

# *Outline for the Comparative Study*

First, do the following:

1. “File” → “Make a Copy” → (change file name to “Efe Citak Comparative Study”)
2. Share → add “[lauren.papot@gmail.com](mailto:lauren.papot@gmail.com)” can edit (I will not actually edit your work, but I may occasionally add a page with new assignment information, in addition to writing comments and grading your progress.)
3. “Slide” → “New Slide” to add slides with your work (keep the outline slides for now. At the end, we will delete them.)

“For each of the selected artworks, objects or artifacts, students at both SL and HL are encouraged to focus their analysis and interpretation of works through **consideration of the role of the artist, the artwork, the audience and the cultural context**. The scope and scale of the comparative study task will depend largely on the materials selected for investigation. Students may wish, however, to adapt the following structure to suit their needs. This structure is for guidance only and is neither prescriptive nor restrictive.” - IB Visual Arts Guide

1. Introduction
2. The artworks, objects or artifacts and their contexts
3. Making connections
4. Connecting to own art-making process
5. Sources

This outline format is suggested by the IB. You can change it to best fit the needs of your personal study. However, following this outline will help you stay organized and on track to best meet the needs of the IB Visual Arts Rubric.

# ***Comparative Study Details (from IB Visual Arts Guide)***

## **External assessment (20% of final IB Examination Grade)**

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

HL students submit 10–15 screens which examine and compare **at least three artworks**, at least two of which need to be by different artists. The works selected for comparison and analysis **should come from contrasting contexts (local, national, international and/or intercultural)**.

HL students submit 3–5 screens which analyse the extent to which their work and practices have been influenced by the art and artists examined.

HL students submit a list of sources used.

# 1. Introduction

“Students summarize the scope of the investigation from which the focus artworks, objects and artifacts have been selected, and any thematic or conceptual framework used to draw the investigation together.” - *IB Visual Arts Guide*

*Ms. Papot writes:*

I suggest you use 1 page for your introduction.

This part is best written towards the end of your Comparative Study. In the introduction, you can explain how you selected three works, the common thread running through them, which frameworks you used to investigate the artwork (such as the DAIJ method, McFee-King’s framework, or others.)

## 2. The artworks, objects or artifacts and their contexts

“Students summarize their research **from a range of different sources** and present their inquiry into the identification and interpretation of selected artworks, objects and artifacts. They also explain how they have applied a range and combination of critical theories and methodologies to the works. Areas of investigation might include:

- analysis of the cultural contexts of the selected pieces
- identification of the formal qualities of the selected pieces (elements such as shape/form, space, tone, colour, line, texture and principles such as balance, rhythm, proportion, emphasis, pattern, variety)
- interpretation of the function and purpose of the selected pieces (such as the meanings of motifs, signs and symbols used in the work)
- evaluation of the material, conceptual and cultural significance of the pieces and the cultural contexts in which they were created.”

- *IB Visual Arts Guide*

***Ms. Papot writes:***

*This is the section we will begin to address first (Your analysis of artwork #1 is due on Monday, December 9.)*

# Assignment Part 1 (due Tuesday, December 9):

1. **Choose a work of art that is inspiring to you and relevant to your studio work “common thread”** (ideally, a work of art from *primary* observation - one you have seen in person.) Include:
  - at least one image of the work
  - the title
  - the medium and size
  - the artist’s name
  - the date it was created
2. **In GoogleSlide, use the DAIJ technique** to analyze the formal visual qualities of the artwork/artifact you selected.
3. **Research the cultural context of the artist and the work.** Questions that will help you address this:
  - Where and from what time period is the artist from?
  - What movement is the artist associated with?
  - How does the artist’s culture influence what he/she tries to communicate through the artwork?
  - Based on reviews you’ve researched, is the artwork well-received by the artist’s culture or not? Why is this?
  - What does his/her artist statement reveal about the artist’s intentions? (Artist statements for contemporary artists are frequently found on the artist’s own website, or gallery websites.)
4. **Be sure to use MLA Citations to cite your sources, including a list of sources at the end** (you will use the same format for your Extended Essay.) A very helpful website about MLA Style: <https://owl.english.purdue.edu/owl/resource/747/02/>

