# The International Baccalaureate Visual Arts, Students' Show 2021

THE BRITISH SCHOOL OF MILAN
SIR JAMES HENDERSON
LEARNING TO EXCEL
SINCE 1969

# ABOUT THE BRITISH SCHOOL OF MILAN

Throughout its fifty-one-year history, the BSM has championed artistic pursuit and creativity as a means of enriching students' minds.

The school's Art department enjoys an outstanding reputation in this respect. It was identified as 'exceptional' by the last Inspection; it has been recognised as a Centre of Excellence by the Edexcel Examination Board, and examples of the high standard of artwork achieved by our students are on display throughout the school.

The IB Art Exhibition provides the department with a unique opportunity to showcase some of the finest work produced by our graduating Year 13 students.

We are delighted to showcase their art in this brochure. We hope that you enjoy looking at it and appreciating it as much as we do.

***Dr Chris Greenhalgh***
Principal & CEO
The British School of Milan

## Kate Michael

In 2013, Kate returned to The British School of Milan as a teacher of Art and Head of Yearbook publications. After the retirement of Dennis Cooper in 2015, Kate took over the role as Head of Art and has since successfully led the small department identified as 'Exceptional' in the 2017 ISI inspection. As noted by the ISI, the Art department has achieved some of the highest marks worldwide with certificates awarded by Edexcel. The IB average at the BSM is typically 6.4 with a 98% A*/A (9-1) range.

## Aimee Dymond

Upon graduating University in 2010 with a FINE Art degree Aimee took a year out to travel and to work as an installation artist in Berlin along with running Art workshops in secondary schools in the UK. The experience of working in the education sector inspired her to train as an Art teacher and she completed her NQT year in the north of England. Aimee then moved to the Seychelles where she taught in the International School Art Department for 2 years before moving to Malaysia to teach for a further 4 years. During this time she taught Art from KS3 to KS5 and helped students to achieve excellence, and several students received an award for "Top in Malaysia" for their results at GCSE and A level. At present Aimee is teaching Art to all of the key stages at the British School of Milan along with coordinating the corridor displays and running the co-curricular Art club.

## Kate Rigby

As acting head of department Kate is excited to join the outstanding Art department and take the Year 13 through the successful completion of their Visual Arts IB.
Kate returned to The British School of Milan this year after teaching internationally and has a degree in Fine Art from Kingston University.
Ms Rigby is looking forward to welcoming Kate Michael back into the department next year.

THE ART DEPARTMENT

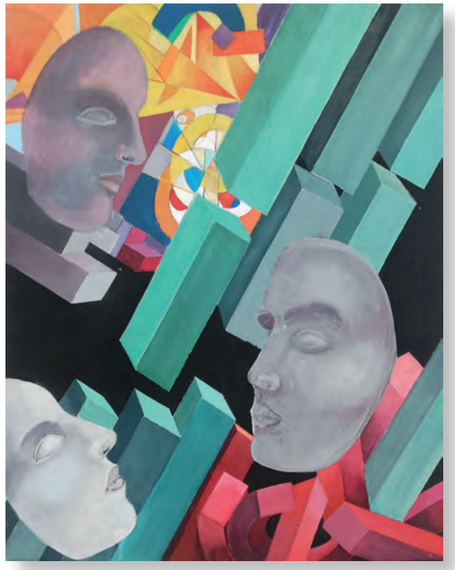
***Observation Drawing of***
***Lucio Oliveri's "Appassionatamente"***
Graphite on paper
24cm x 33,2cm

***Trials***
Pen on paper
26cm x 38cm

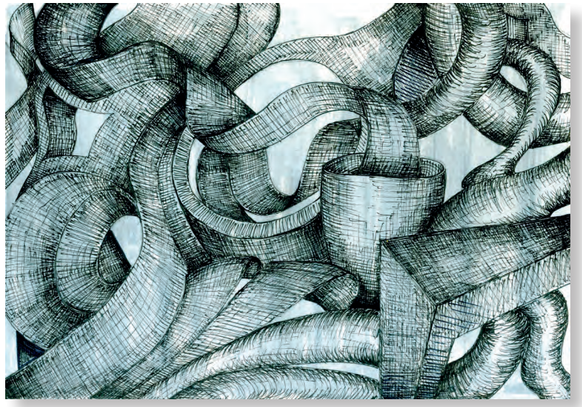
***Dreamscape***
Acrylic on paper
29,5cm x 41,8cm

