

Visual Art 2019 v1.1

IA1 high-level annotated sample response 2

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"> • implementation of an investigation informed by constructed knowledge and solutions to personalised visual art problems 	4
<ul style="list-style-type: none"> • implementation of an investigation that generates exploration of diverse pathways 	3
<ul style="list-style-type: none"> • implementation of ideas and representations through an inquiry question that generates relevant solutions in response to the defined stimulus 	2
<ul style="list-style-type: none"> • implementation of an inquiry that generates visual responses 	1
<ul style="list-style-type: none"> • does not satisfy any of the descriptors above. 	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"> • 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 	5
<ul style="list-style-type: none"> • analysis and interpretation of literal and non-literal meaning and the ways the selected context/s shapes the inquiry • experimentation using insights informed by research of key artists and relevant practice, and exploration of processes 	4
<ul style="list-style-type: none"> • analysis and interpretation of visual language, expression and meaning in artworks and practices through contexts • experimentation with visual forms, materials and processes in response to stimulus and experiences 	3
<ul style="list-style-type: none"> • interpretation of meaning in artworks • experimentation with media, ideas and information 	2
<ul style="list-style-type: none"> • identification of a context in artworks • experimentation with media 	1
<ul style="list-style-type: none"> • does not satisfy any of the descriptors above. 	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">• <u>evaluation of contemporary and/or historical influences and their impact on visual and intellectual inquiry</u>• <u>justification of focus supported by critical understanding of strengths, implications and limitations of approaches</u>	3
<ul style="list-style-type: none">• evaluation of relevant primary sources and secondary sources in the formulation of ideas• justification of viewpoints supported by ideas and information presented through the stimulus	2
<ul style="list-style-type: none">• identification of relevant sources in the formulation of ideas• states opinions relevant to ideas	1
<ul style="list-style-type: none">• does not satisfy any of the descriptors above.	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">• <u>application of literacy skills through sequenced and connected ideas that express understandings of the knowledge gained through the inquiry question</u>• <u>realisation of responses that reach conclusions and express meaning about the interrelationships of knowledge and art practice to articulate a defined focus</u>	3
<ul style="list-style-type: none">• application of literacy skills using relevant visual art terminology, referencing and language conventions that recognise and distinguish features of artworks and practices• realisation of visual, written or spoken responses to communicate focus	2
<ul style="list-style-type: none">• use of terminology to identify artworks• realisation of visual, written or spoken responses	1
<ul style="list-style-type: none">• does not satisfy any of the descriptors above.	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
Developing — generating solutions Assessment objective 1	4	4
Researching — reacting to stimulus Assessment objectives 3, 6	5	4
Reflecting — considering ideas and information Assessment objectives 4, 5	3	3
Resolving — communicating as artist and audience Assessment objectives 2, 8	3	3
Total	15	14

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

Developing —
generating
solutions [4]

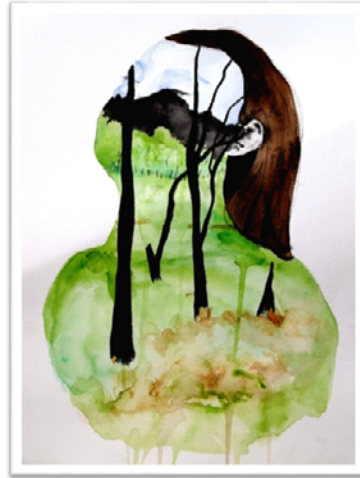
implementation of
an investigation
informed by
constructed
knowledge and
solutions to
personalised visual
art problems

Inquiry question is
established linking
constructed
knowledge of defined
stimulus and
personal context;
investigation
interconnects
metaphor and
landscape to
generate relevant
solutions.

Developing —
generating
solutions [4]

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

Key artists and
metaphoric
connection to
landscape generate
diverse pathways for
the investigation.



(Figure 1)

INQUIRY PHASE 1

Can the landscape be personified and become a
visual metaphor for personal experience?

SUMMARY

This investigation is in response to psychological reactions I experienced when I travelled to Chillagoe a remote landscape west of Cairns. I had never really ventured in to the Australian bush prior to my visit to Chillagoe and the sensation of being surrounded by towering black escarpments, dry savannah dotted with termite mounds with limestone caves under my foot was personally overwhelming. After observationally painting and documenting this environment, I realised that to be true to what I was experiencing I needed to try and communicate to audiences how the landscape became internalised within me and took on powerful and personal metaphorical meaning. Therefore underpinning this investigation and the focus that I am developing for my artwork is a strong personal context. My goal is to create a visual response to the stimulus of the landscape which I encountered which shows how I connected with it in a psychological and highly personal way.