**Your submission for this assignment should consist of approximately 2-4 screens.**

Use the DAIJ Technique to:

- Identify the formal qualities of Artwork #1 (elements such as line, shape, form, space, value, colour, texture and principles such as balance, rhythm, proportion, emphasis, repetition/pattern, variety, scale)
- Interpret the function and purpose of the selected pieces (such as the meanings of motifs, signs and symbols used in the work)

## DAIJ Technique for Art Criticism

**Describe** - What is the subject of this piece? How are the elements of art used?

**Analyze** - How are the elements organized into principles? What does this communicate to viewers?

**Interpret** - What does the piece seem to communicate? What is the purpose of this piece - what aesthetics, political, historical, or functional purpose does it have? What signs and symbols are used, and what do they mean? In addition to your own interpretation, research art journals/critiques to see what others have observed.)

**Judgement** - Based on D, A and I, what makes this piece successful or not? Does it successfully communicate the artist's stated intentions?

# Comparative Study

*Ms. Papot / IB Visual Arts*

An analysis of:

Hoca Ali Riza

(1858 - 1939) Ottoman / Turkish Painter

*"Food prepared for the end of Ramadan fast  
1917," oil painting*

*size approximately 72 cm x 80 cm*

(Art/artifact #2) - selected in January

(Art/artifact #3) - selected in March



# Analyzing Food Prepared for the End of Ramadan Fast

with the DAIJ method

## Description

Hoca Ali Riza's painting "*Food prepared for the end of Ramadan fast*" realistically portrays a ritualistic feast laid out on a silver platter. An assortment of olives, breads, and jams are placed around a bowl of what may be soup, coffee or tea. Riza uses short, transparent brush strokes to create steam rising from a bowl of what may be soup, coffee or tea. The food seems as if it were placed there moments before. There are no individuals present; the food is untouched.

Warm colors dominant this painting, with yellow, orange and red tones appearing in the bread, wooden spoons, carpet and tablecloth. When I first observed this painting, I felt that the colors and steam created a feeling of comfort, inviting me to participate in this special meal.

Riza seems to have built layer upon layer of oil paint on the canvas to create realistic **textures** for the bread, carpet, and wooden objects such as the stool and spoons. The element of value seems especially important to his style, as he uses a deep black in the background, which creates a mysterious, ambiguous sense of **space**.



## Analysis

Riza uses **contrasting** light and dark values to suggest a strong directional light source to the left of the painting. The excessively dark background further **emphasizes** the silver tray full of food. The spoons and small dishes are organized around the bowl with **radial symmetry**, further suggesting a ritualistic, intentional placement.

## *Interpretation*

When I first visited this painting, the title was listed in English as “Food Prepared for the End of Ramadan Fast” (Arkas Art Center.) A source I later found in Turkish listed the title as “İftar Sofrası,” which translates to “Iftar Supper” (Ertan.)

Riza was part of the Ottoman era of painting (Pera Museum.) “Iftar Supper” predates the existence of the modern-day Republic of Turkey, where his work is widely celebrated. This painting offers viewers a glimpse into an important cultural ritual for observant Muslims. Even though we observe this work many decades after its creation, I expect the imagery would resonate with Muslims who observe Ramadan. The steaming bowl of hot liquid conveys warmth; the precise arrangement of olives, jams, bread on a silver platter entice the viewer.

The function of this piece is to connect with viewers who observe Iftar, and possibly to entice those who do not observe fasting to feel “invited to the table,” as I felt when I first observed this painting. With the steaming hot bowl, it’s clear that the food was just recently set at the table; because Riza’s painting is devoid of human figures, it feels even more like the table is waiting for me, the viewer, to join.

A photograph by Ithar Hussein: “a child lines up food in preparation for the Iftar on the first day of Ramadan at the Memon Mosque in Karachi, Pakistan.”

Though Riza’s painting likely depicts a scene in the area of Uskudar, and the above scene is from Pakistan, I was struck by the similarity between the two. Both contain a circular silver platter with ritually arranged, varied foods.



