall Rotterdam

Hyper realistic as the patterns of the surface can not be visually detected by just using the electron microscope.



Luke Jerram’s “Bluetongue Virus” sculpture.

Blue tongue virus seen under a microscope.



Intentions Behind the Work - “A Girl”

Rotterdam presented her works during the period where the presence of social media grew strong. She created several pieces of sculpture in relation to a ‘hyper realistic’ depiction of the human form - one of which was “A Girl”. As taking ‘selfies’ began to gain popularity, the creation of “A Girl” guided her audience towards adopting a critical view towards the innovation of technology. Beneath the exuberantly appealing benefits and opportunities that technology gives us, Rotterdam guides audiences toward reflecting about ‘how we see ourselves and others’ mainly for the purpose of reminding people that life on Earth was pretty much the same - may be a bit more humane - without technology.

Function & Purpose of the 'Blue Tongue Virus'



Descriptive Function

This sculpture depicts the form of the blue tongue virus as close to its real-life form. Using the technique of glass blowing, the level of accuracy as close to 1 millimeter could be obtained.

Educational Function

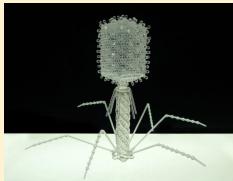
In an educational aspect, this sculpture provides an opportunity for the public to acknowledge the scientific form of the virus and study its features freely and openly. Therefore, the exhibition of this sculpture allows audiences to be engaged about a scientifically educational material. In this sense, they are able to have a more detailed idea about the minuscule and semi-invisible virus that impacts us in real life.

Functions

As interesting as this sculpture is, its functions are also intriguing in the aspect that it can be argued for or against a typical type of function depending on the justification being provided.

Personally, I think this sculpture has four to five main functions: descriptive, symbolic/historical, and somewhat educational.

Organisms that I've learned about in Biology class.



T4 BACTERIOPHAGE



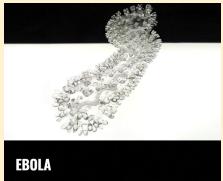
MITOCHONDRION

Symbolic & Historical Function

Despite the fact that the blue tongue virus only affects animals (specifically ruminants) and not humans, it is still significant in terms impacting the whole biodiversity.

According to sciencedirect.com, the first outbreak was said to have been occurred in Cyprus, 1924. The impacts of the virus was significant considering that 75 percent of the ruminants of USA (in 1948) and Southern Europe (in 1956) were affected and killed. The most important fact about the blue tongue virus is that the cure for its infection is not yet developed. Thus, this sculpture holds a symbolic meaning in the sense that it records and reminds us about the existence and impacts of the blue tongue virus, both in the past and in the present.

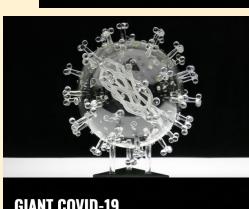
Organisms that immensely affected the human population both in the past and in the present.



EBOLA



COVID-19 VACCINE



Giant COVID-19

Ben Dutton's Reference to the Purpose of Art

Skill and Virtuosity

The creation of the 'Blue Tongue Virus' sculpture requires refined skills of glassblowing. Therefore, when Jerram created this work, he cooperated with actual glassblowing artisans. The art of glassblowing is very challenging as it takes years and years of practice to achieve a high standard of glassblowing skills.

Representation

This sculpture is an ironic representation of a existing form that is not considered as living. In a scientific context, viruses are merely parasites. First of all, they are not made out of cells. They are also dependent on other living cells for source of energy and maintaining homeostasis.

Novelty and Creativity

The level of creativity expressed in this sculpture is high in the sense that it depicts an existing form that is only visible through the microscope. Therefore, it has a creative approach to imitate something that exists in the real life.

Intellectual Challenge

All artworks challenge both the creator and the viewer in an intellectual sense. The 'Blue Tongue Virus' sculpture provides an intellectual challenge to the creator by pushing the limits to the investigations and observations made about the viruses with professional support. On the other hand, the sculpture also intellectually challenges the viewers by making them recall their knowledge in regards to specific cases or information about it.

Imaginative Experience

One limitation to this extraordinary work is that it may limit people's ability to think creatively about the form of the virus. The high level of accuracy and detail provided by the sculpture may limit one's curiosity and efforts to think outside the box.



