



Indicative A response

All at sea

Year 9

The Arts — Visual Art

Section 1. Design a sculpture

Desirable features in a visual journal documenting process

An “A” visual art journal should have the following desirable features:

- experimentationss and explorations of the target concepts (space, pattern, contrast, movement) and elements (shape, line, texture), individually and in combination
- a broad collection of stimulus material that may include non-visual stimulus (e.g. poetry or song lyrics)
- a visual relationship between stimulus materials/experiences and the drawings/sketches in the folio
- interpretations of the idea of the sea — What does it mean? What ideas can students express?
- evidence of “working through” visual arts problems through drawing and sketching — a collection of magazine images or found objects is insufficient
- evidence of change — refining or redefining ideas and sketches
- annotations that explain decisions, ask questions and evaluate choices
- attempts at original thought and expression — clichéd visual choices (e.g. leaping dolphins) may be included, but are manipulated or otherwise show originality.

Desirable features in a design of a sculpture

An “A” design should have the following desirable features:

- perceptively selects and manipulates visual art elements, concepts and processes in response to focus of the sea
- creates and displays skilful, detailed and purposeful designs for given school or community space, carefully considering audience and purpose
- perceptive and skilful integration of different media or materials.

Section 2. Construct a sculpture

Desirable features in a sculpture

An “A” sculpture should have the following desirable features:

- skilful selection and manipulation of visual art elements, concepts, materials and processes
- creates a sculpture that perceptively expresses ideas about the focus stimulus of the sea
- includes a variety of materials, skilfully using any or a combination of sculptural techniques of modelling, constructing or carving.

Section 3. Respond and reflect

1. What is the title of your sculpture?

“Feeding time”

2. What does your sculpture look like? Identify and describe the sculpture in detail. Include information about the appearance and the subject matter of the sculpture.

The vessel is an asymmetrical one-footed pot that stands about 11 centimetres tall. On coral reefs it's not always easy to tell which things are animals and which are plants — this vessel tries to play on that confusion. The basic shape is organic and vaguely gives the impression of swaying. The body of the vessel uses shapes and textures that evoke ocean forms like corals, seahorses and rocks. Holes add an illusion of dappled space that you get on a coral reef. The collar increases the confusion by adding coral and seaweed patterns and textures which might make the viewer assume that this is a plant. But finally, the opening is revealed to have small, even teeth.

3. Describe the processes and media used in your sculpture, including any influences or ideas developed from research of other artists.

Consider the following:

- Design process: sketches, notes, stimulus
- Media application: tools, techniques, processes
- Unexpected problems: how did you solve problems and fix mistakes?

I collected stimulus about the underwater experience of the sea. The reef and its shapes and textures fascinated me. Most of my experimental drawings played with ideas from the reef. When it came to the actual designs, I played with some really representational shapes and non-representational shapes to see which worked best. In the end I used “realistic” textures, patterns and shapes to evoke realism, even though the final design isn't representational or figurative. I was particularly inspired by an exhibition of works by Ken Yonetani entitled “Sweet Barrier Reef” (2005) with its visions of coral colonies within the reef. The shapes and patterns were a starting point for my exploration.

4. Identify and describe at least one element and one concept of your sculpture that makes a visual impact.

The texture and contrast make a visual impact. There is a strong contrast between the rough, stippled texture of the body with the smooth, even texture of the collar.

When I was making the sculpture, everyone wanted to touch it to see how it would feel.

5. List at least two areas of your sculpture that you consider to be successful. Explain why you consider these areas to be successful.

I think that the subject matter is effective. In class, my sculpture has caused a lot of conversation about what it is. I like this — even though it doesn't represent an actual plant or animal, I've used the right kinds of shapes and textures for people to think that it is a living thing. I also think that it effectively communicates the idea of movement and swaying even though it sits still. The flowing shapes of the collar and the twisted, asymmetrical shape help this to happen.

6. List at least two areas of your sculpture that you consider to be less successful. Explain how you could improve on these areas for future art making.

The join between the collar and body could have been better. I didn't really add any shapes or textures there even though it would have made it look more balanced overall. I kind of assumed that no one would really look at it. For such a touchable pick-up-able sculpture, I should really consider all parts of it. I also wish that the holes were better made. There are little "points" of clay on the inside of the holes. Next time, I will use a tool to smooth the inside of the vessel.

7. Evaluate the creation and display of your sculpture in at least three sentences.

- What did you enjoy most?
- What did you find difficult?
- What did you learn? How will you use these skills again?

The final artwork matches what I intended to make. I have worked with clay before, but I wasn't sure that my designs would "translate". The biggest technical challenge was to make sure that repeated textures looked even on different parts of the vessel — I had to do some parts over on the collar. In the end, I'm really happy with my control of texture, pattern and space. The vessel says something about the sea and I really enjoyed clay making. For the community library space draped with cloth, my sculpture was displayed to advantage on a high pedestal so people could see all sides.