

Portraiture

A+ 30/30

The student has demonstrated evidence in each specific feature to a sustained upper-level of achievement against the following performance standards.

“How does an artist’s technique and style contribute to the emotive power of their portraiture?”

Practical Application

PA1 Conceptualisation, development, and resolution of imaginative or personally relevant visual ideas.

The student has presented extensive practical evidence of an insightful and challenging exploration of the art making practices and approaches of artists from a range of significant historical contexts including Rembrandt to De Kooning and a selection of contemporary Australian portrait artists (Anh Do, Vincent Namatjira, Celeste Chandler, Thomas Readett). This exploration is directly linked to each artist’s individual technique, compositional and stylistic devices in response to capturing intended emotions: *‘the perceived psychological profile of the subject’*.

This exploration has informed and led the student to develop their own personally relevant visual concepts inspired by self-directed photographic shoots. The conceptualisation and resolutions are presented with planned clarity in response to each artist’s emotive intention and the materials and techniques they used including: paint, oil pastels, charcoal and scratch board. Classicism and Romanticism concepts are sensitively explored using photography and Photoshop.

PA3 Documentation of creative visual thinking and/or problem-solving processes.

The creative thinking and inherent problem solving processes instigated for this study are thoroughly documented, systematically sequenced with appropriate headings and clearly annotated throughout the study. Consideration of the compositional devices used by Rembrandt, The Romantics (Hogarth, Millais, Rossetti) and the Impressionist Morisot, are deconstructed in photographic shoots relevant to artist’s focus, subject and emotive intent. Subsequent artists’ works are documented and annotated in response to practical exploration and resolutions linked directly to artists painting technique, style, the emotive context and intent.

Analysis and Synthesis

AS1 Critical analysis and interpretation of works of art or design from different contexts.

The formatting of the study is underpinned by a clear and coherent unpacking of visual evidence succinctly presented in connection to the ‘emotive power’ of portraiture from a range of historical and contemporary contexts. This is supported by highly perceptive critical analysis and interpretation of artworks both in context and as individual artistic phenomena.

AS2 Use of visual arts language to interpret, respond to, and synthesis thoughts on visual arts, including issues and/or questions.

There is extensive and sophisticated use of visual arts language throughout the study in response to each artist's work and the nuances of their stylistic approaches referencing their manipulation of the art elements and principles, compositional devices and styles. These are continuously addressed in annotated commentary supported by reflective synthesis of thoughts on comparative issues linking approaches and artistic intent. eg. Classicism and Romanticism parallels of approach to works of Morisot (Impressionist) and 'the legacy of Van Gogh and the German Expressionists is evident in Do's style'. Conclusive summary of study is an insightful synthesis of thoughts and ideas embracing all aspects of evidence including practical exploration and resolutions in relation to study focus. eg. 'Do and Readett stand out as emotionally expressive contemporary artists as their techniques control the emotion in their work'.

AS4 Evaluation of, and conclusions about, visual arts learning.

Throughout the study insightful evaluations and conclusions are clearly evident in visual and annotated responses to the evolving timeline of historical art styles and contemporary Australian artist's individual styles in relation to portraiture and the 'projection of the sitter's emotion'. The final conclusion consolidates the insights and highlights the depth of visual arts learning that has occurred.

Inquiry and Exploration

IE1 Use of research skills and understanding of inquiry methods to locate and acknowledge sources, explore, experiment, and develop insights into aspects of the visual arts.

The study is the result of a very productive and thorough use of research skills to inform the personal exploration and experimentation with each artist's technique, style and intention within the context of the art making practice and historical context. Insights into the practices of contemporary artists (Vincent Namatjira, Celeste Chandler, Thomas Readett) have been further enriched by gallery visits, workshop involvement and interviews.

An extensive range of works have been specifically chosen and explored to support and connect coherently to the topic focus with the development of clear and perceptive insights relating to 'emotion in portraiture' within an historical and contemporary context and the consequential impact of technique and style on the artworks.

The bibliography documents and appropriately acknowledges the wide range of sources accessed.

IE2 Exploration and self-analysis in development of personal aesthetic through visual arts.

Throughout this study there is evidence of astute exploration and self-analysis in response to each artist and their work with the intent to develop a personal aesthetic. The student has initiated their own responses and visual experiments based on personal interpretations of stylistic features and the personally symbolic interpretation of the emotional intention of the resolved artworks in relation to each sitter.

This is an A+ Visual Study What makes it an A+?

This is a clearly directed study with the focus on determining how artist's techniques and styles project emotion from both the artists and sitter's perspective. The evidence is rich with critical analysis, extensive practical applications with accompanying deconstruction of art making practices succinctly referencing the visual elements, style and compositional devices.

The carefully considered contextual perimeters of the study and topic focus provided opportunities to formulate perceptive insights into a diversity of approaches based on a wide range of both primary (interviews and gallery visits) and secondary sources which clearly enhanced the depth of personal engagement with the learning.

The insightful understanding and synthesis of ideas informed by the highly perceptive critical analysis of their own and other artist’s work in response to the intent of the study is clearly articulated in final conclusion.

	Practical Application	Analysis and Synthesis	Inquiry and Exploration
A	<p>Initiation of complex or challenging and well-planned conceptualisation, development, and resolution of innovative, imaginative, or personally relevant visual ideas.</p> <p>Insightful and thorough documentation of creative visual thinking and problem-solving processes.</p>	<p>Highly perceptive critical analysis and interpretation of a variety of works of art or design from different contexts.</p> <p>Extensive and sophisticated use of visual arts language to interpret, respond to, and synthesise thoughts on visual arts, including issues and/or questions.</p> <p>Insightful evaluation of, and conclusions about, visual arts learning.</p>	<p>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.</p> <p>Astute exploration and self-analysis in development of a personal aesthetic through the visual arts.</p>