***Satan's Circus/ Mystery to Me***
Acrylic on paper
29,5cm x 41,8cm

ARIANNA RECORDATI



***Masks***
Acrylic on canvas
60cm x 55cm



***Black and White Tube***
Graphite on paper
34,5cm x 21cm

***Tube and Portrait***
Acrylic on paper
38cm x 53cm

***Colour Tubes***
Acrylic paint, brio on paper
16cm x 22cm

NICOLLÒ DE NORA

***Overlayer of the Female Form***
Oil on canvas
30cm x 30cm

***Still Life with Shell***
Tempera on paper
38cm x 56cm

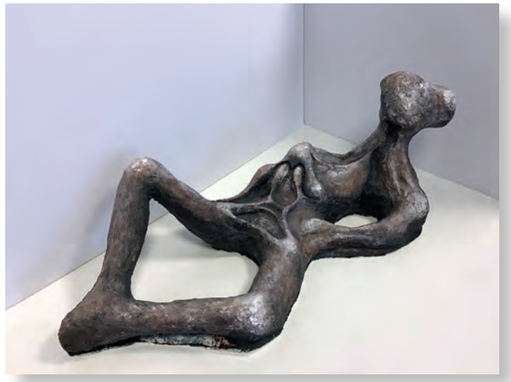
***Forms as Beauty***
Oil on canvas
100cm x 75cm

***Still Life with Skull***
Tempera on paper
38cm x 56cm

OLIMPIA RIMBOTTI

***Flowing Distortion Continuum***
Acrylic on canvas
75cm x 100cm

***Reclining Woman***
Plaster and mud rock
29cm x 34cm x 78cm



***The Three Figures***
Acrylic on canvas
44cm x 67cm

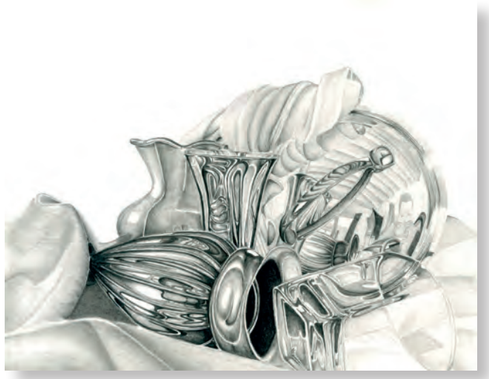
***Cantankerous Man***
Oil on canvas
60cm x 75cm

PIETRO LOMBARDO

***Congregation***
Acrylic on canvas
90cm x 70cm

***See no Evil, Hear no Evil***
Colour pencil and pen
30cm x 42cm

***Reflection, Observational Drawing***
Graphite on paper
29cm x 21cm



***Folds of Fabric***
Gesso over polystyrene and acrylic paint
24cm x 24cm x 42cm

RICCARDO MUNARI

***Horse***
Acrylic on paper
18,5cm x 18,7cm

***Memories of Dublin***
Acrylic on canvas
35cm x 45cm

***The Kiss by Duomo***
Graphic and colour pencil on paper
43cm x 33cm

***Shoes***
Gouache on paper
29,9cm x 41,9cm

VIOLA FRANZIN

# ARIANNA RECORDATI

The theme of oppression is ever-present in my work and expresses itself through imagery, colours and symbolism. These past two years I have explored techniques and imagery to create a feeling of repression explicitly and implicitly in my work. My pieces capture moments between life and death and the dramatic atmosphere before death. I am influenced by the historical Witch Trials events and the dramatic narratives of their executions and how they are represented by those that murdered them. In my piece Inferno - after death – I create my own interpretation of Hell inspired by figures in Bosch's Last Judgement piece. My paintings created a sense of confusion for the viewer through chaotic compositions that fill the canvas with monsters and sirens both of which are symbols of danger and the potentially demise of those involved in the rituals.

