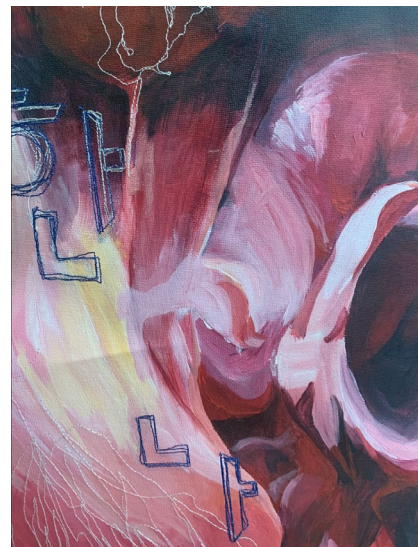


**IB VISUAL ARTS**  
**WEST ISLAND SCHOOL**



Two-Dimensional Forms	Three Dimensional Forms	Lens Based, Electronic and Screen Based Forms
<p><b>DRAWING</b></p> <p>Such as Charcoal, Pencil, Ink</p>	<p><b>SCULPTURE</b></p> <p>Such as Ceramics, Found Objects, Wood, Assemblage</p>	<p><b>TIME-BASED AND SEQUENTIAL ART</b></p> <p>Such as Animation, Graphic Novel, Storyboard,</p>
<p><b>PAINTING</b></p> <p>Such as Acrylic, Oil, Watercolour</p>	<p><b>DESIGNED OBJECTS</b></p> <p>Such as Fashion, Architectural, Vessels</p>	<p><b>LENS MEDIA</b></p> <p>Such as Still, Moving, Montage</p>
<p><b>PRINTMAKING</b></p> <p>Such as Relief, Intaglio, Planographic, Chine Colle</p>	<p><b>SITE SPECIFIC/EPHEMERAL</b></p> <p>Such as Land Art, Installation, Mural</p>	<p><b>DIGITAL / SCREEN BASED</b></p> <p>Such as Vector Graphics and Software Generated</p>
<p><b>GRAPHICS</b></p> <p>Such as Illustration and Design</p>	<p><b>TEXTILES</b></p> <p>Such as Fibre Weaving, Printed Fabric</p>	

**Digital Art / Software Experienced at WIS**

- Photography
- Photoshop
- Adobe Lightroom
- Procreate
- Adobe Illustrator
- Adobe Aero
- Rotoscope
- Stop motion



# COMPARATIVE STUDY

20%

EXTERNALLY ASSESSED

6

ANALYSIS OF  
FORMAL  
QUALITIES

6

FUNCTION AND  
PURPOSE

6

CULTURAL  
SIGNIFICANCE

6

COMPARISONS  
AND  
CONNECTIONS

6

PRESENTATION  
AND SUBJECT  
SPECIFIC  
LANGUAGE

12

HL ONLY:  
CONNECTION  
TO YOUR OWN  
WORK

Students analyse and compare different artworks by different artists. This independent critical and contextual investigation explores artworks, objects and artifacts from differing cultural contexts.

10-15  
pages

+3-5  
pages  
connection



# Applying King McFee Conceptual Framework to Hugh Ferriss

## Audience's World

The 1916 **Zoning Resolution** was introduced to New York City to **stop skyscrapers from blocking light and air from reaching streets** by setting limits in building massing in respect to height. This had led to the **setback of massings** at higher levels, giving birth to the iconic "wedding cake architecture" that bloomed in New York during the Modernist movement. (Dunlap)

### Modernism in American Architecture

Modernist architecture popularised the concept of vertical living, and as such skyscrapers became more prominent in the American cityscape. As the movement transitioned into its later phase, concrete has been phased out in favor for steel and glass, creating a transparency and sense of space, reflecting the changing lifestyles and freedom of the American populist post Great-Depression and war. (Burchard, 83)

## Audience

*"Hugh Ferriss influenced my generation of architects more than any other man"* (nonist)

