Visual arts: analysis, development and curation

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

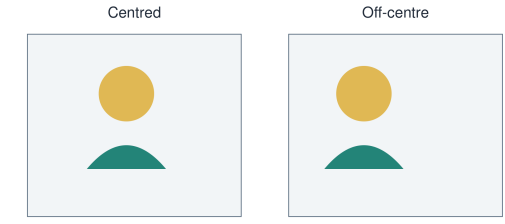
Look first, then interpret

> 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



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

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.