Cultural Significance/Context of 'Oil Spill'

Fabian Oefner was born and is still living in Switzerland. He studied product design before dedicating himself to his life as a photographer. He is a contemporary photographer and an artist who wants to blend the disciplines of art and science. He also has worked on advertisements and art projects with international brands such as Audi. He brings his own perspective to present a unique view to the insignificant things we do not have much interest in our lives. He does this so that he can appeal to both the heart and minds of the viewers. He created photographs depicting sound waves, iridescence, magnetic ferrofluids, fire, and etc.

Fabian Oefner

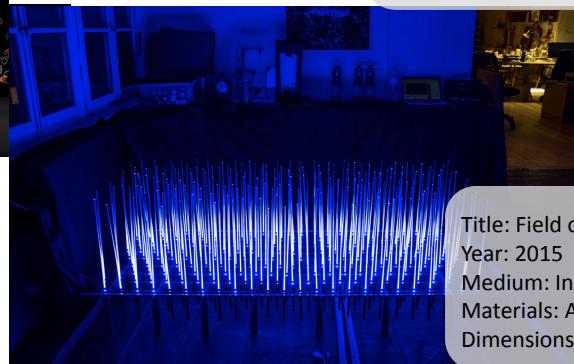
"You can meet inspiration on every corner of your life." - Fabian Oefner



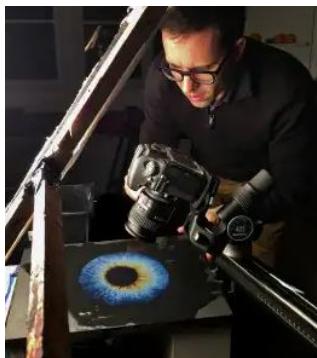
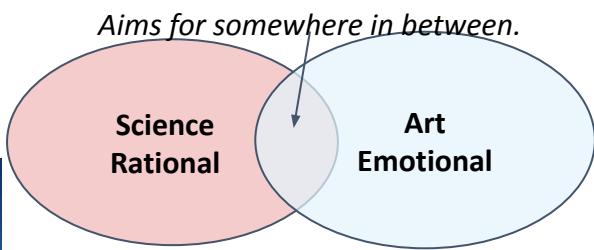
Title: Disintegrating X - Lamborghini Miura SV
Year: 2018
Medium: Photography
Material: Inkjet Print behind Plexiglass
Dimensions: 420 x 210 cm, 230 x 115 cm, 140 x 70 cm



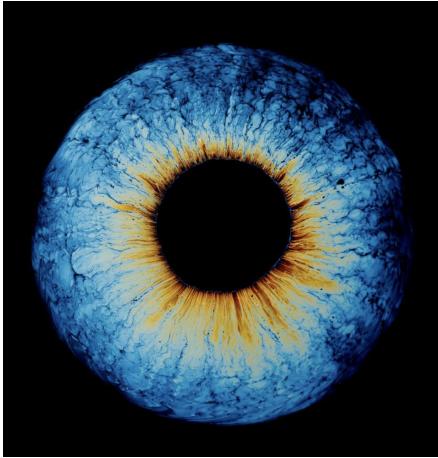
Title: Shootout
Year: 2009
Medium: Photography
Material: Inkjet Print
Dimensions: 90 x 60 cm



Title: Field of Sound
Year: 2015
Medium: Installation
Materials: Aluminium, Acrylic Glass, LEDs, Stepper Motors
Dimensions: 600 x 800 x 75 cm



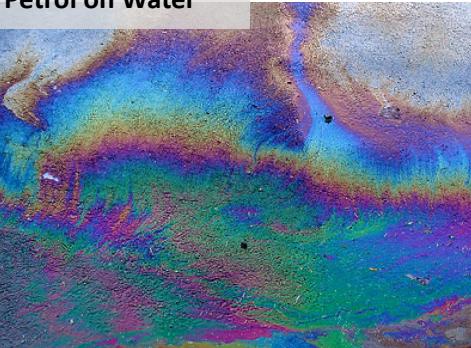
"The idea for the 'Oil Spill' series came when I was walking down the streets and saw a little puddle with petrol in it, that created brilliant colors."
- Fabian Oefner



