

Final Copy of Comparative Study

Due Thursday, March 3
20% External Grade

Purpose

Students will:

Examine and Compare at least 3 artworks, (by at least 2 different artists from different cultures) {10-15 screens}

Examine the extent to which your work and practices have been influenced by the art and artists examined

Submit a list of sources used

Reference image sources as well: (ID you art and the others you use) Title, Artist, Date, Media, Size (cm), & Source of images

Formal requirements of the task—HL

- HL students submit 10–15 screens which examine and compare at least 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 differing cultural contexts.
- HL students submit 3–5 screens which analyse the extent to which their work and practices have been influenced by the art and artists examined.
- HL students submit a list of sources used.

Formal requirements of the task—SL

- SL students submit 10–15 screens which examine and compare at least 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 differing cultural contexts.
- SL students submit a list of sources used.

Student Examples

Annotating Gordon Bennett's *The Outsider* 1988

Bennett, Gordon (Australian, b.1955)

The Outsider 1988

Oil, synthetic polymer on Canvas 290cm x 180cm
University Art Museum Collection, University of Queensland, Brisbane

1. Bennett appropriates van Gogh's Bedroom at Arles (specifically the second version completed in 1889 in which van Gogh uses a blue-green in the timber floor boards)

3. Again, unlike van Gogh's bedroom, the chair has been knocked over, possibly from a struggle or intrusion.

6. Bloody hand prints line the walls, resembling a violent homicide scene, but also the hand prints found in the traditional Eastern Australian Aboriginal rock painting.

2. Unlike van Gogh's bedroom, the window is ajar in Bennett's work. Does this suggest a disturbance?



4. A central decapitated male figure is visible in the room, behind van Gogh's iconic bed. It is violent – it represents a loss of identity.

5. The blood erupting from the neck spurts upward into a sky that simultaneously resembles van Gogh's *Starry Night* 1889, but also the paintings of the Indigenous people of the Australian Western desert.

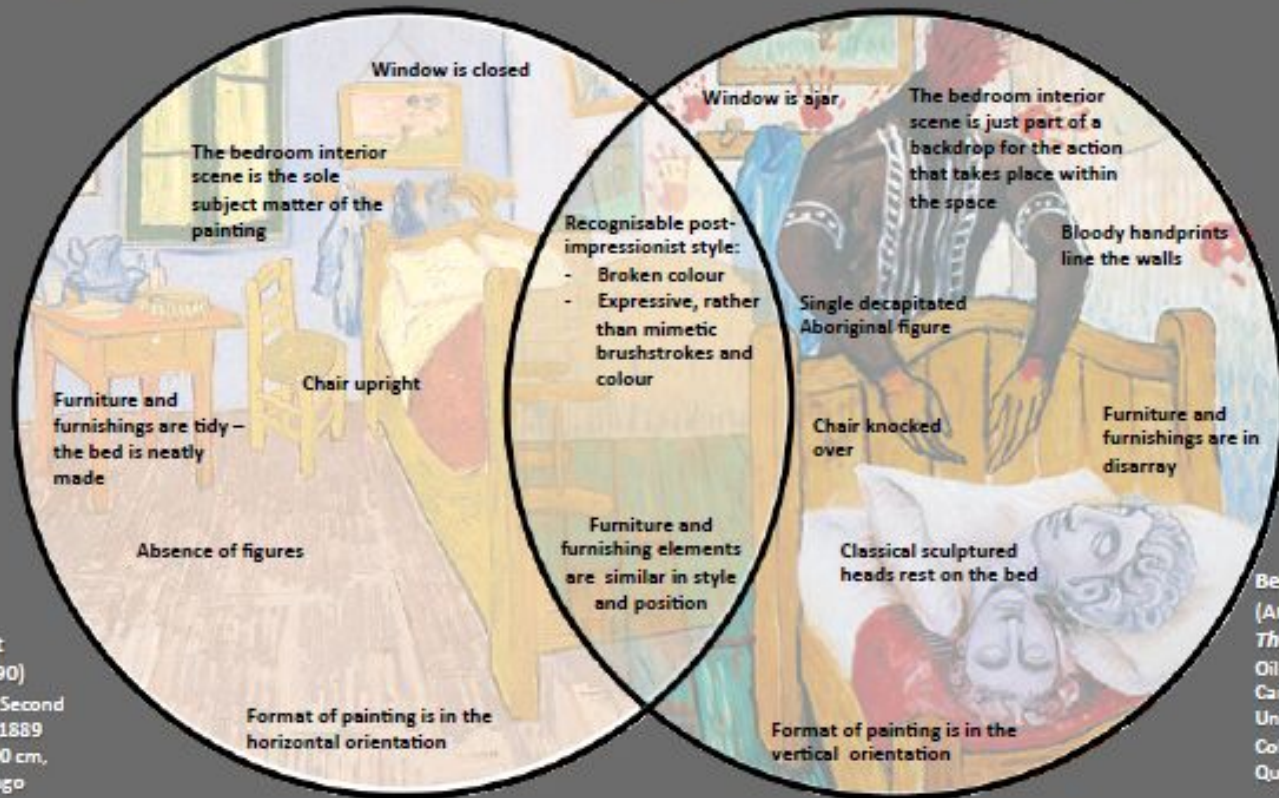
7. The male figure has an apparent dark complexion and has the identifiable markings of traditional Aboriginal ceremonial body paint. The figure is an Australian Aboriginal male.

8. Looking closely at the hands, they are outlined (in black) in such a way as to be able to see the bedhead through them. The wrists are bloodied as if the hands have been dismembered. The hands appear ghost-like.

9. Two plaster or marble heads in the Classical Greco or Roman style rest on the bed. The two hands appear to reach down to take one of the sculptural heads. The heads are symbolic of Western Culture. The figure is attempting to take on a Western identity to replace his decapitated Aboriginal identity.

This comparative study examines links between Gordon Bennett's *The Outsider* and the Van Gogh imagery appropriated in it. It looks at connections to indigenous Australian art of the Central Desert and explores the themes of identity and isolation.

Comparing and contrasting the original and the appropriation:



van Gogh, Vincent
(Dutch 1853 – 1890)
Bedroom at Arles Second
version, September 1889
Oil on canvas, 72 x 90 cm,
Art Institute of Chicago

Bennett, Gordon
(Australian, b.1955)
The Outsider 1988
Oil, synthetic polymer on
Canvas 290cm x 180cm
University Art Museum
Collection, University of
Queensland, Brisbane

Significance of van Gogh

In the episode "Wheatfield with Crows" in *Simon Schama's Power of Art*, 2006. Documentary series, Schama reflects upon van Gogh's admission in his last letter to his brother Theo, that while he had no children, his paintings were his progeny. Schama suggests:
[van Gogh] did have a child of course, Expressionism, and many, many heirs.



Vincent van Gogh
1853 - 1890

Expressing emotion and the inherent character of subjects in art as primary concern.

Fauvism

circa 1905 onwards
extended van Gogh's use of color and the freedom in application

Die Brücke

circa 1908 – 1940
Also extended van Gogh's use of color and the freedom in application

Der Blaue Reiter

circa 1911 - 1914

Expressionism

circa 1908 onwards
Van Gogh's concern with the expressive qualities of line and colour allowed the Expressionists to go beyond surface appearance and penetrate deeper essential truths

Abstract Expressionism

circa 1947 onwards

The expression becomes the subject matter

Significance of Gordon Bennett's *The Outsider* 1988 to my own work

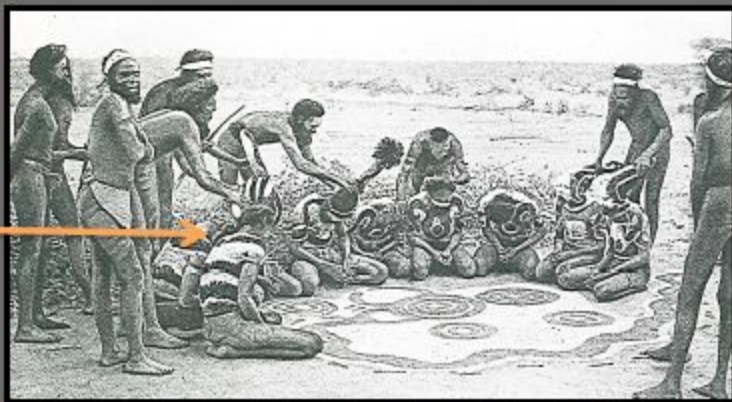


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Bennett, Gordon
The Outsider 1988
Oil, synthetic polymer on Canvas 2
90cm x 180cm
University of Queensland, Brisbane

