Stage 2 Visual Arts – Art
Assessment Type 2: Practical
Practitioner's statement

Body of work

My body of work seeks out connections between people. Relationships form the foundation of life. How to express this visually became my main focus. I began working with the idea of pure abstraction. Artists, Mark Rothko and Jackson Pollock both use paint to explore a human emotion/expression one through colour and the other through movement. I applied these ideas to my own work by experimenting with the basic elements in art - direction, line, texture, shapes, colours, tones trying to create a sense of feeling such as warm and happiness through gestural brushstrokes and colour.

Even though I enjoy the idea of total abstraction after researching portrait artist Chuck Close I felt I wanted to identify my subjects more clearly therefore the compromise of semiabstract depiction was the answer.

My subject was in a way a self-portrait - Family, friends and boyfriend. Through the work of Close I focused on colour and shape to symbolically represent the emotional ties I have with these three kinds of relationships. Close uses complex colour schemes and a sort of pixilation of subject to convey the complexity of being human. In conjunction with Rothko I developed three connecting colour schemes that reinforce the different emotions I have directly linked to the three kinds of relationships I have chosen.

I liked the spidery web like patterns of Jackson Pollock and felt that it would successfully link my semi-abstract images. It was difficult to combine and layer each subject with the many technical approaches that I wanted. Finally, my approach seems more progressive rather than inclusive to all images.

My first artwork involved friendship. My focus sharpened to try to capture the characteristics of my friends in pixelated form. Facial characteristics of humans are unique and each image depicts qualities that are particular to that friend. Tim Olsen's abstract paintings evoke a soft shimmering sense of light through the use of a wide range of colour and tones. I applied his idea by using varied tones of colour to paint the pixelated faces highlighting key characteristics of each friend. I painted twelve canvases because I wanted to create a sense of belonging to a community.

My second artwork concerned my family. Pop Artist Andy Warhol used Photographic silkscreens, which he then hand, painted in a gestural manner. This gave me the impetus to use silkscreens. I first drew my family faces rather than a photographic image because this is my own perspective of my family. Silkscreen printing technique I felt symbolically represented how families are set, they cannot be chosen therefore they are imprinted in life.

A Tree is one of the most significant symbols of family, alive, firm, natural and constant, and proved a perfect background for my composition. The huge tree and large canvas draws the viewer into the painting creating a sense of protection. The use of warm colours expresses the unconditional love of family.

Piet Mondrian's semi abstract paintings of trees helped clarify how to visually break down the realistic components of a tree but still work in a gestural painterly fashion. The broad brushstrokes helped to connect my second artwork to my first. It reflected the pixelated approach I used on the images of my friends. Blue and green had been the main colours for friendship piece, orange and yellow for family, pink and blue for lovers. The ideas for colours scheme is to link each piece of work together by introduce some of the main colour into another painting. Pink had been introduced in friendship piece in some area as highlighting spot but also link to next piece- Lovers. Blue and pink had been the major colour in lovers and it clearly that the blue is brought from friendship piece; the flows show the merging between blue and pink. Orange and yellow also used to add the variation of the colour flows but also link to the next painting- Family. The colour green has
been used symbolically in all the paintings due to it being representative of peace and patience and balance the heaviness of the major colours, such as red and blue.

My third artwork is about the bond that develops between two people when they fall in love. This piece shows the transformation of relationship from friend to lovers. Artist Paul McGuire visually combines manmade and natural elements, such as cloud, water and steam using vivid colours combinations to create a sense of dream and paradise. I applied this idea to my final by applying directional brush-stokes to lead the eye from one canvas to the other. Each canvas depicts a face looking slightly in profile so that the characters look like they are looking at each other reinforcing the idea of a relationship. I wanted to use two separate canvases that together create a landscape painting to represent the intimate relationship between lovers. The "L" shapes of canvas showing the motion of merging, which also represents individuality and connection.

This body of work has been hung to encourage the viewer to walk along exploring the stages in life and how important different kinds of relationships are at certain times in a person's life. The size and position of canvases depict the intimate differences between the relationships. I believe I have been able to produce a body of work that expresses the positive and joyful connections between people, the shape and scale of each canvas reinforces the idea of emotional development, and this was my intention - to invite the viewer to consider the importance of relationships and treasure their friends and family as well as honour my own relationship in life.

