

# Visual Art 2019 v1.1

## IA1 high-level annotated sample response 1

January 2020

### Investigation — inquiry phase 1 (15%) 1

This sample has been compiled by the QCAA to assist and support teachers to match evidence in student responses to the characteristics described in the instrument-specific marking guide (ISMG).

#### Assessment objectives

This assessment instrument is used to determine student achievement in the following objectives:

1. implement ideas and representations through an inquiry question to generate relevant solutions in response to the defined stimulus
2. apply literacy skills using relevant visual art terminology, referencing and language conventions to recognise and distinguish features of artworks and practices
3. analyse and interpret visual language, expression and meaning in artworks and practices through contexts
4. evaluate relevant primary sources and secondary sources in formulating ideas
5. justify viewpoints supported by ideas and information presented through the stimulus
6. experiment with visual forms, materials and processes in response to stimulus and experiences
8. realise visual, written or spoken responses to communicate focus.

**Note:** Objective 7 is not assessed in this instrument.

# Instrument-specific marking guide (ISMG)

## Criterion: Developing — generating solutions

### Assessment objective

1. implement ideas and representations through an inquiry question to generate relevant solutions in response to the defined stimulus

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> <li>• implementation of an investigation informed by constructed knowledge and solutions to personalised visual art problems</li> </ul>	4
<ul style="list-style-type: none"> <li>• implementation of an investigation that generates exploration of diverse pathways</li> </ul>	3
<ul style="list-style-type: none"> <li>• implementation of ideas and representations through an inquiry question that generates relevant solutions in response to the defined stimulus</li> </ul>	2
<ul style="list-style-type: none"> <li>• implementation of an inquiry that generates visual responses</li> </ul>	1
<ul style="list-style-type: none"> <li>• does not satisfy any of the descriptors above.</li> </ul>	0

## Criterion: Researching — reacting to stimulus

### Assessment objectives

3. analyse and interpret visual language, expression and meaning in artworks and practices through contexts
6. experiment with visual forms, materials and processes in response to stimulus and experiences

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> <li>• analysis and interpretation that emphasises individualised reactions to stimulus, and the interrelationships and understanding of art practices of self and others</li> <li>• experimentation and exploitation of innovative approaches that capitalise on new knowledge and understanding informed by the inquiry</li> </ul>	5
<ul style="list-style-type: none"> <li>• analysis and interpretation of literal and non-literal meaning and the ways the selected context/s shapes the inquiry</li> <li>• experimentation using insights informed by research of key artists and relevant practice, and exploration of processes</li> </ul>	4
<ul style="list-style-type: none"> <li>• analysis and interpretation of visual language, expression and meaning in artworks and practices through contexts</li> <li>• experimentation with visual forms, materials and processes in response to stimulus and experiences</li> </ul>	3
<ul style="list-style-type: none"> <li>• interpretation of meaning in artworks</li> <li>• experimentation with media, ideas and information</li> </ul>	2
<ul style="list-style-type: none"> <li>• identification of a context in artworks</li> <li>• experimentation with media</li> </ul>	1
<ul style="list-style-type: none"> <li>• does not satisfy any of the descriptors above.</li> </ul>	0

## Criterion: Reflecting — considering ideas and information

### Assessment objectives

4. evaluate relevant primary sources and secondary sources in formulating ideas
5. justify viewpoints supported by ideas and information presented through the stimulus

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"><li>• <u>evaluation of contemporary and/or historical influences and their impact on visual and intellectual inquiry</u></li><li>• <u>justification of focus supported by critical understanding of strengths, implications and limitations of approaches</u></li></ul>	3
<ul style="list-style-type: none"><li>• evaluation of relevant primary sources and secondary sources in the formulation of ideas</li><li>• justification of viewpoints supported by ideas and information presented through the stimulus</li></ul>	2
<ul style="list-style-type: none"><li>• identification of relevant sources in the formulation of ideas</li><li>• states opinions relevant to ideas</li></ul>	1
<ul style="list-style-type: none"><li>• does not satisfy any of the descriptors above.</li></ul>	0

## Criterion: Resolving — communicating as artist and audience

### Assessment objectives

2. apply literacy skills using relevant visual art terminology, referencing and language conventions to recognise and distinguish features of artworks and practices
8. realise visual, written or spoken responses to communicate focus

