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Visual arts

Exhibition

Student A (HL)

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Curatorial Rationale

My art specifically is orientated to exemplify my subjective interpretations of vision and perception, the means by which the visual arts are appreciated. Furthermore, I have explored and elaborated visually upon cultural idioms pertaining to eyesight, to reinforce how language and culture can characterize the broad figurative dimensions from which eyesight is understood. Embracing this conceptual focus has enabled me to utilize a great diversity of techniques and skills to convey a broad range of thematic intentions.

My body of work largely encompasses numerous sculptural works concerned with either human physiology or eyeglasses, to portray the notion of perceptual distortion. Alternative processes I have employed to exemplify visually my theme include sketched and printing techniques, the latter of which are comprised of photograms and intaglio printing from light sensitive plates. I have endeavoured to imbibe my aesthetic processes with irony and purpose, for example, in utilizing the photogram technique which essentially emulates the function of the eye's retina, to establish layers of meaning in my body of work. This is also reflected through my use of the eyelash make-up mascara to sketch a series of female images in my work *Máscara*.

Numerous influences have directed the processes and concerns by which I create meaning in my works. One sculptor upon whom I focused in my investigation includes Naum Gabo and his structural human forms, through which he explores space without depicting mass. Richard Klein's elegantly composed glassware was the predominant source from which I drew inspiration whilst completing pieces associated with eyeglasses, such as *Square Eyes*. The conceptual purpose of Rosaline Gascoigne's and Doris Salcedo's have also been prompting, in highlighting the significance of the character and the context of media utilized within art, particularly when using materials that have belonged to others in the past, and bear the traces of their use.

In considering the curating of my body of work into an exhibition, I have considered my work in terms of how meaning is best conveyed to the viewer, as well as how the technical and visual qualities of my work are shown to their best advantage within the limits of the space to which I have been allocated.

To display my work, I have been allocated half of the Eastern corner of the Arts Quarter Foyer Gallery. The space consists of a fairly generous expanse of wall with a fixed gallery hanging system which is sufficient for most of my two dimensional work requiring hanging. The Eastern wall is floor to ceiling glass, and while inappropriate for hanging work, was an adequate backdrop for my larger sculptural works. Temporary display panels were set up for remaining two dimensional works.

Most viewers will enter the exhibition from the main doors at the front of the building on the Northern wall and will move into my space from the West into the East. Therefore, my work will be read from left to right along the Northern wall.

I made the decision to organize my work based on sub-themes within my subjective interpretations of vision and perception, in order to assist the viewer in unpacking the layers of meaning within my work. As the viewer enters my space, they begin with the more literal interpretations of vision that relate to my interest in Biology. The first work *Do Not Touch* presents the title phrase in ridiculously oversized braille. Ironically, to “read” the text, the fingers tips are used to pick up the (usually) small bumps, making the command “Do Not Touch” a nonsense. This is followed by works based on the colour receptors in the human eye in the works *Ishihara Composition in Red and Green* and *Cones and Rods – Blue*. The playful *Máscara* follows with the *Spectacles* photograms opposite. The sculptural pieces are placed loosely within proximity of works they most closely relate to, but also considering traffic and the likelihood of mishaps that might result from ill-considered placement.

My diverse means of aesthetic expression has provided numerous channels through which I have been able to explore varied conceptualisations of vision and perception, which I hope is evident to the audience.

(684 words)

Exhibition Photographs

Visual arts exhibition: Student A (HL)