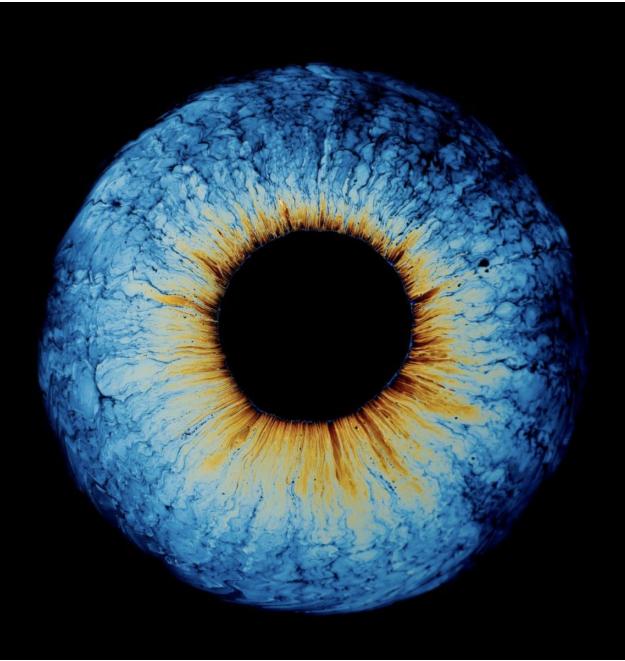
Fabian's Continued Experiments with Iridescence

Fabian used a black reservoir, small droplets of oil, and a syringe to create this artwork. He added small droplets of oil onto the surface of the water to create a magnificent capture of the oil spill spreading onto the surface of the black reservoir. Basically, the 'oil spill' depicted in the photograph is a result of the reflection and refraction of light as it passes through the oil film and back into the camera lens. In addition, the hues appear and change depending on the thickness of the film until they disappear.

Petrol on Water

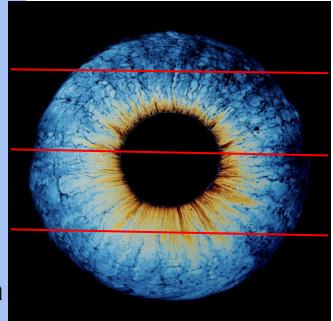


Formal Visual Analysis of 'Oil Spill'



Composition

The use of space is interesting in this photograph. The circular shape that looks like an iris, dominates the center, covering about $\frac{3}{4}$ of the photograph. This dominance creates a sense of unity to the complex patterns within the circle. Even though the shapes and lines within the circles are not identical, the high level of dominance of the circular shape conveys the differences in unison.



Color

The colors that constitute this photograph are orange, blue, and black. Orange and blue are complementary colors and the juxtaposition of these colors intensifies their individual hues than when they are apart. In this sense, it relates to Chevreul's concept of color which was acquired in Seurat's painting. The transition of the colors move from bright to dark, in an inward to outward direction. The dark background gives emphasis to the circular shape of the spread of oil drop depicted in the photograph.

Tone

Diverging from the juxtaposition of complementary colors, the colors are juxtaposed with the different tones of the specific color being depicted. For instance, the color blue is in different levels of tone. The lightness to the tonal color of blue is positioned near the orange, whereas the darker tones of blue are positioned in combination with the black background. In this sense, the natural tonal changes give an effect of creating vagueness of the edges of the circle. Therefore, the object that is being depicted is compatible with the background despite its static state.



Movement

The combination of lines and shape within the circle conveys a dynamic movement. Each portion of the circles are in constant motion due to the lines and shapes creating patterns within the inward to outward direction. Therefore, this coherence of direction combined with the metamorphic shapes and patterns of the lines and shapes conveys visual movement to the photograph.

Shape

The shape that majorly takes place in the photo is a circle. The shape of the circle is instantly recognisable to the eyes of the viewer. However, the shapes within the circle is quite abstract. The abstract shapes are circular yet curvy on its edges which creates an illusion effect of movement within the circle.