## *Judgement*

Riza’s depiction of the end of daily fasting impresses viewers with its realism. With its warm colors, directional lighting, and skillfully rendered objects, the still life feels alive. Even as a non-Muslim, I feel an emotional connection to the painting and I desire to join in this ritual.

Hoca Ali Riza’s paintings are tremendously popular in Turkey, where I currently live. I have seen his work in three separate locations - Arkas Art Center in Izmir, Pera Museum and Sahip Sabancı in Istanbul. He was even referenced in a timeline Istanbul Modern as an important figure in the history of Turkish painting. His popularity, and declaration as an official “painter of Uskudar,” which is an area of present-day Istanbul, Turkey, support the success of his painting in connecting with viewers (Arkas Art Center.)

## Cultural Context

Ali Riza was regarded as a “painter of Istanbul;” many of the other works I observed consist of landscapes, architecture and common people from the Uskudar area of Istanbul (Arkas Art Center). Riza was given the title “Hoca,” which means “teacher” in Turkish, as he was also a beloved painting instructor who was known for his attentive style of teaching. When I observed the whole exhibition of work at Arkas Art Center, Riza’s paintings seem to illuminate life in the Uskudar area of Istanbul during the Ottoman Period.

*“Food prepared for the end of Ramadan fast”* offers viewers a glimpse into an important cultural ritual for many people in Turkey, where 99.8% of today’s population is Muslim, mostly Sunni (“Middle East: Turkey.”)



Turkish  
“kahvaltı” (Parra)

When I first observed this painting, I was struck by how similar the foods seem to the traditional “kahvaltı,” or breakfast, served today in Turkey, as it includes small dishes of olives, preserved fruit, and breads. I’m reminded of William Faulkner’s quote - “The past isn’t dead; it isn’t even past.”

However, this meal was most likely consumed in the evening, as Iftar occurs at sunset after a day of fasting. If the sun has set, a lamp must be used to light the room, which explains the harsh directional light that comes from the left, and the dark values in the background.

### 3. Making connections

“Students present their comparisons of the different pieces, clearly identifying links between them. These comparisons might include:

- comparing the cultural contexts of the selected pieces
- comparing the formal qualities of the selected pieces
- comparing the function and purpose of the selected pieces
- comparing the material, conceptual and cultural significance of the pieces.”

- *IB Visual Arts Guide*

***Ms. Papot writes:***

How will you use text and visual organization to compare your pieces? Venn Diagrams? Other organizational strategies?

## 4. Connecting to own art-making practice (HL only)

3-5 screens

Students reflect on their research outcomes and the extent to which their own art-making practices and pieces have subsequently been influenced by artworks, objects, artifacts and their creators examined in the comparative study. These influences and personal connections, which should be evidenced in both visual and written forms, might include:

- cultural context
- formal qualities
- function and purpose
- materials, conceptual and cultural significance.

When referring to their own artwork and practices, HL students must be sure to identify and acknowledge their own artworks with the same rigorous attention to detail as with images from other sources.

*- IB Visual Arts Guide*

***Ms. Papot writes:***

How did the pieces you studied influence the artwork/artists you investigated? Include photos of your work as well as a thoughtful explanation of how you were influenced. Is your cultural context the same of that as the artist? How do you, a Turkish teenager at ACI in 2014, interpret the style, ideas or techniques of the artist, who may be from a different time period, and from a different culture?

# Hoca Ali Riza's // My Studio Work

I often find myself drawing food objects around me: colorful fruit spilling out of a bowl on my table, a pomegranate broken open, or quick sketches of a cappuccino while I sit at a cafe. While fruit still lifes tend to be cliché and boring to many people, I am passionate about my food, and I take delight in all its sensory attributes: the scene of fresh oranges being peeled, the ruby tones of the pomegranate, the warmth of steamed milk, the balanced bitterness of a well-roasted coffee bean.