1: View of North Eastern corner of exhibition



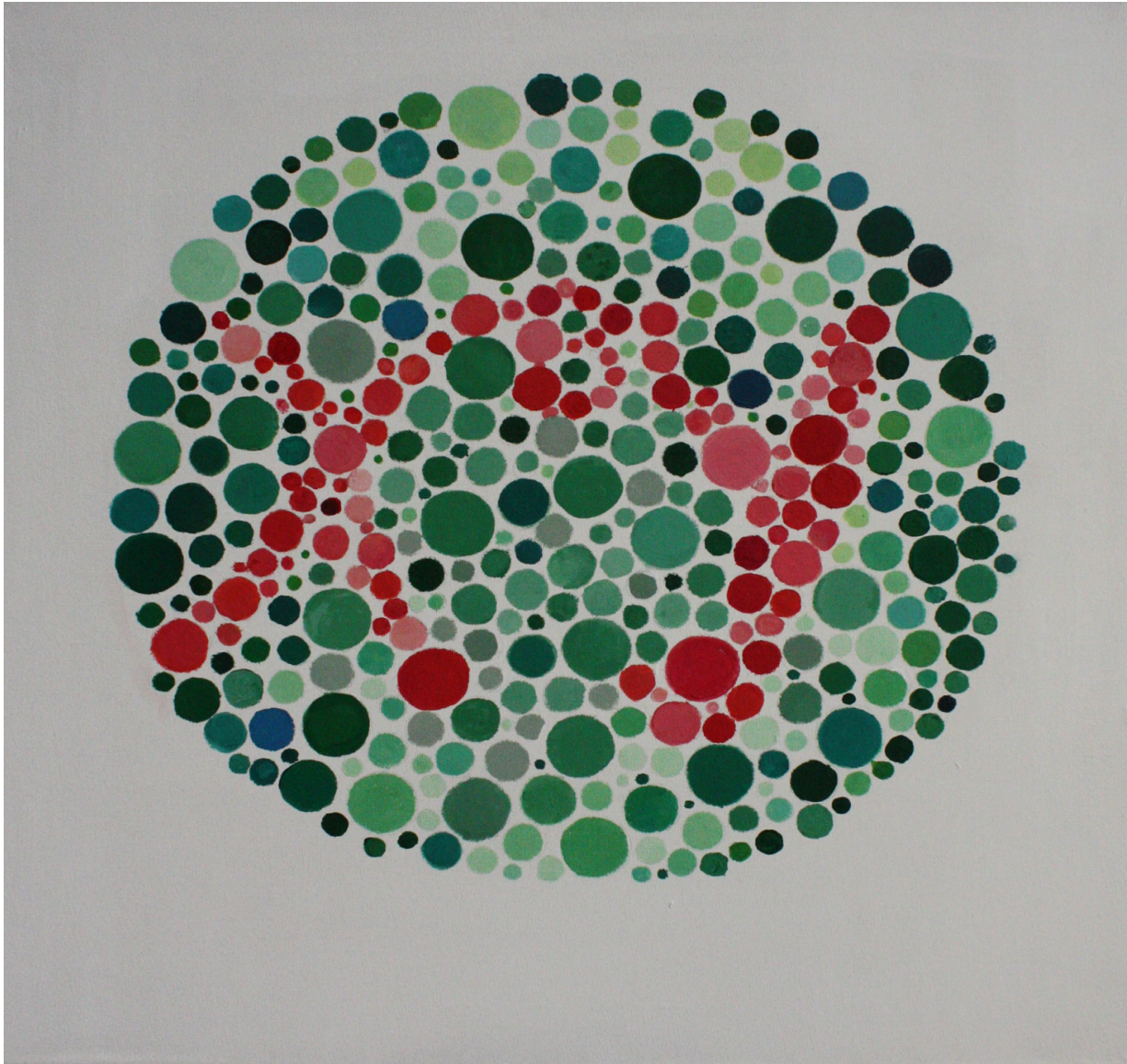
2: View of South Eastern corner of exhibition