Texture

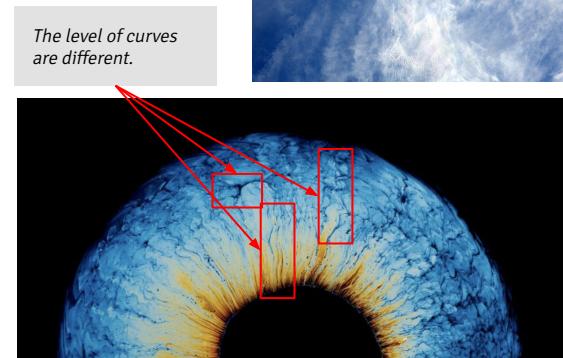
Despite the fact that the tactile texture of this photograph is smooth, the visual texture depicted in the photograph seems rough. The diverged lines and disproportionate shapes conveys a visually bumpy surface to the circular shape.

Lines

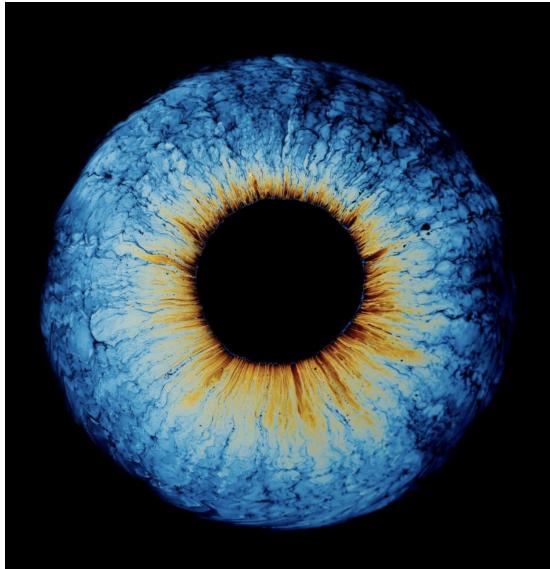
The lines are moving form an inward to outward direction. It seems as though the lines are trying to reach the edges of the photograph from the center. The circular position of the initial point where the lines start to diverge conveys a dynamic movement to the static state of material depicted in the photograph.

The shapes look similar to the water vapor refracting sunlight.

The level of curves are different.



Function & Purpose of 'Oil Spill'



'Art as a Therapy': Appreciation

We often neglect the normalities we have in life and crave for the things we don't have.

Appreciation, in this sense, gently forces us to show gratitude towards the things we do have; like a house to live in and some clothes to wear. The materials used to create this photograph is simple: water, oil, a source of light, and well a camera to take the photograph. The three materials -- water, oil, and light -- are constantly present in our daily lives. Water, for when we are washing, cleaning, or drinking; oil for fueling our cars, or when we are cooking and painting; and light for when we are basically doing anything in daylight or in the dark --- artificial light (light bulbs) aids us to see in the dark.

Descriptive Function

Personally, I think there are many ways in which an art can be 'justified' to fit into a particular function. Just like this 'oil spill' photograph, the depiction of the interaction between two materials can be presented as the record of the the likeliness of a an object to its core nature. Oefner (the artist) used syringes with thin needles to drop small droplets of oil onto the black surface where water is present. As the hydrophobic particles spread, there are fractures in between the presentation. As oil meets water, there is a tendency for the oil to clump together because of the hydrophobic tails that repels water and the hydrophilic heads that attracts water. Therefore, this photograph captures the hydrophobic nature of the oil and the hydrophilic nature of the water in which the nature of both materials are emphasized when juxtaposed (placed on top and on the bottom) to each other.