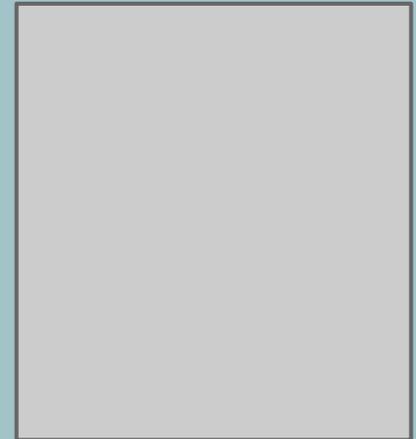
With Riza's influence, I found myself composing an intentional still life that shows my own ritual of coffee drinking. My ritual is a daily one that takes different forms, but frequently relies on the same precious objects to create my own tradition. My choice of drinking vessel is important: a favorite cup, adorned with Turkish tulip motifs, or the white teacup supported by a delicate saucer. A heavy dose of full-fat milk tops off my filtered coffee.

Unlike Riza, whose status as an "official painter of Uskudar" and identity as an Ottoman Muslim led him to create *Food prepared for the end of Ramadan fast* in 1917, my own painting lacks religious significance. It does, however, speak to the culture I am a part of. American culture is driven by perpetual movement, and all too often, perpetual work. Frequently, Americans cope with the demands of such a busy life by self-medicating: with caffeine, cigarettes, alcohol, and other substances. While I do feel some conflict with my coffee consumption, knowing that this consumption means I'm dependent on an addictive substance, in this painting I wanted to depict the coffee ritual as warm, inviting, and exuding desire.



analysis / interpretation of ritualized food preparation

connection to my personal food-related rituals (coffee drinking)



# Sources

1. Arkas Art Center, Izmir, Turkey (visited October 18, 2014.)
2. Ertan, Oguz. "Hoca Ali Riza." *Tarih Norlari*. Web, 2013. 1 November 2014. <http://www.tarihnotlari.com/hoca-ali-riza/>
3. "Iftar: Breaking Ramadan's Fast." *Time Magazine*. Web. 1 November 2014. [http://content.time.com/time/photogallery/0,29307,2010497\\_2175689,00.html](http://content.time.com/time/photogallery/0,29307,2010497_2175689,00.html)
4. "Middle East: Turkey." *World Factbook*. CIA. Web, 2014. 2 November 2014. <https://www.cia.gov/library/publications/the-world-factbook/geos/tu.html>

# Images (in order of appearance)



1. Hoca Ali Riza, "*Food prepared for the end of Ramadan fast,*" date unknown. Oil on canvas. Arkas Gallery, Izmir, Turkey (visited October 18, 2014.)



2. Martyn Lawrence Bullard, "*Wallpaper inspired by Topkapi Palace,*" date unknown. Wallpaper (digital image.) Web, 2013. 8 December 2014. (background image)



3. Hussein, Ithar. "Iftar: Breaking Ramadan's Fast." *Time Magazine*. Web. 1 November 2014. [http://content.time.com/time/photogallery/0,29307,2010497\\_2175689,00.html](http://content.time.com/time/photogallery/0,29307,2010497_2175689,00.html)



4. Parra, Aitor Falco. "Turkish Breakfast - Turk Kahvaltı." *A Spaniard in Turkey*. Web. 3 November 2014. <http://aspaniardinturkey.com/2014/01/22/turkish-breakfast-turk-kahvalti/>

# 5. Sources

Students include a list of sources used during the study.

A recognized system of academic referencing must be used in line with the school's academic honesty policy. A candidate's failure to acknowledge a source will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee.

*- IB Visual Arts Guide*

**Ms. Papot writes:**

- Include a list of sources for information, in addition to a list for images.
- Use MLA-style citations, the same style you will use in your Extended Essay.
- (see <https://owl.english.purdue.edu/owl/resource/747/02/> )

**How to cite information from a museum (such as info cards, pamphlets, posters, etc) according to [MLA](#):**

Name of the Museum/Building/Location (as a Corporate Author). "Title of the Information Card." Location of the Museum/Building/Location: Name of the Museum/Building/Location (now as publisher), Year (when the exhibit, building, or artifact was put up). Medium (in this case, something like pamphlet, plaque, or information brochure).