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"><li>• <u>application of literacy skills through sequenced and connected ideas that express understandings of the knowledge gained through the inquiry question</u></li><li>• <u>realisation of responses that reach conclusions and express meaning about the interrelationships of knowledge and art practice to articulate a defined focus</u></li></ul>	3
<ul style="list-style-type: none"><li>• application of literacy skills using relevant visual art terminology, referencing and language conventions that recognise and distinguish features of artworks and practices</li><li>• realisation of visual, written or spoken responses to communicate focus</li></ul>	2
<ul style="list-style-type: none"><li>• use of terminology to identify artworks</li><li>• realisation of visual, written or spoken responses</li></ul>	1
<ul style="list-style-type: none"><li>• does not satisfy any of the descriptors above.</li></ul>	0

# Task

Develop an individual, open-ended inquiry question in response to the three-day excursion.

Investigate your inquiry question through making and responding to generate a personal focus for your body of work.

Present your investigation as a report in the most suitable mode to communicate:

- your reaction to the stimulus and your inquiry question
- analysis and interpretation of the work of two key artists and your visual responses to the stimulus
- your conclusions drawn from your research and experimentation
- the focus for your body of work.

## Sample response

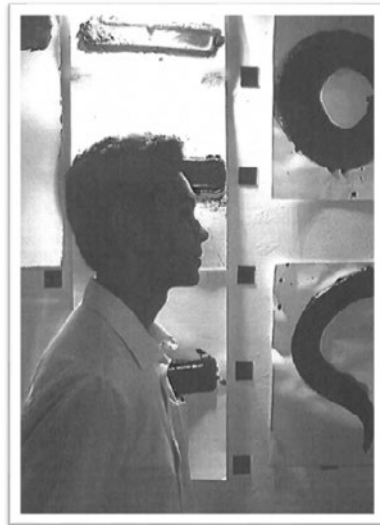
Criterion	Marks allocated	Result
<b>Developing — generating solutions</b> Assessment objective 1	4	4
<b>Researching — reacting to stimulus</b> Assessment objectives 3 and 6	5	5
<b>Reflecting — considering ideas and information</b> Assessment objectives 4 and 5	3	3
<b>Resolving — communicating as artist and audience</b> Assessment objectives 2 and 8	3	3
<b>Total</b>	<b>15</b>	<b>15</b>

The annotations show the match to the instrument-specific marking guide (ISMG) performance-level descriptors.

Developing —  
generating solutions  
[4]

implementation of an  
investigation  
informed by  
constructed  
knowledge and  
solutions to  
personalised visual  
art problems

Inquiry question is  
established, linking  
defined stimulus and  
personal context.



## INQUIRY PHASE 1

How much external control is required by artists to  
express their ideas?

### SUMMARY

This investigation is in response to the sensory experience and physical reaction I had in the remote location of Chillagoe. I was inspired by the feeling of grit on the skin which resulted in experiments with raw materials and varying degrees of artistic control. Research of key artists Bruce Riley and Takesada Matsutani through a personal context reveal how meaning can be communicated through the artists' relationship with their materials. The focus for my body of work is the relationship and balance between human control, materials, and the hidden laws of nature.

Art as knowledge

Developing —  
generating solutions  
[4]

implementation of an  
investigation  
informed by  
constructed  
knowledge and  
solutions to  
personalised visual  
art problems

Personalised ideas  
inspired by sensory  
responses to the  
stimulus; generates  
diverse pathways for  
visual responses  
leading to artists who  
explore control of  
media; investigation  
led by assumptions  
that are connected to  
and refined through  
research.

### Introduction

Art can visualize and document the artist's experience of a journey to an audience. My investigation is a response to the sensory experience and personal reactions I had in the remote location of Chillagoe. Originally, my focus was to visualize the physical sensation of my journey. Dirt and grit impacted every surface to the extent that I never felt fully clean. This inspired my experimental work. For my primary and secondary responses, I created my own "grit" from carefully grated compressed charcoal and explored how this medium interacts with surfaces in controlled and uncontrolled ways. I realized that even though a medium can be controlled to a certain extent, nature – through the unseen laws of physics – still has the ultimate control over how and where the chosen medium will move. The key artists that are guiding and influencing my investigation are Bruce Riley and Takesada Matsutani. They are each significant in the ways they release control of their media to communicate meaning.