1. Do Not Touch

Acrylic paint, polystyrene balls on canvas
101.6 x 101.6 cm

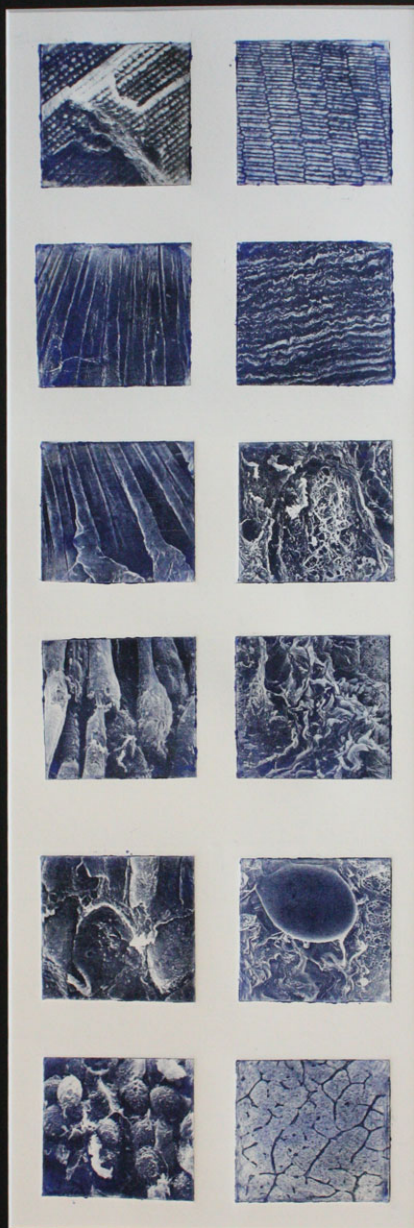
In this work, I have employed Postmodernist strategies of humour and irony to convey meaning. I halved a series of polystyrene balls and used them to write the phrase "Do not touch" in braille, the written language for the blind. Ironically, to "read" the text, the fingers tips are used to pick up the (usually) small bumps, making the command "Do Not Touch" a nonsense. The scale of the work also prohibits a visually impaired reader from indeed reading the text.



2. Ishihara Composition in Red and Green

Acrylic paint on canvas
50.8 x 50.8 cm

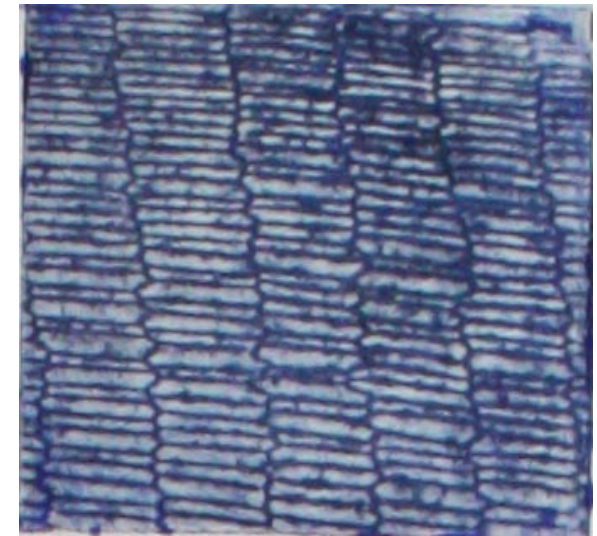
In this work, I have explored my interest in perception by examining colour vision deficiency (Colour blindness). I have referred to the Ishihara Colour Perception Test, a diagnostic tool used to detect red-green colour perception. Colour-matching the reds and greens used in the test, I have placed the male chromosome XY within the test in the place of a number, referencing the sex-linked nature of the deficiency. A viewer with a red-green colour deficiency would not detect the XY and only perceive an arrangement of monochromatic circles.



3. Rods and Cones – Blue (Series)

Intaglio Print (photo-sensitive intaglio plate, printed in blue intaglio ink on Stonehenge paper)
Each image 9 x 9 cm

This work uses manipulated images of the cones and rods found in the human eye as viewed through the electron microscope, the structures responsible for perceiving colour. Each of the twelve images was etched separately, inked individually, but registered onto one sheet of paper. The same image was also edited in red and green, the primary colours of human vision, but the result was not as pleasing as the blue and were not used in my exhibition.