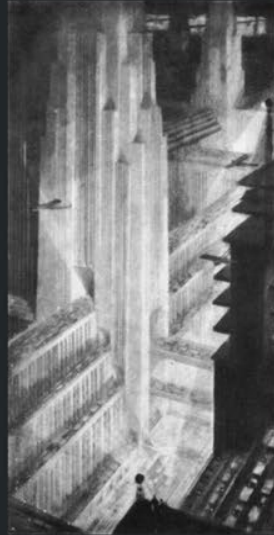
Hugh Ferriss has not designed a specific iconic building, but his conception of a cityscape in response to the zoning codes has left a longstanding benchmark and inspiration for the architecture shall follow. (nonist)

In essence, the collection of Ferriss's renderings are used to explain the human experience in a city and how architecture should be designed to fit that ideal.

Ferriss publication of his renderings popularised the zoning regulations by clearly depicting the possible forms to maximise living density poetically and purposefully.

*Overhead Traffic-Ways* is one of several drawings from the collection "*An Imaginary Metropolis*", a romanticized prediction for New York City. (Ferriss, 15)

## Artwork



*Overhead Traffic-Ways*,  
1929

Published in *The Metropolis of Tomorrow*

A rendering of New York's possible cityscape under the zoning regulations of 1916

## Artist

**Education:** Washington University

**Occupation:** Although completing his professional education as a licensed architect, Ferriss predominantly focused on producing renderings for other architects. This allowed him to remain in the public eye with constant publications. His rise to fame later propelled him to a platform where he can present *The Metropolis of Tomorrow* to a large audience. (Ferriss, back cover)

**Style:** After working freelance as an illustrator, Ferriss developed his aesthetic of low light environments with soft focus lit up by the accentuated spotlights. It gives his work a sense of mystery and scale.

**Influences:** Ferriss, as a designer, was influenced by the modernism paradigm, which was established by his clients such as Frank Lloyd Wright. (Columbia University Libraries) His style of works later defined the postmodern paradigm for American architecture.

## Artist's World

The 1916 Zoning Resolution has set parameters on the design of high rises through an equation that determined the 'set-back' of volumes at high altitudes to allow light and ventilation to reach the streets.

Ferriss was commissioned by architect Harvey Wiley Corbett to produce renderings that visualised the effects of setback in stages. (Ferriss, iv)

Ferriss's works focused on skyscrapers but also added narrative and poetry in *Metropolis of Tomorrow* to provide context and narrative so that readers can have a better understanding of Ferriss's intent on form and function.