Unit 3 - Art as knowledge

Introduction

Artists use their practice to document their experience of life and to also reflect on and build knowledge of their own life experiences and events. My investigation began with my immediate visual experience of the Chillagoe landscape but it evolved into a much more personal investigation into the meaning I derived from the landscape I found myself in. My initial experiments explored the concept of representing myself as an empty vessel (Figure 1) filled up by the enormity of the landscape. While on location I felt 'immersed' in this environment. The scale of the scape engulfed me and consumed me. Two key artists who have guided the path of my subsequent investigation are American street artist Swoon and Canadian master photographer Jeff Wall. Swoon creates installations which audiences move into and immerse themselves in. Wall's tableau photographs look candid but are in fact carefully arranged to create layers of symbolic meaning. These two diverse artists have challenged my thinking and helped me to look for different ways of communicating my meaning and refine a focus that I now wish to pursue.

Researching — reacting to stimulus [4]

analysis and interpretation of literal and non-literal meaning and the ways selected context/s shapes the inquiry

Analysis and interpretation of visual language, expression and meaning through personal and contemporary contexts.

Analysis and interpretation of layered meaning in artist's work shaped through personal context of artist and her mother, and the artist's reaction to Hurricane Sandy.

Reflecting — considering ideas and information [3]

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

Ideas influenced by key artist's use of layered meaning in primary sources.

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

Presents plans for work that connect knowledge of artist's practice with audience engagement.

Discussion

Key artist 1

Reflecting — considering ideas and information [3]

justification of independent pathways supported by critical understanding of how audiences engage with artworks

Presents plans for work that shows understanding of how audiences can engage with layered meaning.

Caledonia Dance Curry, known in the art world as Swoon, is an extraordinary graffiti artist whose work has moved from the street to become site specific gallery installations. Swoon's artwork has both a personal and contemporary context because it is all about the participation and interaction with her audience and the works often feature images of everyday people from her life. She narrates personal stories through her artwork, and invites her audience into her world by filling rooms with her paste-ups which audiences enter and are engulfed by. The way Swoon combines graphic illustration and installation is an art practice I am keen to also explore. Swoon uses wheat paste wood block prints along with intricate paper cuttings in these large-scale installations. Submerged Motherlands, 2014 (figure 2) is an installation installed in the Brooklyn Museum which transforms the space into a fantastical landscape. The work centres around a large twenty metre sculpted tree with an environment at its base made up of prints, drawings, cut paper foliage and assembled found objects and discarded debris (Friswell, 2014).

Swoon's installation seems to communicate a message about the cycle of life because sitting on the top of all of this flotsam and jetsam of imagery and assemblage is a large wood cut image of a breast-feeding woman. This part of the installation has a very personal feeling that gives the feeling of warmth and intimacy. The exterior of the installation is decorated with trailing vines along with images of the artist and her mother. Submerged Motherlands was created in part as a reaction to Hurricane Sandy and fragility of life and the loss of homes but it also became a work commenting on the loss of her mother who died of cancer during the creation of the installation (Garcia, 2014). The work became a story about both the loss of your motherland and losing your own mother.

Swoon's ability to depict something external but also communicate something very personal and internal is a balance I would like to achieve in my own work. The work can be viewed as both a dream-like environment and as a highly personal narrative. It is both representational and literal and also combines layers of personal narrative. Seeing this work and others by this artist has challenged me to consider creating a work which could immerse an audience by confining them in an interactive world that combines both drawing and assemblage.

Researching — reacting to stimulus [4]

analysis and interpretation of literal and non-literal meaning and the ways the selected context/s shapes the inquiry

Analysis and interpretation of visual language, expression and layered meaning constructed through metaphor in artist's work.

Analysis and interpretation of how artist's practice adds meaning to images.

Reflecting — considering ideas and information [3]

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

Ideas influenced by key artist's construction of layered meaning in primary sources.

Researching — reacting to stimulus [4]

analysis and interpretation of literal and non-literal meaning and the ways the selected context/s shapes the inquiry

Analysis and interpretation of literal meaning in imagery and objects, and non-literal meaning intended and communicated by manipulation of imagery.

Resolving — communicating as artist and audience [3]

application of literacy skills through sequenced and connected ideas...

Relevant visual art terminology and language conventions to distinguish features of photographic art practice.