Additional supporting photograph 1



Additional supporting photograph 2



4. *Máscara* (Series)

Series of four drawings in
mascara on Stonehenge Paper
45 x 67 cm (top left)
50 x 70 cm (top right)
50 x 70 cm (bottom left)
70 x 50 cm (bottom right)

This series of drawing was intended to draw the viewer in to a close but superficial inspection of the eye. The first two images of the girls deliberately resemble images one might expect in a fashion or makeup commercial. The last two images focus increasingly on the eyes. Each drawing was executed alla prima in black mascara. This is eluded to by the title, which refers to the etymology of the word mascara from the Spanish which literally means mask or stain – the later an adequate description of the process of drawing as mark-making, while the former relates to the concealing nature of makeup.

Additional supporting photograph 1

Máscara Series of four drawings in mascara on Stonehenge Paper

50 x 70 cm





Additional supporting photograph 2

Máscara (detail)

Series of four drawings in mascara on Stonehenge Paper

70 x 50 cm



5. *Eye-Spy I & II (Set)*

Plaster of Paris, Shellac solution, bronze base paint
Each 20 (H) x 24 (W) x 12 (D) cm approximately.

*This set of castings begins to examine my interest in different forms of eye glasses and the way in which these alter visual perception. In *Eye-Spy I & Eye Spy II*, I took alginate casts of a models hands, asking her to pose her hands as if they were holding a telescope and a pair of binoculars, in the same way a child might if they were playing make-believe.*



Additional supporting photograph
1

Eye Spy I : telescope

Plaster of Paris, Shellac solution,
bronze base paint

20 (H) x 24 (W) x 12 (D) cm
approximately.



Additional supporting photograph
2

Eye Spy II : binoculars

Plaster of Paris, Shellac solution,
bronze base paint
20 (H) x 24 (W) x 12 (D) cm
approximately.



6. *Eye Balls*

Sculpture: polystyrene balls, googly eyes, cosmetic (fake) eye lashes, coloured tissue paper, papier maché, aluminium armature wire, polymer varnish
Approximately 40 (H) cm

Eye Balls evolved from an initial idea to create a sculpture of an eye covered in tiny eyes, much like an insects eyes. The use of googly eyes gave me permission to depart from a strict anatomical observation to explore a little whimsy. The legs emerged as a solution to the practical problem of how to display the work.

7. What is essential is invisible to the eye (front view)

Sculpture: strawboard, gesso, shellac, rust base paint, oxidising patina.

Approximately 70 (H) x 40 (W) x 20 (D) cm.

One of the earliest works included in my exhibition, What Is Essential is Invisible to the Eye is a sculptural piece that was inspired by the work of Naum Gabo and his structural human forms, through which he explores space without depicting mass. I simplified skeletal and organ elements and represented these in geometric forms.