My dreamscapes artworks are metaphors form my feelings about current world situation with Covid-19 and my pieces have both an ever presence feeling of death and pain and hope communicated to the viewer -by imagery of broken wing, dead butterfly, dying flowers, pathetic fallacy of dark background, and trapped bird. There is a sense of hope for the future offered through the transcendence represented by the butterfly, a symbol of resurrection and endurance, the cage has a lid that can be removed, and the light that is starting to shine through in the sky. The artists who have influenced me are Lucio Oliveri (feeling of love explored in his work is completely altered and converted into something darker, could indicate the easy shift from intense positive to negative feelings), Hieronymus Bosch. I have used tonal contrast to explore extremes of emotion and textured and expressive use of brushstrokes to make the hybrid forms visceral creates shifting between forms convincing to the viewer.

# NICCOLÒ DE NORA

This exhibition begins with the exploration of geometric and organic forms and also the distortion of the human faces and how their representation conveys different messages and ideas. Originally, they are represented through extreme simplicity, however several different ideas are explored such as movement, connection and distortion that are shown through the variation of tone, line, colour and composition. I was inspired by several artists from different eras and times; one of which is Umberto Boccioni. The Italian artist was the pioneer of futurism and explored the idea of movement, influencing my work and the ideas expressed in my art. In addition, there was an influence from artist such as Fernand Leger and Giò Pomodoro, that although from different time periods, they provided different ideas and concepts such as rigid shapes, mechanical figures typical of cubism as well as the distortion of the faces that helped me develop my artwork. Of course, living through a quarantine this past year also influenced my art, with shapes and spaces being close and compact, representing the tight spaces I lived in during the past year, therefore some of my compositions can be seen as a representation of the claustrophobia caused by being trapped inside.

My work took a different direction in response to the pandemic and I began to focus on our relationship with technology and our reliance on it. We are always under surveillance and we are disconnected from nature. I began to merge the human head with robotic aspects and visuals such as chains to represent the lack of freedom and the restrictions, and I experimented with Surrealism style backgrounds to symbolize the tension between reality and the subconscious.

# OLIMPIA RIMBOTTI

I started my IB journey sketching different compositions from nature and experimented creating artworks in different mediums.  I then moved on to making close-up observational drawings of traditional still life painting that allowed me to focus on the tactile quality and description of the exact character of every minuet part of the composition. By developing my skills and creating detailed sketches I brought the objects to life. My interest developed into constructing compositions who's main focused was creating images of beauty learning about the rule of thirds, symmetry and the importance of contrast. Lighting and shadow were a very important element as I could create importance to certain elements in composition, highlighting what I consider most significant.

I studied the art movements of vanitas and memento mori which led me to contrast the natural world to non-living objects, for example the skull, symbol of death, to the vegetable and fruits, natural world. The different shapes and texture of the smooth skull and rough pumpkins created contrast which made my developments of the merging of the two very interesting because it allowed to explore the effects of paint strokes and their effect on form. This reflecting the theme of beauty in nature and the concept of life and death.

I was very interested in the object of the shell and pumpkin as their tones and forms reminded me of female form. I created an observational painting where I contrasted these objects which symbolize the simplicity of beauty to elaborated objects portraying vanity, an effect of beauty.

Interested in the beauty of the female forms I created studies where I studied color, light and shadow. This brought me to then explore women as simple shapes and forms.