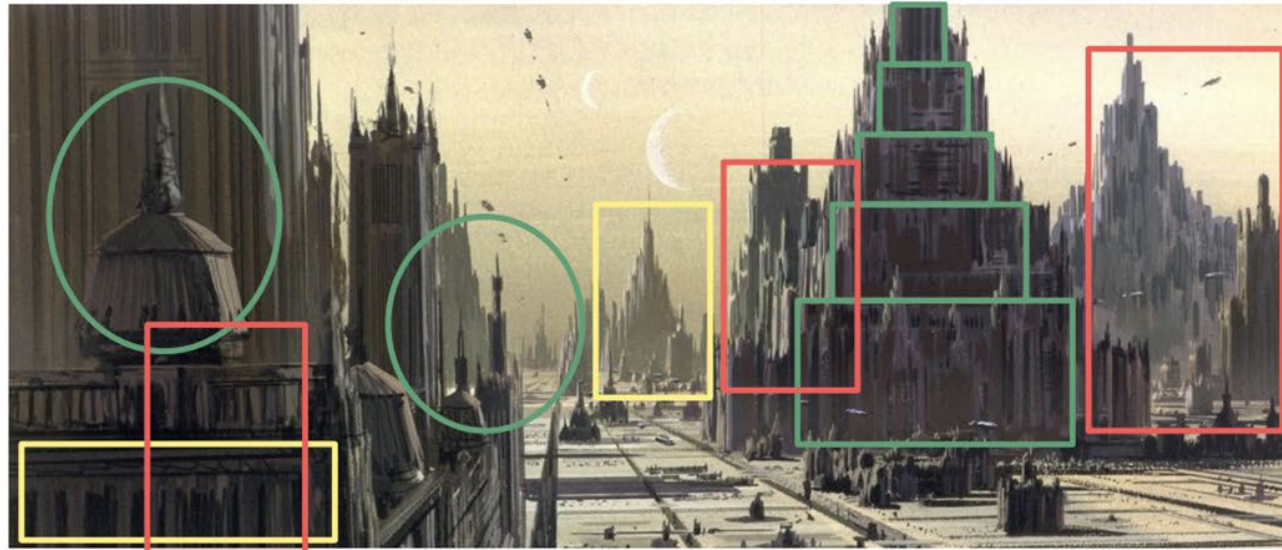
# Analysis of Formal Qualities

**Tonal Value:** The overall image is filtered with a sepia wash. It creates a sense of vintage, mundane, and history. It is interesting for the subject is a modern, futuristic city. This juxtaposition portrays this supposedly astonishing imagery as mundane, almost boring. It desensitizes the viewer and enforces the idea that the image is only a background.

McQuarrie's rendering is lit by 2 faint moons in the daylight. It gives the painting a nostalgic sepia wash of Naples yellow. It makes the image seem less shocking considering the subject matter surrounds science fiction and fantasy. It adds enough mundanity and predictability so that the concept of another universe does not alienate the viewer.



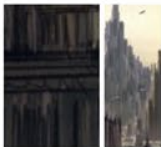
PANTONE  
Sepia 18-0928  
TCX



**Texture:** The painting is quite smooth and matte. Although the linework is different in intensity, they almost have a smooth, glossy quality to it. The sleekness and flatness reduce the definition of the objects and creates a fast moving pace. It allows the viewers to immerse themselves into the environment and experience the busy living pace of the imagined world. The background has a fuzzy, almost dusty silhouette, creating both depth and mystery.

**Shape:** The geometries of the landscape follow a block-built system, by which rectangular stacks are ornamented by vertical components. They have the "wedding cake" architectural trope, connoting to the imagined social hierarchy. The vertical structures are topped by spikes on top of domes, which almost suggest a puncturing into the skies, a metaphor for the lifestyle in a metropolitan.

**Line:** There is a discerning variation in linework that is defined by the depth of field. Thicker, heavier brushstrokes are used on darker toned backgrounds to emphasise the indentations on the buildings. Whereas the towers in background are more compactly drawn in lighter lineweight and less detail. It once again creates the effect of a silhouette, creating spatial hierarchy.



# PROCESS PORTFOLIO

40%

EXTERNALLY ASSESSED

12

SKILLS,  
TECHNIQUES  
AND  
PROCESSES

6

CRITICAL  
INVESTIGATION

6

COMMUNICATION  
OF IDEAS AND  
INTENTION

6

REVIEW, REFINE  
AND REFLECT

4

PRESENTATION  
AND SUBJECT  
SPECIFIC  
LANGUAGE

Students submit carefully selected materials which evidence their experimentation, exploration, manipulation and refinement of a variety of visual arts activities during the two year course. Students submit (SL 9-18) or (HL 13-25) pages which evidence their sustained experimentation, exploration, manipulation and refinement of a variety of art-making activities. SL Students submit work using 2 columns and HL will submit work using 3 columns of the Arts Making Table.

2D

3D

Lens  
Based





photographs, by me

## Developing my Ideas

Using tableau photography, I explored the object of medicine in relation to the themes of impermanence, mortality and deterioration. I was interested with the idea of the fragility of the body and our constant uphill battle towards mortality. Tableau photography allowed me to create a 'narrative' in my piece through the use of materials, objects, positioning, colour and lighting. I intended to

### The use of objects to establish meaning

Thread and medicine share the objectives of prolongation and repair. Tying of the thread shows human nature, through our inherent need to prolong our lives instead of coming to terms with our mortality. The loosely draping mesh establishes an inconsistent and irregular foreground, linking to impermanence.