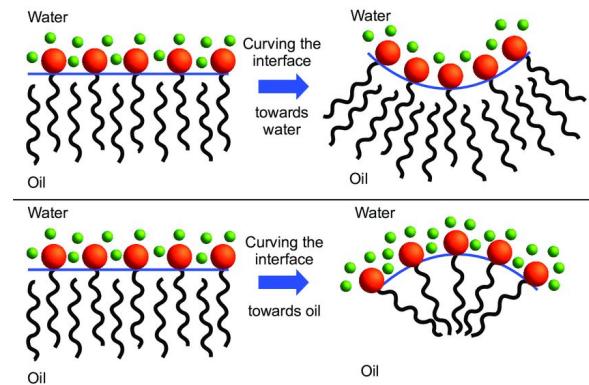
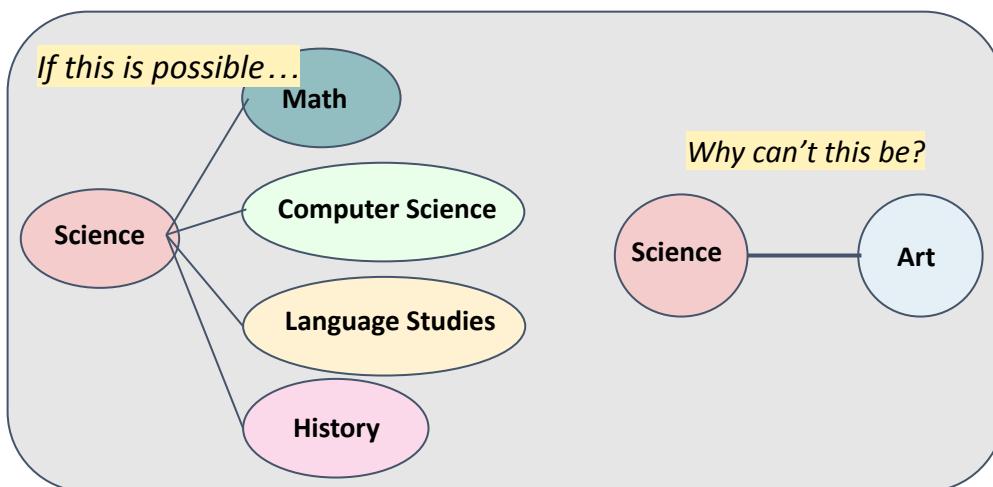


Image from:
https://www.researchgate.net/figure/Curving-the-interface-changes-the-balance-of-interactions-between-water-oil-and-fig4_280792739

Conceptual Function

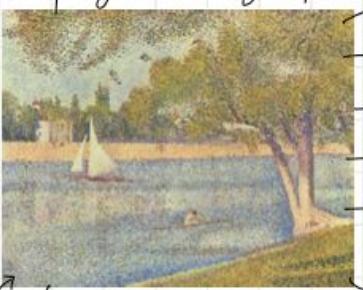
An artwork having a conceptual function refers to when an idea or concept being expressed behind the work is more significant than the explicit expression of the artwork itself. The artist of this photograph, Fabian Oefner, experiments with the ideas of both art and science to touch the minds and brains of the people who are viewing his works. Therefore, this photograph, too, serves the same function in which it merges the concepts of science and art. People often tend to separate those two areas of knowledge because they are known for being complete opposites to one another, since one is thought to be more rational and intellectual (science) than the other (art). However, there are actually some deep connections in between the concepts that are being dealt with in them.

However, we are not aware that without them, we cannot do the things that we normally used to do. Therefore, this photograph functions as a reminder to how we should appreciate the three materials that are present in our daily lives because basically, without it we won't be able to do anything; even staying live!



To begin with, science and art is created through 'experiments'. What this means is that, science collect data to test their hypothesis through trial and error just as art going through the same process with different materials. Furthermore, the materials art is experimenting with actually holds properties we study in science. Thus, the experiment of art is an extension to the experiment we do in science. Therefore, this photograph functions to appeal to the viewers that the interdependence of science and art is possible (in an intriguing way).

Quick Brainstorm of Making Comparisons and Connections



balance skewed to the right.
Combination of close & far.

Pointillism
science of optics.
dots gathered
together to create a blur image
time

same way computers work together:
pixels.

organic shape created mechanically
snap shot of the nature of paint
interacting with water.
positive & negative space

different perspectives on how the audience view the work

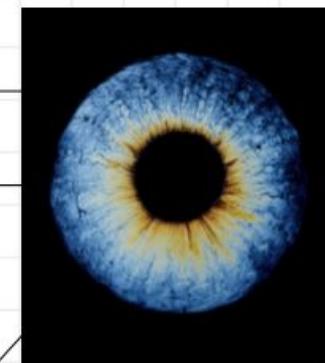
→ figurative meaning of peace.
→ Science of vision/psychology : Color theory
→ abstract orders created by brush strokes.
→ low intensity of color
→ colour harmony.
→ creates shade by using different values of color.
→ organic shapes.

abstract patterns
unique way to record.
description of nature.

info about artwork gathered through epictextuality.
merges science & art.
circles
one point perspective

artistic mechanism of a 'study'
Primary Colors (blue, yellow) → also are complementary colors.