Key artist 2

Jeff Wall is a Canadian artist, known for his innovative “non-photographs” (O'Hagan, 2015) which are diverse, ranging from images presented as illuminated commercial light boxes, black and white prints and the more recently colour prints that are intimate small-scale photographic observations. Wall's work it appears as if the works are quickly captured and that the photographer has been lucky enough to wait patiently and captured a fleeting moment in time. What is most interesting about the works though is the fact they are carefully and artfully constructed environments that appear naturalistic when they are not.

One of Wall's iconic works is the piece called *Untangling*, 1994 (figure 3). The photograph depicts a workshop where a man sits looking frustrated as he focuses on untangling what seems to be an endless rope. On one hand the image seems like it is just documenting his normal job. The space he is in is filled with all the tools and materials that you would expect to see in an actual workshop. The wooden shelves are full of boxes and engines, there are basic fluoro tubes illuminating the space giving it an organized industrial feel. This contrasts with the unorganized bundle of tangled rope. The man sits consumed with his inner-thoughts, slowly unraveling the tangled rope. All of these elements in this tableau are carefully constructed by Wall. The rope is more than just a rope. It becomes a symbol of a 'Gordian Knot' which is a visual metaphor for an intractable problem (Bunyan, 2013).

Wall creates these highly emotional staged tableaus to communicate universal ideas. He says he chooses to “not photograph” and to carefully construct each image because it gives him a freedom to “re-create or re-shape” what he might have originally seen in real life (O'Hagan, 2015). Like Wall, the landscape I will depict, although drawing on some of the geographical features of Chillagoe, will be a re-shaping of a landforms and details that are a metaphor which will represent the relationships that are between my family members.

Experimental research

Through my eyes (figure 4) is a series of digitally manipulated photographs that I took prior to my journey to Chillagoe. This series of images show how when I visited the iconic Rusty's Markets in Cairns, I felt like everywhere I looked triggered a memory from my childhood of visiting these same spaces with my mother as a little child being towed along behind her. The series of photographs, superimpose what is literally seen and place that representation within the figure to try and communicate how this environment triggered memories and associations for me. Similarly, *Vessel* (figure 1) was an initial work done upon my return from Chillagoe where I wanted to create and show the process of how I felt the landscape flowed into me, as if I was an empty vessel. These experimental works are created within a personal context which is something I have continued to explore.

experimentation using insights informed by... exploration of processes

Experiments with media, ideas and diverse processes to explore 'empty vessel' metaphor in response to stimulus and personal experience.

Reflecting — considering ideas and information [3]

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

Presents plans for work that shows understanding of how audiences can engage with layered meaning.

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

Investigation is concluded with a purposeful direction for future work drawn from stimulus experience; implied information regarding metaphor, layered meaning and installation draws on new information from artists and experimental work.

Resolving — communicating as artist and audience [3]

application of literacy skills through sequenced

In *Melted* (figure 5), I wanted to explore digital media to communicate being an empty vessel which is filled up by experience that becomes a part of you. To try and visually communicate this notion I took a bucket and filled it up with some of the natural materials and other evidence that I had collected on site at Chillagoe. I anchored a thick piece of rope to the bottom of the bucket and then poured water in and then froze it to create a solid form. I then suspended this evidence and set up a time-lapse video to record the gradual melting. By reversing the footage what audiences see is the single strand of rope (representing myself) being 'filled up' as experience and evidence attaches itself to this core.

Conclusion

The context that I am proposing for my resolved artwork is a highly personal one which I know will reveal some of the very real and intoxicating feelings I have about the tension and dysfunction that exists in my family. I want my work to be able to be read as both simply a dreamlike landscape but also as a landscape that is codified to tell a deeper, hidden story also. I want to incorporate an illustrative style of drawing and possibly the use of incorporating other drawings in an installation where audiences are lead in to a space to encounter the personal landscape I create.

Focus

The Chillagoe environment triggered a strong personal reaction in me. It began an investigation into how I could communicate to audiences the psychological connections and associations that I made with this landscape. This has become my focus; to explore the idea of the landscape as a visual metaphor that contains a much deeper reflection on my past and specifically the dramatic terrain of my family life.

Reference list

Brooklyn Museum. (2014, April). *Swoon: Submerged Motherlands*. Retrieved from Brooklyn Museum: <https://www.brooklynmuseum.org/exhibitions/swoon/>

Bunyan, D. M. (2013, March 13). *Jeff Wall Untangling*. Retrieved from Art Blart: <https://artblart.com/tag/jeff-wall-untangling/>

Friswell, R. (2014, July 2). *Brooklyn Museum features Swoon Submerged Motherlands*. Retrieved from Artes Magazine: <http://www.artesmagazine.com/?p=15946>

Garcia, P. (2014, April 10). *Swoon's Street Art Takes Over the Brooklyn Museum of Art*. Retrieved from Vogue: <http://www.vogue.com/article/swoon-at-brooklyn-museum-of-art-submerged-motherlands>

and connected ideas that express understandings of the knowledge gained through the inquiry question

Throughout: inquiry question concept of metaphor and landscape connects ideas throughout investigation leading to a logical focus; subheadings and paragraphs used to structure the investigation process.