### Editing in Lightroom



**Light and tone**  
I strived for a dark and ominous feeling by reducing the exposure. Contrast was increased to add to the drama of the piece and connote a narrative sense.

### Colour

The main effect was the decrease in temperature, creating a cooler tone in the image. It gives a distant and bleak feeling to the image, adding to the motif of the series - the depressing idea of human instinct to prolong life through artificial means.



edited photographs, by me

produce an isolated and melancholic atmosphere to accompany the notion of being aware of your own mortality and reliance on medicine to slow down this process.

## Compositional Layout



The rule of thirds here draws attention to the subject. The mesh appears to flow, adding to the theme of impermanence and generally creating more interest.

The various heights contributes towards a dynamic photo. The separation between the objects supports the theme of solitude.



photographs, by me



Consisting of a close-up shot, with a low depth of field. Enforces an overwhelming atmosphere. Interesting shot but does not have an isolating impression.

## Artist Link: Marian Drew

Drew is a still-life photographer who often poses dead animals (roadkill) on tables, in a similar style to traditional Vanitas paintings or more modern Tableau photography. She explores the fragility of life, and the contrast between natural and artificial. I found that presenting these animals in this way allowed her to create a narrative with her work.



Penguin with enamel jug, 2009



Pelican on paper and linen, 2005



Bandicoot with quince, 2006-7

## Continuation of Digital Photography



### Use of Texture

To create an ambiguous form, I often played with clarity to create a seamless figure. However, texture was emphasised. This created an uncanny and jarring atmosphere.

*photographs, by me*



### Use of Light and Curves

I started off with a base layer of a dramatic, chiaroscuro-esque composition. However, adjusting the curves in an unnatural way created the illusory depiction as seen in the second image. From this, I edited vignette and light further to create a dynamic photo in which the viewer is sucked into the centre of the image, almost displaying a metallic and robotic sheen.



*photographs, by me*



## Studio set-up



*LED light*



*DSLR Camera*

Using the two apparatus above, and solely a black cloth, I was able to take most of my pictures. However, I was limited for space, a partial reason why I chose to focus on individual aspects of the body. Natural light was omitted, I felt using a direct stage light dramatised the image and added a theatrical elements, as well as allowing me to control the atmosphere, inspired by Christian Boltanski.

### Artist Link: Christian Boltanski



*Coming and Going, Part II, 2001*

Boltanski's works are primarily forms of digital media and photography, however exhibited in a quirky fashion. He often projects these images onto cloth in an irregular manner, while using light as a central theme to highlight these images. Boltanski focuses on the themes of truth, loss, mourning and reflection in his works; all human emotions I find tend to come through in portraits. He utilises techniques such as blurring and vignette to create these haunting and melancholic portraits.



*photographs, by me*



Although I felt the black composition was the most impactful, the overbearing and harsh shades I felt overpowered the piece. First, I explored with inverting the layer to produce a white-based, but more neutral tones found it was too faded. Then, I moved on to the purple-backed too dark so therefore



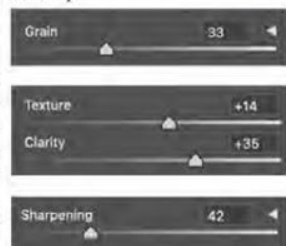
### Developing to Final composition



*photographs and editing, by me*



*close-up*



*compositions, by me*

I opted for this neutral pale yellow. I emphasised the grain and blur for the pieces to feel structured, yet blended. I rearranged the layout to create white space in the centre.

## Grid Format

My initial plan was to do a large series of between 8-24 photographs in a grid, with a trial evidenced above. However, I believe each picture held too different a narrative and instead focusing on two images limited meaning which worked together.