2 Dimensional visual texture.



vanishing point created naturally

3-Dimensional

tactile & visual texture.
abstract patterns
unique way to record.
description of nature.

accurate resemblance
of the real virus



geometric, but also abstract
scale: unrealistically large.

value dependent on
the source of light

no-color
Science: viruses
exploit interactivity with scientific doc.
commissioned to a science institution.
made out of glass.

Jerram designs & the glassblowers actually makes.
requires specific artisanal skills

audience; close proximity w/ artwork

black background

requires a specific environment to be viewed in.

light → determines the presentation/form/quality.

Circle = dominant → unity in form. → balance focused on center.
presentation method: photograph.

high intensity of color.

kinetic. element of unpredictability.
experimental art

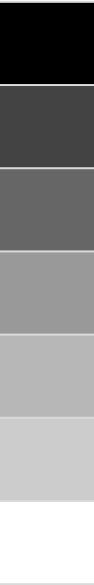
quick in terms of occurrence → color lasts only for about 20sec.
slow in terms of preparing & thinking.

perspective → being able to see beyond the visible.

In Depth Comparison



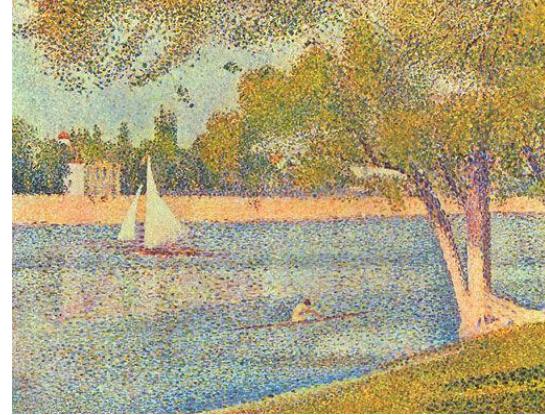
*Bluetongue Virus,
2014
Luke Jerram
Glass Sculpture*
<https://www.lukejerram.com/glass/gallery/bluetongue-virus>



- Monotone; monochromatic
- Colors are manipulated by light
- Circular form
- Tactile texture; bumpy
- Based on an image of the real virus
- The real virus is only visible with electron microscope



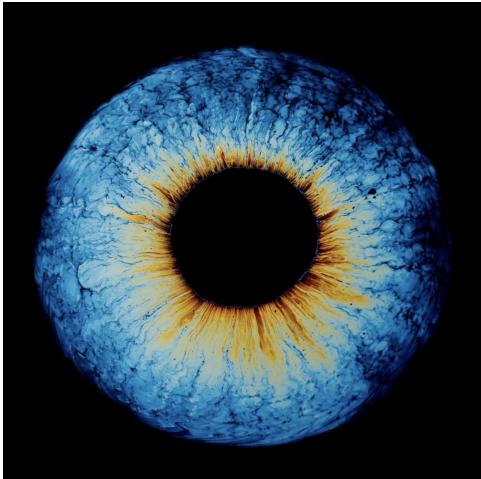
Similarities
<ul style="list-style-type: none">• Depiction of nature• Has a circular element/form



*The Seine from La Grande Jatte, 1888
Georges Seurat
Oil on canvas*
<https://www.myddoa.com/the-seine-from-la-grande-jatte-georges-seurat/>

- Vivid, multicolored
- Distinctive hues; they are harmonious when presented together
- Two dimensional artwork
- Has visual texture; created by the disconnected dots
- Based on the perception of the real landscape
- A more realistic representation of nature; can be seen with the naked eye

In Depth Comparison



Oil Spill, 2016
Fabian Oefner
Inkjet Photography

<https://www.lukejerram.com/glass/gallery/bluetongue-virus>

- Photograph
- Created out of liquid/fluid medium
- Has two circles (small inside, large outside)
- Represents the nature of the substance (water and oil)
- Visual texture
- Form is temporary

