

# IB VISUAL ARTS - 2021-2023

IB Visual Arts is a rigorous two-year course dedicated to the independent research and development of a student's skills, knowledge and appreciation of visual arts. IBVA students are risk-takers, inquirers, thinkers, communicators, reflective, open-minded, knowledgeable, principled, balanced and caring. IBVA has 3 components - the Comparative Study, Process Portfolio and the Exhibition. More information on each component can be found in the next page.

*"The visual arts are an integral part of everyday life, permeating all levels of human creativity, expression, communication and understanding. They range from traditional forms embedded in local and wider communities, societies and cultures, to the varied and divergent practices associated with new, emerging and contemporary forms of visual language. They may have sociopolitical impact as well as ritual, spiritual, decorative and functional value; they can be persuasive and subversive in some instances, enlightening and uplifting in others. We celebrate the visual arts not only in the way we create images and objects, but also in the way we appreciate, enjoy, respect and respond to the practices of art-making by others from around the world. Theories and practices in visual arts are dynamic and ever-changing, and connect many areas of knowledge and human experience through individual and collaborative exploration, creative production and critical interpretation.*

*The IB Diploma Programme visual arts course encourages students to challenge their own creative and cultural expectations and boundaries. It is a thought-provoking course in which students develop analytical skills in problem-solving and divergent thinking, while working towards technical proficiency and confidence as art-makers. In addition to exploring and comparing visual arts from different perspectives and in different contexts, students are expected to engage in, experiment with and critically reflect upon a wide range of contemporary practices and media. The course is designed for students who want to go on to study visual arts in higher education as well as for those who are seeking lifelong enrichment through visual arts.*

*Supporting the International Baccalaureate mission statement and learner profile, the course encourages students to actively explore the visual arts within and across a variety of local, regional, national, international and intercultural contexts. Through inquiry, investigation, reflection and creative application, visual arts students develop an appreciation for the expressive and aesthetic diversity in the world around them, becoming critically informed makers and consumers of visual culture."*

- IB Visual Arts Guide 2017



# SUMMER ASSIGNMENT - IBVA Seniors - 2022

## PART 1: Complete Comparative Study (for those who did not complete it in time)

The Comparative Study (CS) is an independent, critical and contextual investigation that explores artworks from differing cultural contexts. It constitutes 20% of the final IBVA grade. It is a comparative, analytical investigation that strikes a balance between visual and written aspects. **Standard Level (SL) students submit 10-15 screens** that examine and compare at least three artworks from at least two different artists. The work selected for comparison should come from contrasting contexts (local, national, international and/or inter-cultural). Ideally students should see one of the works firsthand. **Higher Level (HL) students submit an additional 3-5 screens** that analyze the extent to which their work has been influenced by the art and artists examined.

**For the Summer, you will refine and finalize your Comparative Study (with the exception of Criteria D - Making Connections - that will be completed on our return) initiated in your second semester Junior year.** The comparative study must be done in Google Slides so I can provide specific comments/feedback on your document. **The CS will be due the first full class we return in August 2022.** The HL component (3-5 screens that analyze the extent to which their work has been influenced by the art and artists examined) will be completed during class in your first semester Senior year (you do not have to do this component over the summer, but if you want to get a head start, I encourage you to do so).

Below you will find the specific components/criteria for the CS and the presentations/templates associated with them. If you have doubts or questions, do not hesitate to contact me during the summer and I will do my best to get back to you as soon as possible at - [buckleys@asf.edu.mx](mailto:buckleys@asf.edu.mx)

**CRITERIA A**  
Identification and Analysis of **Formal Qualities**

Formal analysis looks at the formal qualities of an artwork, such as pictorial space, form, line, composition, color, movement, pattern, texture, and does not involve discussion of content or interpretation.

[Link to Presentation/Template](#)

**CRITERIA B**  
Analysis and understanding of **Function and Purpose**

Function and Purpose is a way of understanding the artists intentions (what is it made for?) as well as the meanings of motifs, signs and symbols used in the works.

[Link to Presentation/Template](#)

**CRITERIA C**  
Analysis and evaluation of **Cultural Significance**

An informed analysis and evaluation of the cultural significance of the work within the specific context in which they were created (such as the cultural, socio-political and historical significance of the works, with respect to the original audience and purpose, as well as to a contemporary audience)?

[Link to Presentation/Template](#)

**CRITERIA D - NOT DUE**  
**Making Comparisons and Connections**

The work critically analyses and discusses the connections, similarities and differences between the selected pieces. These connections are logical and coherent, showing a thorough understanding of how the pieces compare and contrast.

**Criteria**  
**A. Identification and analysis of formal qualities**  
To what extent does the work demonstrate:

- informed identification and analysis of the formal qualities of the selected artworks, objects and artifacts?

Mark	Descriptor
0	The work does not reach a standard identified by the descriptors below
1-2	The work provides an outline of the formal qualities of the selected pieces but this is limited, superficial or relies heavily on personal opinion.
3-4	The work provides a largely descriptive account of the identified formal qualities of the selected pieces. There is some evidence of informed analysis, but this is underdeveloped.
5-6	The work provides a consistent, insightful and informed identification and analysis of the formal qualities of the selected pieces.