**Example:**

Istanbul Modern Art Museum. "Ghada Amer's life and paintings." Istanbul, Turkey: Istanbul Modern Art Museum, 2014. Plaque.

# ***Helpful Hints about Google Slide Presentations***

- When changing the font, go to the bottom of the drop-down menu and click “more fonts”
- To create shapes, click “Insert” → “Shape.” Change the color, outline color and outline thickness by clicking the paint bucket, pencil and line icons while the shape is selected.
- To add a background image, right click on a slide, click “background,” then choose an image.
- To make a transparent image, click “insert” → “image.” After you add the image, click “image options” on the toolbar, and adjust the transparency.

# Grading for Assignment Part 1 (due Tuesday, December 9): 50 points

## A. Analysis of formal qualities

To what extent does the work demonstrate effective identification and analysis of the formal qualities of the selected artworks, objects and artifacts?

0	The work does not reach a standard identified by the descriptors below
2-4	The work identifies some formal qualities of the selected piece. There is little or no attempt at analysis.
6-9	The work identifies and describes the formal qualities of the selected piece. The analysis of these formal qualities is inconsistent.
10-12	The work identifies and analyses the formal qualities of the selected piece. The analysis of these formal qualities is consistently informed and effective.

## B. Interpretation of function and purpose

To what extent does the work demonstrate informed and appropriate interpretation of the function and purpose of the selected artworks, objects and artifacts within the cultural context in which they were created?

0	The work does not reach a standard identified by the descriptors below
2-4	The work demonstrates an interpretation of the function and purpose of the selected piece within the cultural context in which it was created, but this is largely undeveloped, superficial or relies heavily on personal opinion.
6-9	The work demonstrates an interpretation of the function and purpose of the selected pieces within the cultural context in which it was created, although this is not always consistently informed or developed.
10-12	The work demonstrates a consistently informed and appropriate interpretation of the function and purpose of the selected piece within the cultural context in which it was created.

### C. Evaluation of cultural significance

To what extent does the work demonstrate informed understanding of the cultural significance of the selected artworks, objects and artifacts within the specific context in which they were created?

Candidates who do not examine and compare at least 3 artworks by at least 2 different artists will not be awarded a mark higher than 3 in this criterion.

0	The work does not reach a standard identified by the descriptors below
2-4	The work demonstrates an evaluation of the material, conceptual and cultural significance of the selected pieces within the specific context in which they were created, but this is largely undeveloped, superficial or relies heavily on personal opinion.
6-9	The work demonstrates an evaluation of the material, conceptual and cultural significance of the selected pieces within the specific context in which they were created, although this is not always consistently informed or developed.
10-12	The work demonstrates consistently informed and appropriate evaluation of the material, conceptual and cultural significance of the selected pieces within the specific context in which they were created.

### E. Presentation and subject-specific language

To what extent does the work ensure that information is conveyed clearly and coherently in a visually appropriate and legible manner, supported by the consistent use of appropriate subject-specific language?

0	The work does not reach a standard identified by the descriptors below
2-4	The work makes some attempt to convey information clearly or in a visually appropriate manner; however this may be inconsistent or not always appropriate. There is some attempt to use subject-specific language but this may be infrequent or with inaccuracies.
6-9	The work clearly and coherently conveys information, in a visually appropriate and legible manner, with some consistent use of appropriate subject-specific language.
10-12	The work clearly and coherently conveys information which results in a visually appropriate, legible and engaging study. Subject-specific language is used accurately and appropriately throughout.

# ***Comparative Study Markbands (from IB)***

### A. Analysis of formal qualities

To what extent does the work demonstrate effective identification and analysis of the formal qualities of the selected artworks, objects and artifacts?

Candidates who do not examine and compare at least 3 artworks by at least 2 different artists will not be awarded a mark higher than 3 in this criteria.

0	The work does not reach a standard identified by the descriptors below
1-2	The work identifies some formal qualities of the selected pieces from at least two cultural origins. There is little or no attempt at analysis
3-4	The work identifies and describes the formal qualities of the selected pieces from at least two cultural origins. The analysis of these formal qualities is inconsistent.
5-6	The work identifies and analyses the formal qualities of the selected pieces from at least two cultural origins. The analysis of these formal qualities is consistently informed and effective

### B. Interpretation of function and purpose

To what extent does the work demonstrate informed and appropriate interpretation 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 3 artworks by at least 2 different artists will not be awarded a mark higher than 3 in this criterion.