Similarities

- Circular form
- Has textures
- Requires light to have form

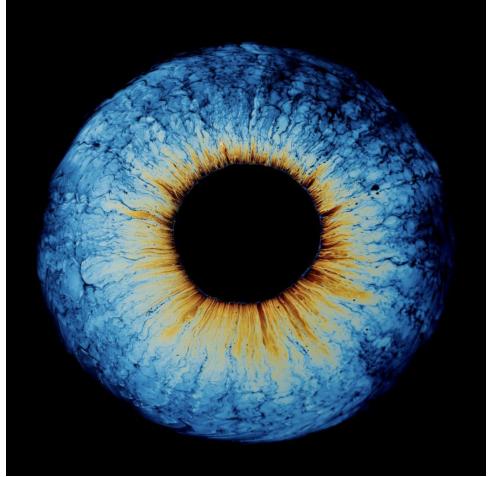


Bluetongue Virus, 2014
Luke Jerram
Glass Sculpture

<https://www.lukejerram.com/glass/gallery/bluetongue-virus>

- Sculpture
- Created out of glass that is liquid when heated and illiquid when cooled
- Has one circle
- Represents the nature itself (virus)
- Tactile texture
- Form is permanent

In Depth Comparison



Oil Spill, 2016
Fabian Oefner
Inkjet Photography
<https://www.lukejerram.com/glass/gallery/bluetongue-virus>

- Large circle
- Visually similar to a pupil of an eye
- Created in water
- Small dot of oil spreads out to be large
- Created in a dark environment
- Abstract

Similarities

- Has details
- Used complementary colors

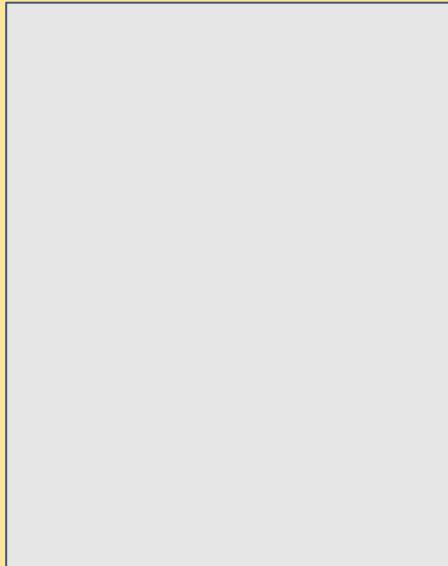


The Seine from La Grande Jatte, 1888
Georges Seurat
Oil on canvas
<https://www.myddoa.com/the-seine-from-la-grande-jatte-georges-seurat/>

- Small unit of circles
- The scenery we see with our eye
- Depicts a body of water
- Small dots accumulated in order to create a larger image (landscape)
- Created in the day
- Representational

Making Connections to your own artmaking (HL only)

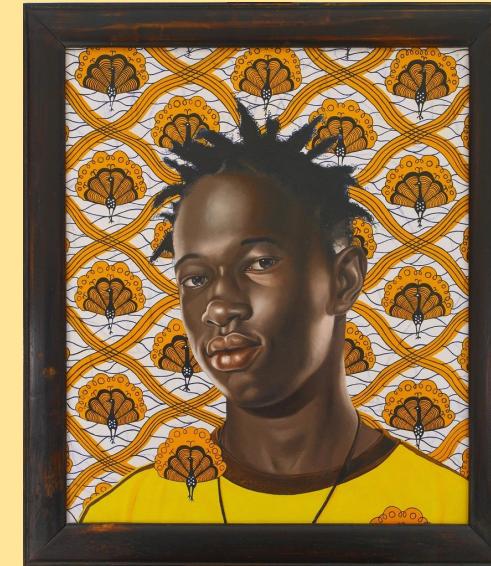
- Include images of your work that has been inspired by your research
- Include images of the work that has inspired you
- Use 3-5 extra slides to do this
- Your work is INSPIRED by this artwork, it is not a COPY of this artwork



How does your own art relate to the art works under consideration. Make connections through any of these but not necessarily all:

- Cultural context
- Formal qualities
- Concepts and ideas
- Materials, conceptual and cultural significance