**Resolving — communicating as artist and audience [3]**

**application of literacy skills through sequenced and connected ideas that express understandings of the knowledge gained through the inquiry question**

Sequencing and connecting of ideas to express understanding of knowledge through the inquiry question.

**Researching —  
reacting to stimulus  
[5]**

**analysis and interpretation that emphasises individualised reactions to stimulus, and the interrelationships and understanding of art practices of self and others**

Analysis and interpretation of visual language and expression; identifies personal context in the artist's approach; analysis of art practices and relationships between key artist and student's investigation.

Analysis and interpretation of literal and non-literal meaning through personal context; emphasises relationships between research of artist's practices and student's intentions.

**Reflecting —  
considering ideas  
and information [3]**

**evaluation of contemporary and/or historical influences and their impact on visual and intellectual inquiry**

Makes judgments about how the artist's practice informs and extends the inquiry.

Connects the significance of historical influences on contemporary art practice; quote from secondary source is relevant to the inquiry and focus.

Makes judgments about how the artist's practice impacts the inquiry.

## Discussion

### Key artist 1

Bruce Riley's abstract paintings are more about the accidents and mistakes that he makes during the process than the image. Riley says he is 'always investigating. It's not about an end result, trying to use techniques that you remember, but also looking for things you've never seen before' (ArtResin, 2015). His practice involves pouring paint onto large glass panels and applying different forces to manipulate the surface, such as blowing the paint into place. When satisfied, he pours resin onto the paint, generating a chemical reaction that pushes the paint into the organic shapes that are a feature of his works (Riley B. , 2015). He allows the paint and resin to flow freely until they find their own equilibrium. Riley's personal and process driven works inspired what I've been doing in my experiments: allowing materials to find their own natural equilibrium with minimal intervention or control by the artist.

Riley's large painting *Nothing*, 2014 (Figure 1: Riley B. , Nothing), resembles an intricate insect. The wildly coloured, rounded shapes are reminiscent of bacterial formations viewed under a microscope. Several layers of vivid neon colours can be seen when viewed closely. There is a pattern and rhythm to the flowing shapes. Though Riley intends his paintings to be nonrepresentational (ArtResin, 2015), engagement with the work leads the viewer to make out recognisable and familiar forms. The rounded shapes are suggestive of facial features, animal forms and exotic gardens. Similarly, the marks and materials I am using are non-representational, but often trigger ideas or associations for the viewer – much like perceiving forms in cloud formations or other natural phenomena.

Riley's working processes are very experimental and align with my intention to investigate the relationship between external, human input and the hidden laws of nature. Even though Riley has applied the paint in a controlled manner, the addition of resin makes the natural movement and reaction unpredictable. Through this research, I have been inspired to explore the use of paint and another reactive medium in my body of work.

### Key artist 2

Takesada Matsutani has been the most influential artist as I develop my focus. Matsutani belongs to the Japanese post-war Gutai movement. In the cultural context, Gutai was a reaction to totalitarian control of artistic expression during WWII (Gomez, 2010). The overarching philosophy of Gutai is to push the boundaries of abstract art by relinquishing control of their media and processes. The Gutai art manifesto states that,

"the human spirit and matter shake hands with each other while keeping their distance. Matter never compromises itself with the spirit; the spirit never dominates matter. When matter remains intact and exposes its characteristics, it starts telling a story and even cries out." (Jiro, 2013)

Matsutani's works rely on a performative element and explore 'direct engagement with raw materials through physical action' (Wilcox, 2016). He exhibits a pensive approach in his performances that is highly admirable and this has influenced my direction and my art practice.

**Researching — reacting to stimulus [5]**

**analysis and interpretation that emphasises individualised reactions to stimulus, and the interrelationships and understanding of art practices of self and others**

Analysis and interpretation of visual language, expression and meaning.

Analysis and interpretation of non-literal meaning and understanding of art practice.

Comparison of art practices to show interrelationships between key artists.

**Reflecting — considering ideas and information [3]**

**justification of focus supported by critical understanding of strengths, implications and limitations of approaches**

Viewpoints supported by ideas and information from research and experience.