# PIETRO LOMBARDO

My IB coursework has been inspired by the idea of distortion, in particular human distortion. This theme evolved from my first observational drawing where I studied the beauty created by light refracting through glass objects which sparked my interest to studying distortion in forms further. I started experimenting with visual qualities creating forms through tonal contrast and sfumatura pulling them apart and changing their innate structure. This visual exploration led me to the surrealist movement where I began to take an interest in the work of Dalí and the distortion of the human figure linking my work to concepts of displacement and the sense of being estranged. This idea was further enhanced when I took inspiration from the artists Glenn Brown who uses tonal qualities to reconstruct form with subtle gradations of tone to express solidity and recession. Other influences came from artists like André Kertész, Henry Moore and Lucian Freud and enriched my work allowing me to develop my ideas further. One of the exciting developments was the distortion of the female body where I investigated how distortion can change the viewer's perception on female stereotypes and labels offering a multiplicity of identities. The main media in my artworks is painting which ranges from oil to acrylic and tempera, allowing me to develop a smooth free flowing sensation to my forms.  The layered effect is used to give depth and resonance to my compositions and with the emphasis on contour and the solidity of the forms it gives my forms a sculptural quality influenced by Moore's' sculptures. I have also deepened my understanding of forms through my graphite pencil and brio observational drawings where I explored form through textured surfaces. This concept was then further developed in my three-dimensional work in sculpture when I translated these visceral effects in my sculptures in paper pulp.

# RICCARDO MUNARI

The concept that I have explored in my work has moved through two key ideas: the sharp distortions created through reflective surfaces and the organic distortions created through fluid folds in cloth and the human body. My paintings' themes moved along a spectrum of ideas and mediums as they explore the tactile quality and the fragility of the shapes. I use large areas of colour and tone to an extraordinary degree of simplification to create artworks that give a sensual delight in their tactile qualities.

My art quickly transitioned from being very sharp and detailed, to very organic and fluid. The studio pieces I have incorporated many mediums such as sculptures, acrylic paintings, still-life graphite drawings and ink.

A reoccurring motif in my work is contrasting light where I use highlights in the complex reflections and disfigurements on reflective surfaces such as glass, water, polished silver and other metals. The white areas are the lightest and come forward in the image while the darker areas recede the most creating drama and depth. The studio pieces were created using graphite and acrylic as I believe it is the medium which allows for the maximum level of detail and realism. The purpose of these pieces was to allow the viewers to appreciate the complexities of the shapes created in certain reflections as well as allowing viewers to admire the quantity of detail present in various 'every-day' objects.

My work focuses on the idea of human relationships, either in the form of physical contact or through interpersonal connections. The artists that have inspired me and whose techniques have influenced me are artists such as Robert Doisneau, Zanele Muholi and Auguste Rodin, all portraying physical and emotional connections through the figures in the artworks. Initially my ideas started with exploring connections through new and old, looking into linking older forms of art such as Michelangelo's sculpture and modern forms of art such as graffiti and street art. My later work explores the concepts of solitude and the feeling of disconnection in the form of isolation. Some artworks explore the positive side of solitude making links to nature and germination and rebirth.

I used gouache to achieve smooth textures and create a dreamlike quality that removes the subject from the real world and isolates them as well as to create detailed imagery, retouched photography to juxtapose things that do not go together and create a similar dreamlike experience. My application of acrylic paint was also used to create gritty textures to express distress, colored pencils to create a rugged yet realistic style. This then developed further into cerebral disconnection, focusing on isolation and memories, involving an aspect of the covid pandemic and emptiness. My inspiration came from a variety of artists such as Edward Hopper, using a similar color scheme and approach to my work, portraying an idea of a view without a viewer, and the disconnection between memories and recent times. The recent covid pandemic also influences these artworks as with everything being online, I felt separate from reality and wanted to find a way to convey this in my artwork.

# VIOLA FRANZIN

# GCSE ART AND DESIGN STUDENTS

Fiamma Reina Year 11

Albiera Rimbotti Year 11

Jeanne Baldini Year 10

Mila Pretolani Year 10

Isabella Recordati Year 11

Konstantin Pogor Year 11

Many of our IB art students leave the BSM to continue art related courses and careers. The UAL colleges, Goldsmiths, Parsons Paris, and Bournemouth have become increasingly popular with our students. Ms Michael is currently on maternity leave but wishes our Year 13 students well in their future pursuits and looks forward to celebrating their achievements in our 2021 IB exhibition.

***Ms Rigby***

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