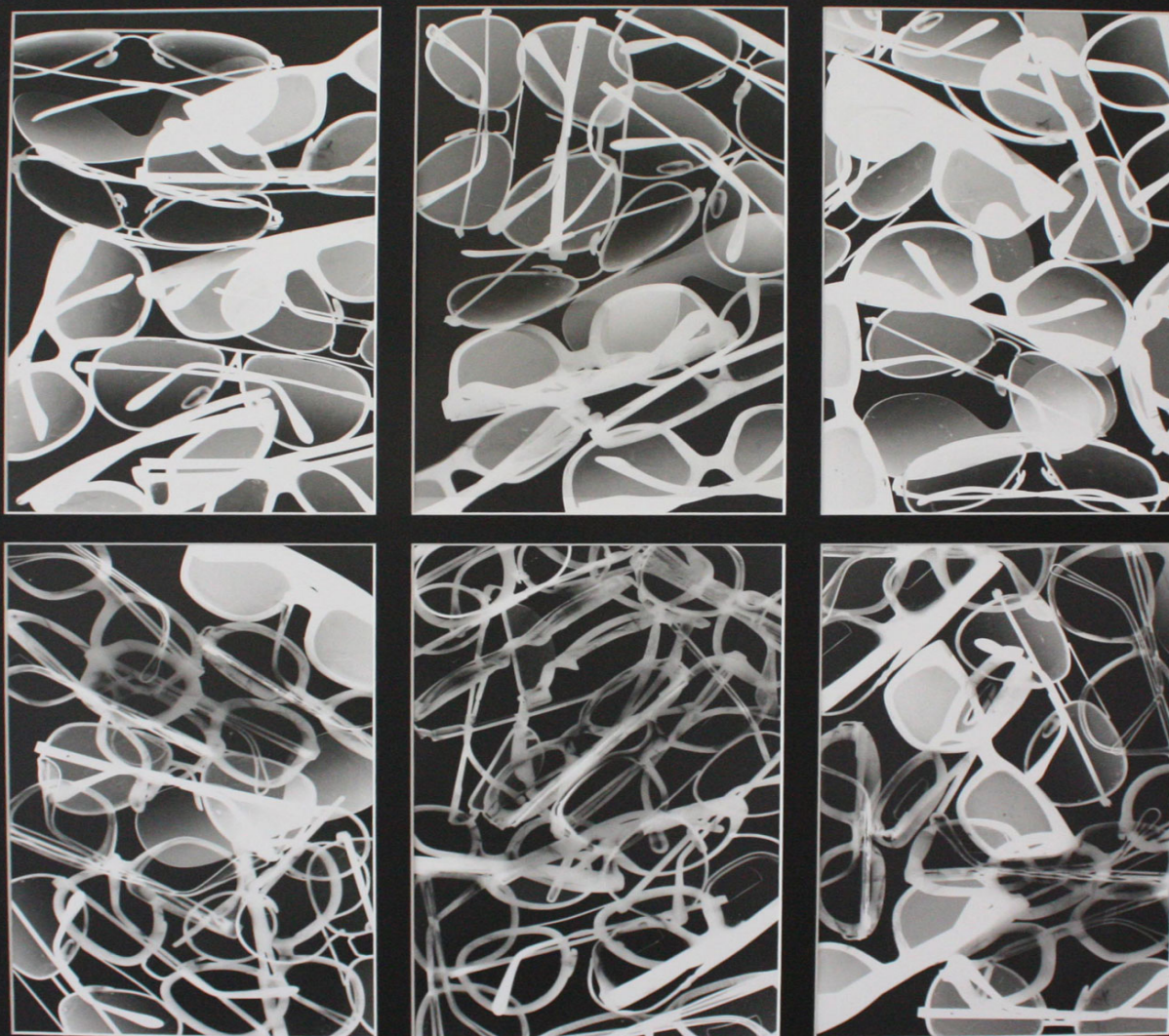


Additional supporting photograph 1

What is essential is invisible to the eye (rear view)

Sculpture: strawboard, gesso, shellac, rust base paint, oxidising patina.