Applies referencing skills to acknowledge sources with citations throughout text.

NGV. (2014, March 4). *Jeff Wall Untangling (1994)* | *NGV Blog*. Retrieved from National Gallery of Victoria: <http://www.ngv.vic.gov.au/jeff-wall-untangling-1994/>

O'Hagan, S. (2015, November 4). *Jeff Wall: 'I'm haunted by the idea that my photography was all a big mistake'*. Retrieved from The Guardian: <https://www.theguardian.com/artanddesign/2015/nov/03/jeff-wall-photography-marian-goodman-gallery-show>

List of figures



Figure 1: Experimental work
Vessel
Various media on paper



Figure 2: Key artist
Swoon, *Submerged Motherlands*, 2014
Installation view
© Brooklyn Museum
(Brooklyn Museum, 2014)



Figure 3: Key artist
Jeff Wall
Untangling
1994
transparency in lightbox
189.0 x 223.5 cm
Courtesy of the artist

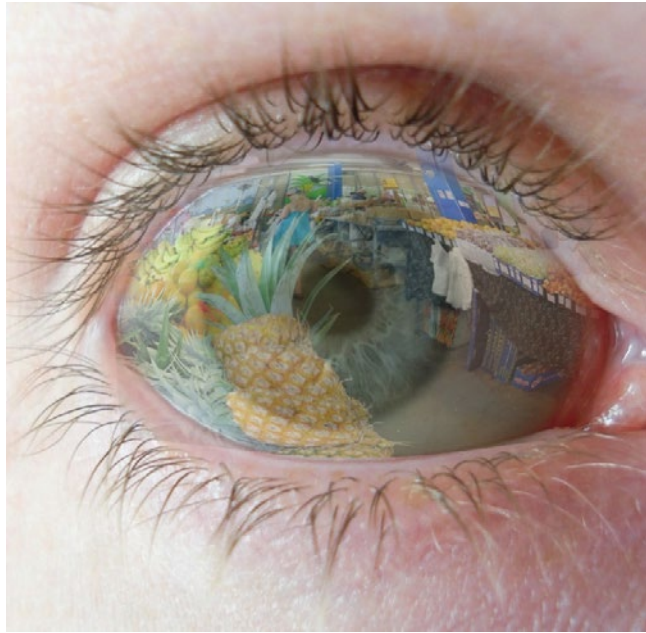


Figure 4: Experimental work
Through my eyes
Digitally manipulated photographs

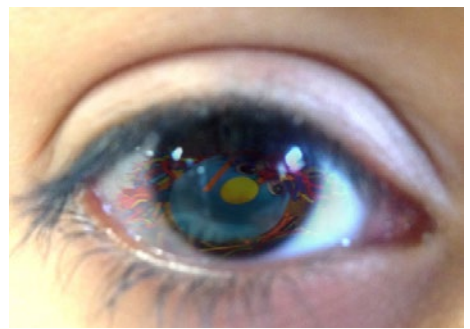
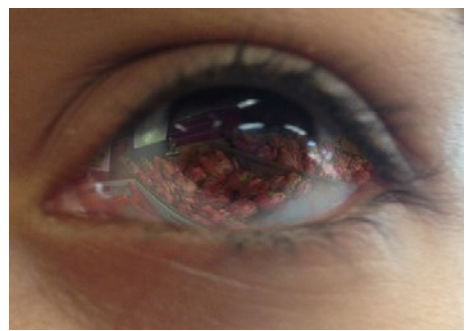
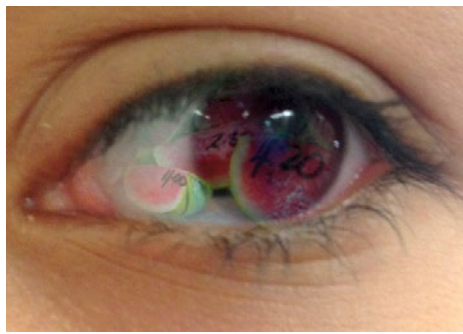




Figure 5: Experimental work
Melted
Stills from digital video
(Found objects suspended in ice)