In the video documenting Matsutani's renowned work, *Stream* (Figure 2: Matsutani), a canvas bag filled with water is suspended above a large stone that sits in the centre of a white surface. Matsutani pierces small holes in the bag, allowing the water to drip slowly onto the stone. He then rubs a Sumi stick (a block of rich black ink used for calligraphy) repetitively across the top of the stone. Matsutani's continuous rubbing motion spills the ink onto the paper. The water in the pierced bag trickles down until there is no water left, adding suspense and anticipation to the performance. Matsutani's repetitive movement is a means of interacting with the ink and water, however, ultimately, he does not control where and how the marks appear. He simply allows the medium to fall as he rubs the stone. The work is 'closed' when he draws a circle around the stone with his ink-stained hands (Hauser & Wirth London, 2013).

**Resolving — communicating as artist and audience [3]**

**application of literacy skills through sequenced and connected ideas that express understandings of the knowledge gained through the inquiry question**

Relevant visual art terminology and language conventions to distinguish features of art practice through observation of performance.

*Stream* was created live for Matsutani's respectful audience, but the subtleties in tone, line and shape in the resulting monochromatic drawing are equally captivating for subsequent audiences. However, end results are not central to the art practices of Matsutani or Bruce Riley. Both artists focus on processes of creation and the physical nature of materials. Matsutani becomes part of the work through his physical connection in performance, which connects him to his audience who witness the material processes more than Riley's audience ever can. This audience connection is something I want to capture in my own work.

**Resolving — communicating as artist and audience [3]**

**application of literacy skills through sequenced and connected ideas that express understandings of the knowledge gained through the inquiry question**

Evidence drawn from research of key artists and experimental work used throughout investigation to support the development of the focus; subheadings and paragraphs used to structure the investigation process.



**Researching — reacting to stimulus [5]**

**experimentation and exploitation of innovative approaches that capitalise on new knowledge and understanding informed by the inquiry.**

Experiments with visual forms, ideas, materials and processes in response to stimulus.

**analysis and interpretation that emphasises individualised reactions to stimulus, and interrelationships and understanding of art practices of self**

Personal context shapes inquiry.

**Reflecting — considering ideas and information [3]**

**justification of focus supported by critical understanding of strengths, implications and limitations of approaches**

Focus supported by exploration of strengths and implications of approach.

**Experimental research**

My experimental research investigates the relationship of external, human input with the hidden laws of nature. Like Matsutani, I usually use only black ink, but I typically draw surreal, graphic works. I have been inspired to work with non-figurative forms, and my experience with monochromatic palettes and new knowledge of materials is interchangeable with non-figurative expression.

My experiments have been conducted through a personal context, guided by my physical reaction to the sensation of grit and the relationship of the artist with natural forces on media. While in Chillagoe, I filmed the reaction of powdered charcoal on paper when I repeatedly tap my finger on the exact same spot. The film, titled Grit (Figure 3) shows the charcoal as it moves towards my tapping finger, eventually marking my finger with the pigment. The minimalist film concentrates on the action that causes the material to move. The close-up of my finger highlights the personal context as I become increasingly dirty, like the sensation I experienced during the journey. The process became meditative as I concentrated on the repetition of my actions on the medium. I realised that even though I was manipulating the charcoal to a certain extent, nature still controlled how and where the charcoal moved. The drawings created during the filming process feature dark spots of pigment that serve as reminders of the relationship between the artist and the media.

In my next work, Control (Figure 4), I expanded the idea of media control through audience interaction. I made interactive 'drawing pads' inside plastic CD cases. These contained a mixture of iron filings and powdered charcoal and multiple sheets of paper. I invited the audience to 'draw' with the media using a small magnet on the back of the drawing pad. The magnet moved the grit leaving abstract marks on the paper. The audience-artist removed their drawing and displayed it on the wall beside other drawings made using the same process. This interactive process can also be associated with a scientific context, exploring the reaction of magnetic fields on base materials. The small, square drawings reveal variations caused by the way individuals interact with the magnets, complete their drawings, and as the grit is used up in the drawing pads. Artistic control only exists in the concept and access to the drawing pads.

**Researching — reacting to stimulus [5]**

**analysis and interpretation that emphasises individualised reactions to stimulus, and the interrelationships and understanding of art practices of self and others**

**experimentation and exploitation of innovative approaches that capitalise on new knowledge and understanding informed by the inquiry**

Experiments with audience participation in art processes informed by exploration of key artist.