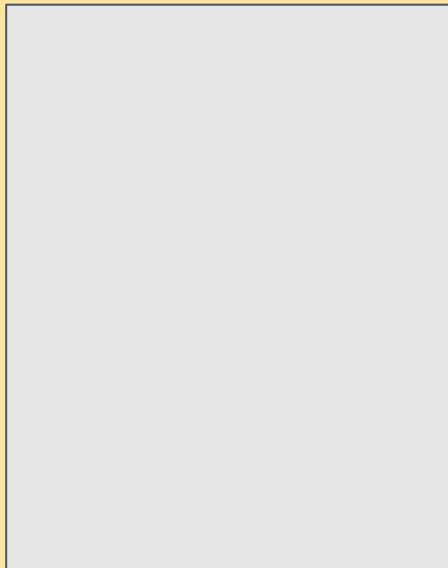
Your Title (DATE)
(Your Name)
Media you used
Dimensions
Personal Photograph



Title:
Artist:
Medium:
Date:
URL:

Making Connections to your own artmaking (HL only)

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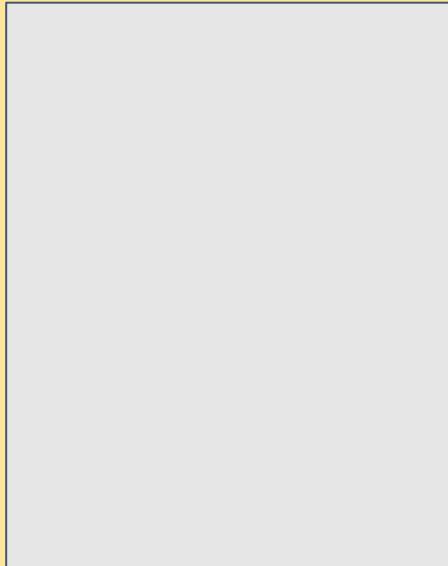
Your Title (DATE)
(Your Name)
Media you used
Dimensions
Personal Photograph



"Bloodline Series: Boy" (2006)
Zhang Xiaogang
Oil on canvas
149.8cm x 120c
<http://ravenel.com/artwork.php?id=2762&lan=en>

Making Connections to your own artmaking (HL only)

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- **Cultural context**
- **Formal qualities**
- **Concepts and ideas**
- **Materials, conceptual and cultural significance**

Your Title (DATE)
(Your Name)
Media you used
Dimensions
Personal Photograph



Title:
Artist:
Medium:
Date:
URL:

Sources/ Works Cited

- Important to investigate many sources – and try not to only use the web.
- You can label images with title, artist throughout CS and note as fig 1, fig 2 etc, but be sure to include full citation on the source page with artist, title, date, medium, size, location, and source (website, book, article, primary source etc.)
- ALL REFERENCES MUST USE MLA CITATION!!
- USE THIS LINK TO EASILY CREATE YOUR CITATIONS
<http://www.easybib.com/style>
- This page is required, but doesn't count toward your 15 slides SL or your 18 slides HL
- it is uploaded as a PDF (a separate document)

https://en.wikipedia.org/wiki/Zhang_Xiaogang

https://en.wikipedia.org/wiki/Kehinde_Wiley

COMPARATIVE STUDY - 20% (externally assessed)

		MARKS	# OF SLIDES	TOTALS
A	ANALYSIS OF FORMAL QUALITIES Describe, Analyze, Interpret, Evaluate	6	3	
B	INTERPRETATION OF FUNCTION AND PURPOSE Why did the artist make it and for whom?	6	3	30
C	EVALUATION OF CULTURAL SIGNIFICANCE Why is this artwork significant, now and then?	6	3	
D	MAKING CONNECTIONS AND COMPARISONS Compare and connect the works considering A/B/C above.	6	3	
E	PRESENTATION AND SUBJECT SPECIFIC LANGUAGE Design is engaging. Content is informative and well researched using correct art terms	6		
F	MAKE CONNECTIONS TO OWN ART-MAKING PRACTICE How did this research affect your artwork?	12	3-5	42

STANDARD LEVEL: 10-15 SLIDES

EACH SLIDE SHOULD HAVE A MINIMUM OF 3 IMAGES PER SLIDE WITH CITATIONS/SOURCES

HIGHER LEVEL: ADDITIONAL 3-5 SLIDES (CRITERIA F)