# developing ideas

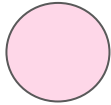
link to artists

**JAMES ROSENQUIST, GUN-PLAY-GUNS 1996**

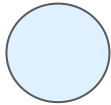
## colour theory



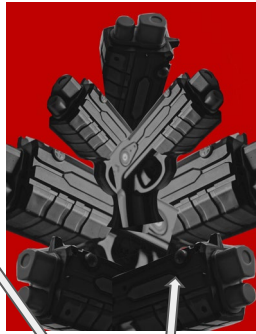
This palette is widely associated with children and are often use in branding of childrens toys because of its contrasting and vivid colours



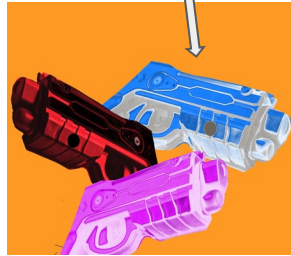
These colours are often used to identify gender. The white base of these specific shades convey purity and innocence



The vivid, solid tones draws the attention away from the destructive objects. He plays around with angles and often tries to create a sense of intimidation and fright for the unknown target (Christie's)



My digital work



link to artists

**ANDY WARHOL, Gun 1981**

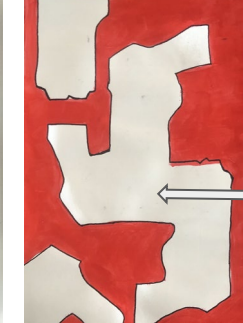
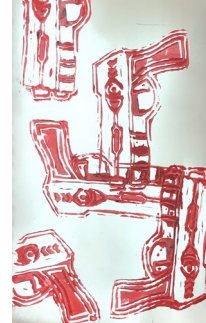
All artwork displayed in green boxes are NOT my own artworks. They have been used for the process and creation of my Exhibition Components.



Andy Warhol used screen printing to create his artworks. This allows his work to be precise and defined whilst being able to mass produce. The layering of the guns provides a 3D effect which makes it visually intriguing for the viewer. The most prominent styles in his work were repetition and layers which were significant in mimicking this style.



These are some initial digital drawings I did to experiment and mimic the style of Andy Warhol. Doing this digitally allowed my to experiment with the placement and colouring before starting the final piece