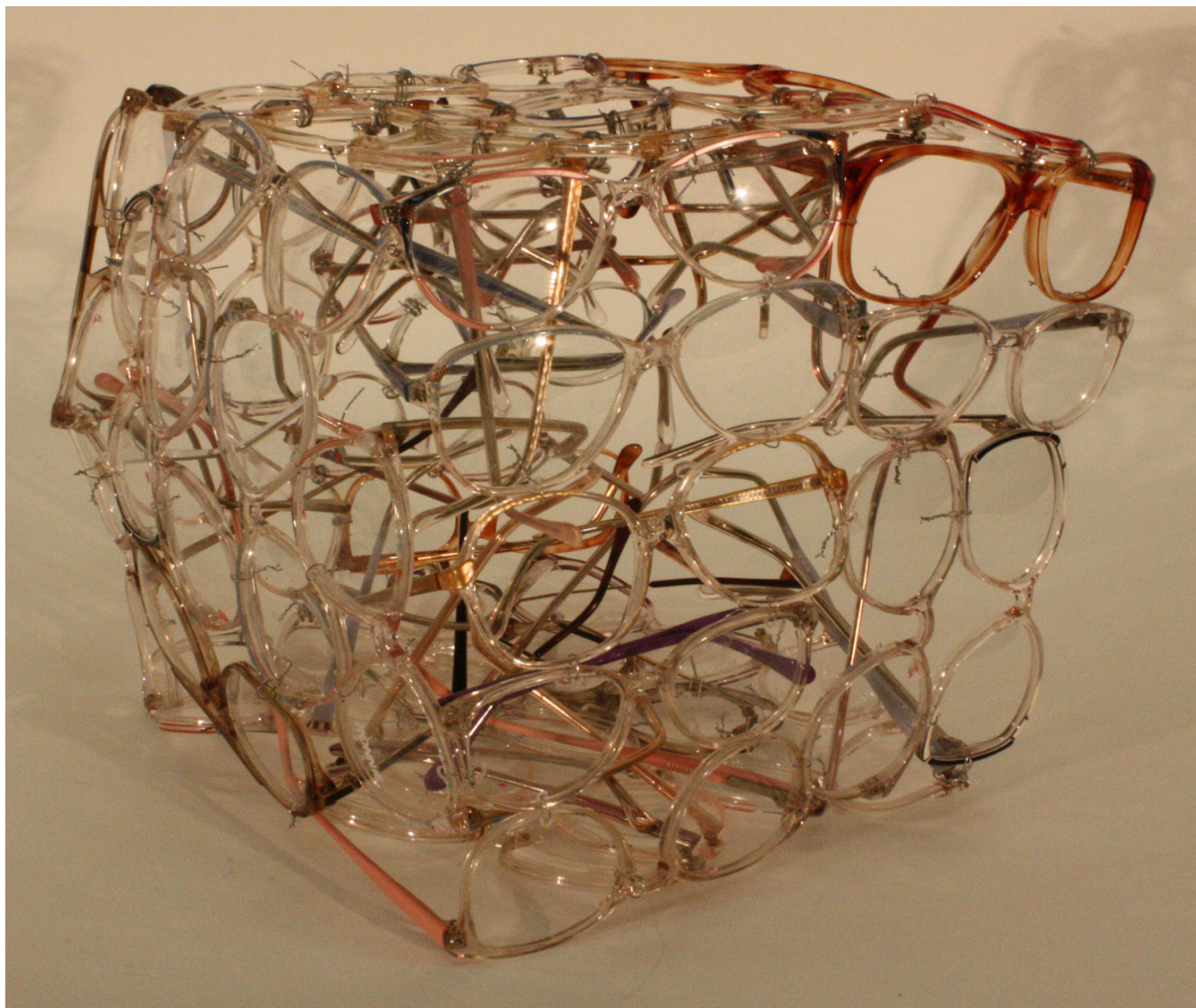
Approximately 70 (H) x 40 (W) x 20 (D) cm.



8. Spectacles (Series)

Series of six photograms
Each 30.5 × 45.7 cm.

Continuing with my interest in eye glasses and the way they alter/correct visual perception, I began collecting eye glasses from second-hand and charity stores. I used the photographic process of photogram, enjoying the parallel between the way vision works, and the way light sensitive emulsions work. The glasses were ideal objects for creating photograms. There was a variety of tints in the glass of the lenses as well as the translucent and transparent materials used in the frames.