0	The work does not reach a standard identified by the descriptors below
1-2	The work demonstrates an interpretation of the function and purpose of the selected pieces within the cultural context in which they were created, but this is largely undeveloped, superficial or relies heavily on personal opinion.
3-4	The work demonstrates an interpretation of the function and purpose of the selected pieces within the cultural context in which they were created, although this is not always consistently informed or developed.
5-6	The work demonstrates a consistently informed and appropriate interpretation of the function and purpose of the selected pieces within the cultural context in which they were created.

### C. Evaluation of cultural significance

To what extent does the work demonstrate informed understanding of the cultural significance of the selected artworks, objects and artifacts within the specific context in which they were created?

Candidates who do not examine and compare at least 3 artworks by at least 2 different artists will not be awarded a mark higher than 3 in this criterion.

0	The work does not reach a standard identified by the descriptors below
1-2	The work demonstrates an evaluation of the material, conceptual and cultural significance of the selected pieces within the specific context in which they were created, but this is largely undeveloped, superficial or relies heavily on personal opinion.
3-4	The work demonstrates an evaluation of the material, conceptual and cultural significance of the selected pieces within the specific context in which they were created, although this is not always consistently informed or developed.
5-6	The work demonstrates consistently informed and appropriate evaluation of the material, conceptual and cultural significance of the selected pieces within the specific context in which they were created.

### D. Making comparisons and connections

To what extent does the work demonstrate effective identification and critical analysis of the connections, similarities and differences between the selected artworks, objects and artifacts?

Candidates who do not examine and compare at least 3 artworks by at least 2 different artists will not be awarded a mark higher than 3 in this criterion.

0	The work does not reach a standard identified by the descriptors below
1-2	The work outlines connections, similarities and differences between the selected pieces, with little critical analysis. These connections are largely superficial or inappropriate and demonstrate a basic understanding of how the pieces compare.
3-4	The work describes the connections, similarities and differences between the selected pieces, with some underdeveloped critical analysis. The connections are logical and coherent and demonstrate a sound understanding of how the pieces compare.
5-6	The work critically analyses the connections, similarities and differences between the selected pieces. These connections are logical and coherent, showing a thorough understanding of how the pieces compare.

**E. Presentation and subject-specific language**

To what extent does the work ensure that information is conveyed clearly and coherently in a visually appropriate and legible manner, supported by the consistent use of appropriate subject-specific language?

0	The work does not reach a standard identified by the descriptors below
1-2	The work makes some attempt to convey information clearly or in a visually appropriate manner; however this may be inconsistent or not always appropriate. There is some attempt to use subject-specific language but this may be infrequent or with inaccuracies.
3-4	The work clearly and coherently conveys information, in a visually appropriate and legible manner, with some consistent use of appropriate subject-specific language.
5-6	The work clearly and coherently conveys information which results in a visually appropriate, legible and engaging study. Subject-specific language is used accurately and appropriately throughout.

**F. Making connections to own art-making practice**

To what extent does the work analyse and reflect on the outcomes of the comparative study investigation and on how this has influenced the student's own development as an artist, identifying connections between one or more of the selected works and the student's own art-making processes and practices?

0	The work does not reach a standard identified by the descriptors below
1-3	The work outlines the outcomes of the investigation making few or only superficial connections to their own art-making practice.
4-6	The work describes the outcomes of the investigation but without considering the implications on their own development. The student makes attempts to make connections to their own art-making practice, but these are inconsistent or superficial.
7-9	The work reflects upon the outcomes of the investigation consistently with some attempts at analysis and consideration of their own development, however this lacks depth. The student makes some meaningful connections to their own art-making practice, but these are underdeveloped.
10-12	The work analyses and reflects upon the outcomes of the investigation consistently and appropriately. The student effectively considers their own development, making informed and meaningful connections to their own art-making practice.