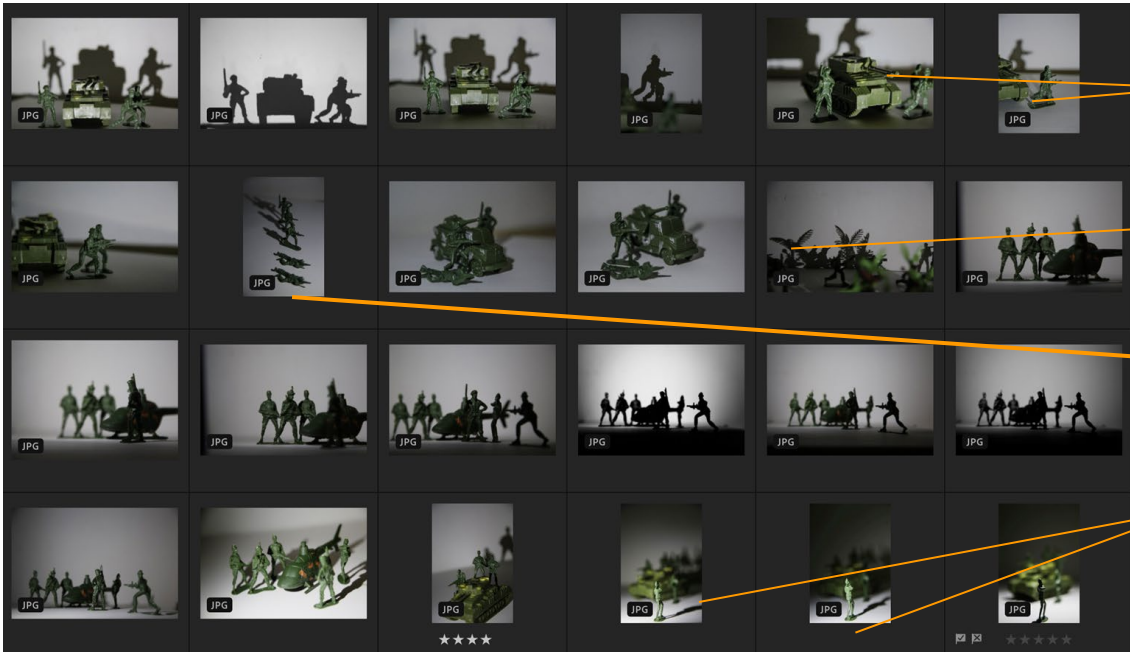
## critical investigation

I experimented with lino block printing in response to Warhol's work based on layering and repetition. I focused on the lines and shapes



experimenting with different forms  
charcoal and paint

skills, techniques and processes



Manipulating the lighting to emphasize shadows

Experimenting with different objects (trees and tanks) to create interesting shadows

Using levels and repetition to create visual contrast.

Experimenting with the light angles and changing the focus point

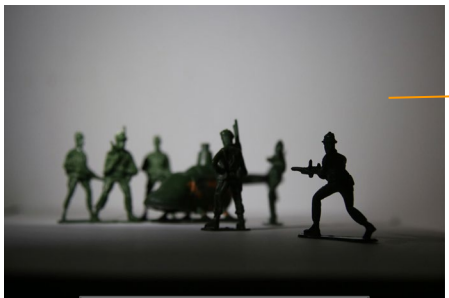
## Communication of ideas and intentions



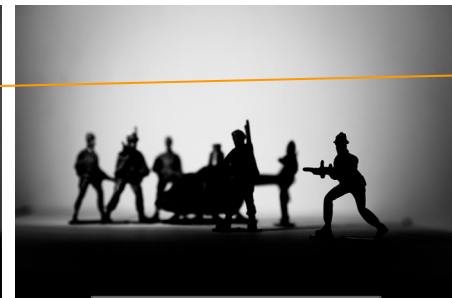
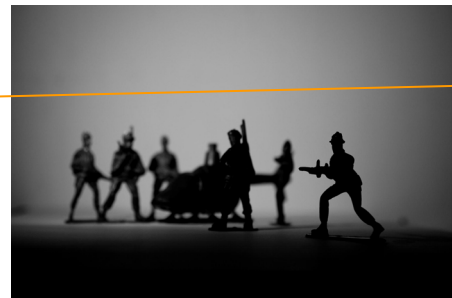
This is my experiment with angles. Taking the photo from a higher angle makes the objects look smaller and more like toys. I decided I preferred the perspective shots because at first glance it made the toys look more realistic than what they actually are.



This is my initial photography trial. In this shoot I tried to use the toy army men to create a story that was also visually interesting. My main focus was to experiment with lighting and shadows to create depth and attraction. Eye-level angle was used to give the impression that the toy soldiers were human size

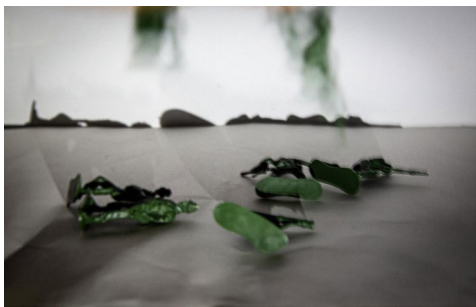


ORIGINAL PHOTO ^

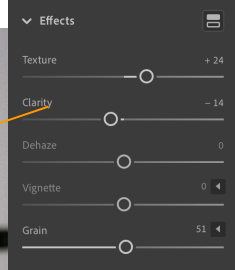


AFTER EDITING ^

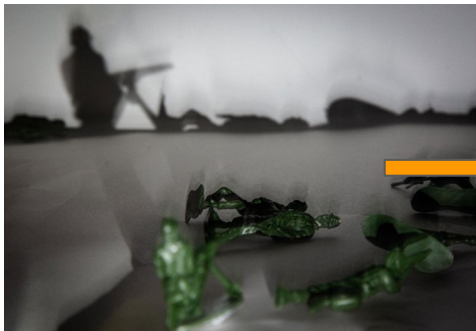
On the left is the original photo before editing. The composition of the figures aims to create the impression of an action moment. By focusing the light on the three soldiers on the left the silhouette of the sniper on the right is in the background which brings in the element of mystery and thrill. While editing I decided to increase the dark moments which draws attention to the center of the image.



The shadow in the background was created to give the impression of a pile of bodies, referring to the lives lost during war. I think the movement in the image was successful however, I prefer being able to see the detail of the figures

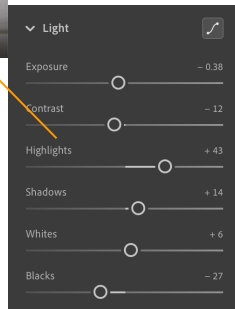


## shutter speed

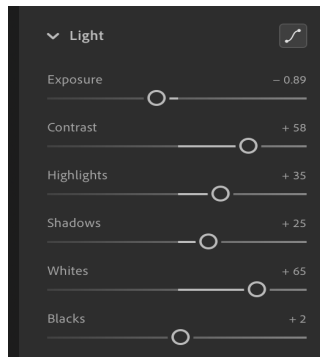


## reviewing, refining and reflecting

These are some of my editing trials. In this series I adjusted the light settings to play with shadows. I used the vignette function to bring attention to the center of the image and mute any distracting elements. The placement of the light source helps to create the strong shadow in the background. I prefer when the lighting looked more natural instead of being able to see the light source.



More tests with shutter speed to distort and create the impression of movement



# EXHIBITION

40%

INTERNALLY ASSESSED

9

COHERENT  
BODY OF  
WORKS

9

TECHINICAL  
COMPETENCE

9

CONCEPTUAL  
QUALITIES

3

CURATORIAL  
PRACTICE

Students submit for assessment a selection of resolved artworks (SL 4-7) (HL 8-11) for their exhibition. The selected pieces should show evidence of technical accomplishment during the visual arts course and an understanding of the use of materials, ideas and practices appropriate to visual communication. Additionally students will submit a curatorial rationale (SL 400 words) (HL 700 words)

Art  
Pieces

Curatorial  
Rationale



Title: the fabric of the world

Media: digital media, printer paper,  
cartridge paper

Size: 60 x 81 cm

This collage depicts both manmade structures and a variety of natural structures around the world. Every image depicting a natural structure was left geometric, similar to the shape of buildings. Every image depicting a building was torn into more organic shapes to mimic the shapes of nature. This piece is a reflection of our world which contains both the manmade and the natural emphasising the importance of coexistence



Title: ripped reality

Media: black ink, printed paper, acrylic paint,  
cardboard, cartridge paper

Size: 52 x 56 cm

In this piece, I printed lino blocks, overlapping and in grids, to mimic buildings. The colours used represent lights at night through windows. The crowdedness of this piece represents the quantity of manmade structures in the world. I further pushed this work by ripping the lino prints and adding photographs of buildings at night between the rips. The rips create organic shapes which is a reminder of the natural structures buildings have replaced.





Title: Market Man

Digital Photography

Dimensions: 60 x 42cm

Description:

The wet market is placed as a constant within Hong Kong, capturing the moment of the everyday life of a person in the marketplace. This photo presents the monotonous routine of the wet market. The monotonous theme delves into the anonymity of the local workers.



## *A Number*

Printing on Fabric

(digital photography/image transfer, acrylic paint, thread/ stitching on canvas)

62x52 cm

This piece conveys different factors of isolation through COVID 19, such as, the idea that in Quarantine humans are considered as just another number. The eyes are the key to expressing our feelings when masks obscure the rest of our faces and the repetitive nature of the piece represents the mass amounts of individuals who are going through self-isolation with Coronavirus. Finally, all the individuals are being held together by string, symbolising hope.





*The Outlook*

Digitally enhanced photography  
(photomontage)

42 x 42 cm

This piece represents the confinement of isolation. Layering the buildings where many are being isolated and hidden from the world, whilst everyone on the outside continues to thrive.



Title: Weekly Routine

Size: 29.7 x 42.0 (cm) x6

Digital photography, image transfer, plastic and monotype.

Description:

The piece is a collection of a set of components that takes place in my personal memories. The prints are photos taken in traditional dim-sum restaurants I go every week with my family and the dishes are my personal favourites. The transparent plastic medium added in my piece is something my family uses during large dinner gatherings as a tablecloth.





Title: The Journey Of A Peanut

Size: 67.7 x 38.1 (cm); 191 MB

Description:

This piece portrays the journey of a peanut transforming from its organic form to a Chinese cultural side dish served in restaurants. In Chinese restaurants, the peanut side dish is commonly served before the dim-sum. It is served as a free-service charged dish for every table without the necessity to order it. The piece revolves around the themes of culture and family heritage, making a clear linkage between the peanut and my identity.

Title: Round Connection

Size: 133.09 x 84.1 (cm)

Digital Photography

Description:

The focus of this piece is the round, oval-shaped table which is a symbol of “团圆”. The word means “get together”, which implies the connection and strength of bonds between relatives. There’s a saying in Chinese which is “尊老爱幼” which means respect elders and love children. In Chinese families, we tend to listen to the eldest and adore the youngest. We can see that family dinners strengthen the bonds between relatives.



# Where can my IB Visual Arts course lead?

## ART...

- ... is the way we perceive the world and how we react to it.
- ... is an outlet of our inner selves.
- ... is a powerful tool.
- ... can change and open minds.
- ... can influence politics.
- ... can communicate about different cultures.
- ... can bridge gaps in society.
- ... can raise awareness and change perceptions.

Each artform uses the same language and requires the same process of **creative thinking, risk taking and refining.**

Studying Visual Art can lead to many creative opportunities such as...

- Illustrator
- Photographer
- Cinematographer
- Filmmaker
- Art Educator
- Gallery Curator
- Architect
- Interior Designer
- Set Designer
- Fashion Designer
- Video Game Designer
- Digital Designer
- Animator
- Art Dealer
- Artist



Robert Rauschenberg, Buffalo II, 1964. Mixed media. Screen print.



Shiro Ohtake H2, 2014. Silkscreen and ink on Kakuha paper



Shepard Fairey, Greater than fear 2017. Mixed Media on Canvas



Tim Burton, Corpse Bride. 2005. Character design/Film



Tim Burton, Edward Scissorhands, 1990. Pen, ink and pencil on paper.



Anish Kapoor, Cloud Gate 2006. site-specific sculpture. Stainless steel.



Paul Catherall, 2016 Lino Cut print on paper.



Zahah Hadid , The Heydar Aliyev CenterAzerbaijan, 2007-2012 Architecture.



Ian McKeever, After Marianne North No. 2, 1996. Drypoint etching.



Jim Dine, Natural Light #2 2002 charcoal, graphite, ink and watercolor.



Raghu Rai, Bangladesh Liberation War 1971 Photography.



Yinka Shonibare, Space Walk, 2002. Fiberglass, silk-screen print on cotton sateen and cotton locode, and plastic



Jenny Saville Propped 1992. Oil Paint on Canvas.



Wayne Thiebaud, Meringue Mix, 1999. Oil paint on Canvas.



Anselm Kiefer, Die Sieben Siegel, die geheime Offenbarung des Johannes. 2019. Oil, emulsion, acrylic, shellac, wood and burnt books on canvas



Cy Twombly, The Four Seasons: 1993-94. Synthetic polymer paint, oil, house paint, pencil and crayon on canvas.

There are many types of Visual Art, increasing and evolving over time...

- Drawing
- Painting
- Collage
- Sculpture
- Printmaking
- Sequential Art
- Installation
- Digital Art
- Textiles
- Film
- Photography
- Mixed Media