Reflecting — considering ideas and information [3]

evaluation of contemporary and historical influences and their impact on visual and intellectual inquiry

justification of focus supported by critical understanding of strengths, implications and limitations of approaches

Supported by critical understanding of the strengths of key artists' approaches and their impact on materials and audience.

Resolving — communicating as artist and audience [3]

realisation of responses that reach conclusions and express meaning about the interrelationships of knowledge and art practice to articulate a defined focus

Focus aligns with research of key artists and experimental work; demonstrates relationships between making and responding throughout investigation; expresses student's direction for the body of work without restricting potential to develop further.

application of literacy skills through sequenced and connected ideas that express understandings of the knowledge gained through the inquiry question

Applies referencing skills to acknowledge sources with citations throughout text.

## Conclusion

My investigation has shown that expression in artworks is not dependent on the artist controlling all aspects of the process. The selected key artists have influenced my subject matter and working methods by demonstrating how their artworks communicate through diminished artistic control, and exploiting the natural movement and qualities of materials. I aim to capture the unpredictable reactions between human and nature in my body of work. I have found that Bruce Riley and Takesada Matsutani are only catalysts for the reactions that occur. Riley's poetic perspective and the 'truthfulness' that shapes his paintings will guide my control of media. Matsutani's intriguing performance works are the most influential on my research and my focus. I wish to communicate ideas based on the Gutai philosophy that recognises the relationship between matter and physical action

(Guggenheim Museum, 2013).

I will also video my performance to document this exchange. I propose to work in a personal/scientific context for my resolved artwork and explore further ways of releasing control through interactions with mechanical devices, natural processes and audience.

## Focus

The focus of my body of work will be about the relationship and balance between external artistic control, materials, and the hidden laws of nature. Through an exploration of control and lack thereof, I intend to create work where resolution is found within the uncontrolled nature of my raw materials. A suggestion of control may be implemented through organized arrangements or patterns within the uncontrolled works. Aligning with the philosophy of Gutai, employing simple materials and pushing limitations, the boundaries between traditional and abstract art becomes unimportant. The debate over whether an artwork is representational or abstract becomes irrelevant as the focus is on the materiality. The innate quality of the materials will become the fundamental subject matter of my work.

## References

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Riley, B. (2015, April 29). *Bruce Riley Contemporary Chicago Painter Fine Art Abstract Paintings*. Retrieved from Bruce Riley: <http://www.bruce-riley.com/>

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Wilcox, M. (2016, July/August). Guiding Spirit. *Apollo Magazine*, pp. 52-58.

## List of figures



Figure 1: Key artist  
Bruce Riley, Nothing, 2014  
Mixed media on panel  
© Bruce Riley



Figure 2: Key artist  
Takesada Matsutani *Stream*, 2013  
Installation view  
Gutai Spirit Forever. Galerie Richard,  
New York, USA  
© Hauser & Wirth London

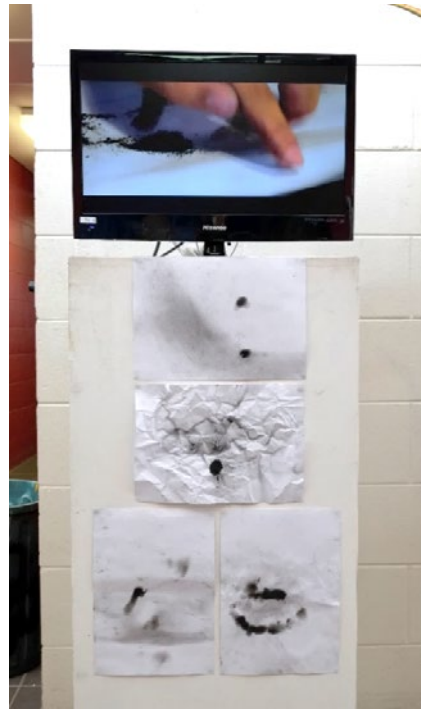


Figure 3: Experiments in response to stimulus  
*Grit*  
Experimental video  
Installation view



*Grit*  
Experimental video stills



*Grit*  
Drawing





Figure 4: Experiments in response to stimulus  
*Control*  
Experimental work  
Installation view

Audience participation results:

