

Visual arts: analysis, development and curation

Supported preparation only; actual school choices and assessed work remain separate

Look first, then interpret

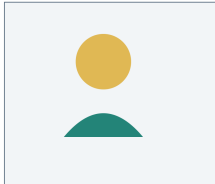
Describe the form before you say what it means.

- An observation is not an intention.
- Classroom studies are not artist research.

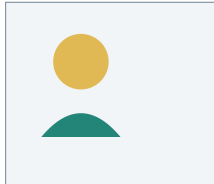
Visual analysis, context and comparison: source representation

Original composition studies

Centred



Off-centre



Compare balance and the empty space around the figure.

Same figure, two placements: compare balance and empty space.

Worked: two placements compared

- 1 **Observe** off-centre: one wide empty side pulls the eye
- 2 **Interpret** isolation or movement, depending on context
- 3 **Limit** no artist's intent or cultural meaning

Decision

Claim what the drawings show; name what they cannot.

Your turn: read it another way

Give a different reading of the off-centre study, with visual evidence.

- Pause and answer.
- Point to the exact feature.

Review: two readings of open space

Isolation

a small figure

turned from the open area

Possibility, movement

the figure faces the space

room ahead to move into

A process record, step by step

Each trial answers a question and decides the next step.

- Keep dated trials and references.
- Transform a strategy; do not copy a look.

Material inquiry and iterative development: source representation

Original source / task evidence

Task: a pupil changes pressure and paper simultaneously, then attributes a texture difference entirely to pressure. Improve the inquiry.

Separate what is stated from the interpretation.
Material trials and development

Change one variable at a time, or the result cannot be attributed.

Worked: untangling two variables

- 1 **Flaw** two variables changed at once
- 2 **Trial 1** one paper, vary the pressure
- 3 **Trial 2** hold the pressure, vary the paper
- 4 **Decide** compare the actual marks

Decision

One variable per trial, or the cause stays unknown.

Your turn: a lucky accident

A badly controlled trial made a useful texture. Can it shape the artwork?

- Pause and answer.
- Value and cause are separate questions.

Review: use it, but do not over-claim

Question	Answer
Can the effect inform the work?	yes, judged against intention
Was pressure the cause?	unknown: two variables changed
What next?	a focused follow-up trial

What a curatorial rationale joins

Four decisions, one coherent intention.

- Resolved works need real making and review.
- A floor plan is preparation, not evidence.

Resolved artworks and curatorial rationale: source representation

Original source / task evidence

Task: compare arranging original studies by material with arranging them by a developing theme. Justify one order and one omission.

Separate what is stated from the interpretation.
Resolved work and exhibition

An exhibition order is an argument: justify what you show and what you leave out.

Worked: by material or by theme?

- 1 **By material** foregrounds technique
- 2 **By theme** foregrounds a changing idea
- 3 **Choose** from the actual works and the intention
- 4 **Omit** a work that weakens the relationship

Decision

Every order and every omission needs a reason.

Your turn: the reverse entrance

Visitors may walk in from the far end. How does the relationship survive?

- Pause and answer.
- Think of sightlines and labels.

Review: curating for both directions

Option	What it does
a two-way sequence	reads from either end
labels and sightlines	show the link from any point
an entrance cue	guides visitors to the start

Research into practice: three links

A connection is credited, tested and evaluated.

- Similar appearance is not influence.
- Credit the source; test the change.

Comparative research and own practice: source representation

Original source / task evidence

Task: more negative space is added to an original study after comparative research.
What would support a transformed connection?

Separate what is stated from the interpretation.
HL research transformed into practice

Transformation needs evidence: show what the research changed, and why.

Worked: evidence of transformation

- 1 **Cite** the actual researched source
- 2 **Compare** earlier and later studies: what changed
- 3 **Evaluate** does it serve your own inquiry?

Decision

Keep the decisions, not only the final resemblance.

Your turn: a trial that failed

A credited negative-space trial fails to show distance. What can it still show?

- Pause and answer.
- Failure can still be evidence.

Review: what a failed trial proves

Can show

earlier vs later studies

what failed, and the next decision

Cannot show

invented trials

resemblance alone

Check yourself

Scale and material changed between two studies. Which do you keep, and why?

- Visual evidence: what each change does.
- Process evidence and the exhibition context.