INFLUENCE on FORM/MEDIA

Body Painting –
“contemporary” tribal
designs



Historically significant photograph taken by ethnographers and explorers Baldwin Spencer and Frank Gillen (1912) showing ground painting being made and ceremonial body paint being applied before a ceremony (Corroboree) during an expedition through the Central Desert. Source: McCulloch, Susan Contemporary aboriginal art: A guide to the rebirth of an ancient culture. p52

THEMATIC INFLUENCE

- Identity
- Cultural Identity
- “Outsider” – alienation
- Belonging

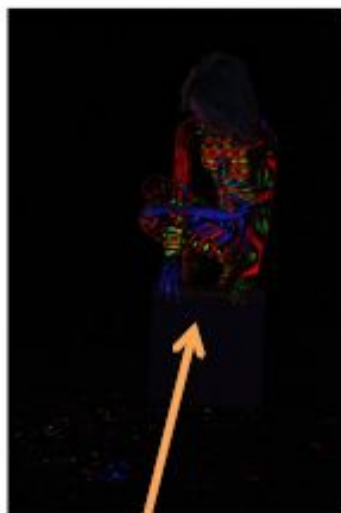
The modern acrylic painting of the Central Desert, such as Milatjari Pumani's *Ngura walytja* are based on the designs used in sand painting and body painting. The designs are linked to concepts of “Country” and identity. I set myself the task of developing a body of work using body painting that use contemporary media, imagining a contemporary youth tribal identity, submitted as a series of photographs with motifs and poses/gestures conveying self-identity and alienation.

Incognito I

Incognito I

Digital photography (Fluorescent body paint photographed under black light)

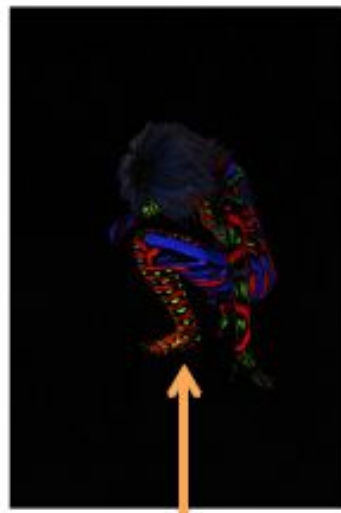
I had intended to use myself as the model in the images, as the work is essentially about self identity, but my teacher insisted that I use an external model as a self-analogue for two reasons. Firstly, I do not turn 18 until after the examinations. Under NSW Child Protection laws, I cannot be photographed either nude or semi-nude – particularly as a school student. Secondly, if my work was considered as photography, rather than body art, it was important that I actually took the photographs, so I used a semi-professional model. The designs I painted on her body are not as precise as I had planned in my Visual Journal: the application of the paint took longer than I expected, and was cold, and the model was charging an hourly rate, so I had to work very quickly



In this pose, I perched the model on a short plinth and had her gazing into an imaginary pond – like the Greek myth of Narcissus,



In this pose, the model gazes at the palms of her hands, the pose is a reference to the decapitated man in Bennett's *The Outsider* and the hands contain the finger prints associated with identity.



In all honesty, I shot this pose to emphasise the design on the leg, but chose it to include in this Triptych as it echoed the first image, and the model appears pensive, vulnerable and defensive which I feel conveys a sense of the alienation that I sought to communicate.

Rubric

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



VISUAL ARTS SL

COMPARATIVE STUDY • ENGLISH •
VISUAL ARTS

Non-Submission

Comparative study ⚠️ 0 Uploaded / 1 Required ▾



List of sources ⚠️ 0 Uploaded / 1 Required ➤