Word count: 934

Assessment Comments
This practical is an A+ grade.

Student Practical
Practical Application
PA1 Conceptualisation, development, and resolution of imaginative or personally relevant visual ideas.
This resolved body of work in the form of three responses linked through the idea of relationships clearly indicates the initiation and development of well planned and challenging conceptualisation. The concept of connections has been further developed through complex symbolic interpretations of the visual elements present in the works in conjunction with the final presentation. The final resolution is based on three aspects of human relationships; friends, family and lovers individually; stylistically and conceptually presenting three innovative, imaginative and personally relevant interpretations of an idea.

PA4 Application of technical skills and use of media, technologies, and processes to communicate visual ideas in a work or works of art.
The response demonstrates highly effective application of refined technical skills and a sensitive use of painting media manipulated using a variety of techniques. Each canvas component has been sensitively constructed with consideration of shapes, spatial juxtaposition and formatting to add another conceptual layer to the body of work to communicate very personal ideas.

Practitioner's Statement
Analysis and Synthesis
AS2 Use of visual arts language to interpret, respond to, and synthesise thoughts on visual arts, including issues and/or questions.
Visual arts language is used extensively throughout the statement with strong synthesis of thought clearly indicating reflection on the issues and questions relating to the focus idea of connection between people. The inherent visual elements and their possibilities as a result are articulated using sophisticated and appropriate visual arts language.

AS3 Evaluation of own work and connections or comparisons with other practitioners' work.
The response clearly identifies the diverse connections made with other practitioners work and the specific visual influences which acted as inspiration for reinterpretation in response to the idea and their philosophical intent. Throughout the statement thoughtful evaluation of own work has been articulated in reference to the intended meaning and is clearly linked to each component in the body of work.
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<td><strong>A</strong> Initiation of complex or challenging and well-planned conceptualisation, development, and resolution of innovative, imaginative, or personally relevant visual ideas.</td>
<td>In-depth knowledge of selected visual arts concepts, forms, styles, and conventions, and a clear understanding of their practical application.</td>
<td>Highly perceptive critical analysis and interpretation of a variety of works of art or design from different contexts.</td>
<td>Productive and thorough use of research skills and a clear understanding of inquiry methods to locate and appropriately acknowledge sources, explore, experiment, and develop perceptive and clear insights into a range of aspects of the visual arts.</td>
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<td><strong>B</strong> Thoughtful and well-planned conceptualisation, development, and resolution of imaginative or personally relevant visual ideas.</td>
<td>Some depth of knowledge of selected visual arts concepts, forms, styles, and conventions, and a sound understanding of their practical application.</td>
<td>Well-informed and well-considered critical analysis and interpretation of several works of art or design from different contexts.</td>
<td>Systematic use of research skills and a sound understanding of inquiry methods to locate and appropriately acknowledge sources, explore, experiment, and develop mostly clear insights into different aspects of the visual arts.</td>
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<td><strong>C</strong> Considered conceptualisation, development, and resolution of imaginative or personally relevant visual ideas.</td>
<td>Appropriate knowledge of selected visual arts concepts, forms, styles, and conventions, and some understanding of their practical application.</td>
<td>Informed and considered critical analysis and interpretation of two or more works of art or design from different contexts.</td>
<td>Competent use of research skills and considered understanding of inquiry methods to locate and appropriately acknowledge sources, explore, experiment, and develop some insights into different aspects of the visual arts.</td>
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<td><strong>D</strong> Elements of conceptualisation and some development and resolution of visual ideas.</td>
<td>Some basic knowledge of selected visual arts concepts, forms, conventions, and styles and an emerging understanding of their practical application.</td>
<td>Some basic consideration and interpretation of at least one work of art or design with superficial reference to the context.</td>
<td>Some use of basic research skills and awareness of inquiry methods to locate one or more sources (with attempted acknowledgment), explore, and experiment.</td>
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<td><strong>E</strong> Emerging skills in the conceptualisation, development, and resolution of visual ideas.</td>
<td>Limited knowledge or understanding of concepts, forms, or styles in visual arts.</td>
<td>Emerging awareness of different visual arts contexts.</td>
<td>Superficial recognition of the role of visual arts in personal development.</td>
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