**B. Analysis and understanding of function and purpose**  
To what extent does the work demonstrate:

- informed analysis and understanding of the function and purpose of the selected artworks, objects and artifacts within the cultural context in which they were created?

Candidates who do not examine and compare at least three artworks by at least two different artists from at least two contrasting cultural contexts will not be awarded a mark higher than 2 in this criterion.

Mark	Descriptor
0	The work does not reach a standard identified by the descriptors below

[Link to CS Full Rubric](#)

[Link to CS Exemplars](#)



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## Comparative Study

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**...SLEEPING ANGELICA (1626-28)**

**FORMAL ANALYSIS**

**...SUPERVISOR SLEEPING (1995)**

**CONTEXT**

**RESPONSE TO RUBENS & FREUD #1 (2019)**

**HL COMPONENT**

## Process Portfolio

The Process Portfolio (PP) is 40% of the final IBVA grade and it is the testimony of the student's artistic journey during the course. It is not intended to be of polished, refined, or even resolved artwork. The PP is a collection of carefully selected materials which document the student's experimentation, exploration, manipulation and development of a variety of visual arts activities during the two-year course. Pages from the Visual Journal can be included in the PP as well as from sketchbooks, notebooks, loose drawings, folios documenting the development of both resolved and unresolved works. The Visual Journal itself is not externally assessed but it is key in providing the bulk of raw material when compiling the screens for the PP. **SL students submit 9-18 screens, while HL students submit 13-25 screens.** The PP doesn't have a set format, it is presented for assessment on screen but it can be compiled from various sketchbooks and other sources. Some students will create their PP entirely on screen, others will scan journal pages and most will do a combination of both.

**2D - Graphics - Design**

**Site plan, Scotland 2008**

**2D - Painting - Watercolor**

**Exhibit 2019**

**2D - Painting - Oil/Ink**

**Exhibit 2019**

## Exhibition

The Exhibition (EX) is 40% of the final IBVA grade and is the culmination of the student's IBVA experience. Students present a selection of their best work in the form of a curated final exhibition, and defend and articulate their purpose and intention in a written curatorial rationale. Student choose the strongest, most resolved artworks that show qualities in: technical skill; appropriate use of materials, techniques and processes according to the student's intent; coherent relationships among the works; consideration for the overall experience of the viewer. **SL students submit 4-7 artworks, while HL students submit 8-11.** Students can present work for the exhibition in any medium.



This text was sourced from Heather McReynolds - inThinking IB Visual Arts website - an invaluable resource for teachers and students. Images come from IBVA 2020 class.

# SUMMER ASSIGNMENT - IBVA Seniors - 2022

## PART 2: Artwork(s) Impacted/Influenced from Comparative Study

The point of the Comparative Study is to deepen your understanding and appreciation of the hard work an artist undergoes to produce a strong artwork.

By understanding:

1) the effective application and manipulation of media and materials that reached an assured level of technical competence in the chosen forms and the effective application and manipulation of the **formal qualities** (Criteria B-Technical Competence in assessed artworks)

and

2) how the work visually elaborates ideas, themes or **concepts** to a sophisticated point of effective realization and demonstrates the subtle use of complex **imagery, signs** or **symbols** that result in effective communication of stated **artistic intentions**, as in **function and purpose** (Criteria C-Conceptual Qualities in assessed artworks)

and

3) what is the **cultural significance** of the CS artworks in relation to its historical and contemporary audience, connecting to how your artworks in your final exhibition and your curatorial rationale conveys an understanding of the relationship between the artworks and the viewer (Criteria D-Curatorial Practice in Exhibition Rubric),

you can then apply this acquired knowledge from your investigation, analysis and evaluation to your own art-making practices.

For the second part of your summer assignment, **produce at least 1 artwork (2 artworks if you are HL) that is impacted/influenced from one or more of the artworks you have investigated and analyzed in your Comparative Study.** You can make any type of artwork, but you must consider and connect the materials, formal qualities, imagery, signs and symbols of your artwork to one or more of the artworks in your CS. The artwork does not have to connect to your final exhibition idea/thesis, **but it would benefit you if it did.** Do not copy, replicate, parody, or reproduce the artwork or ideas of the CS artworks, but rather be influenced and impacted from their approach while retaining your own style and ideas. **Document all of the processes! - this is required for credit!**

This IBVA 2020 student was intrigued and influenced by the technical application of Lucien Freud, while also impacted by the concept of the male-gaze theory and the emphasis of volume in nude women and skin folds in classical and modern paintings. See below some example slides where the student explored the techniques and ideas and elaborated on how they impacted their art-making application.

**RESPONSE TO RUBENS & FREUD #1 (2019)**

**HL COMPONENT**

**RESPONSE TO RUBENS & FREUD #2 (2019)**

**HL COMPONENT**

**RESPONSE TO RUBENS & FREUD #3 (2020)**

**HL COMPONENT**