9. *Square-Eyes*

Sculpture: second-hand
spectacle frames,
annealed wire

Approximately 34 (H) x
34 (W) x 34 (D) cm

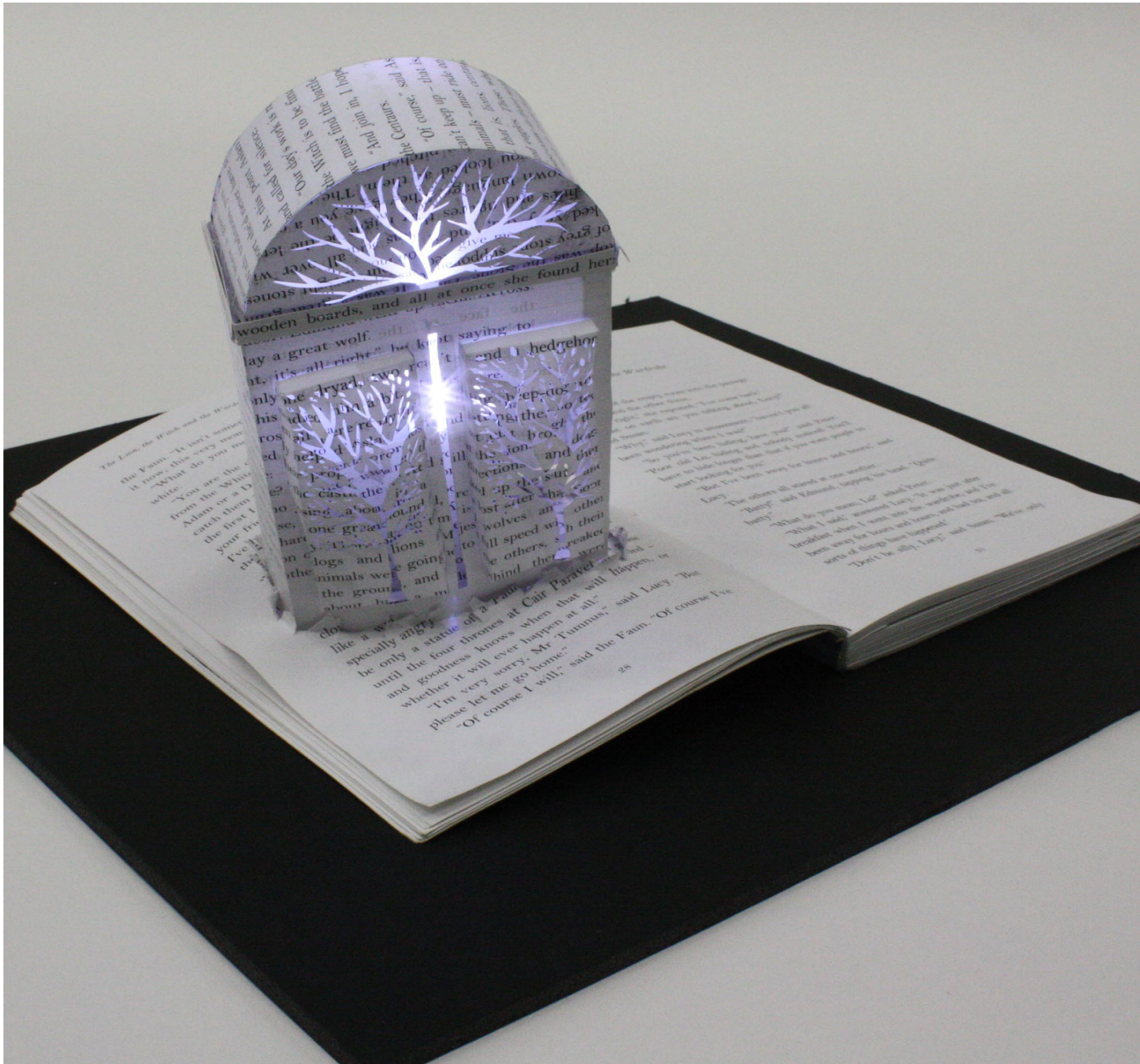
*In Square Eyes, I took the collection
of eye glasses I had amassed, and
wired them together into a cube.
The title makes a reference to one of
the many derogative names given to
people who wear eye glasses to
correct vision deficiencies.*

10. *Chronicles of Narnia*

Sculpture: second-hand copy of C.S. Lewis' *The Lion, The Witch and the Wardrobe*, LED light, battery

Approximately 25 (H) x 32 (W) x 25 (D) cm

Chronicles of Narnia explores the vision of imagine that occurs through engaging with literature. I constructed an elaborate wardrobe from pages of the novel. This included the removing of the tree motif from front of the wardrobe by way of a scalpel. A small, battery operated LED light is used to illuminate this from the inside. The wardrobe was then inserted through a hole cut through the book so that the "image" of the wardrobe emerges from the text.





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