

# Visual Art 2019 v1.1

## Unit 1 high-level annotated sample response

April 2019

### Reverse chronology investigation — multimodal presentation

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 assessment objectives.

### Assessment objectives

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

1. implement ideas through an inquiry to investigate how contemporary artists represent personal observations
2. apply spoken literacy skills using relevant visual art terminology, referencing and language conventions to recognise and distinguish features of artworks and practices of self and others
3. analyse and interpret features and relationships of visual language in artists' practices through the personal and contemporary contexts
4. evaluate art practices, traditions, cultures, and theories to explore historical influences on representations of the material world
5. justify representation of artists' personal viewpoints in artworks that assign new meaning to found objects
6. experiment in response to artists' contemporary representations of new meaning through found objects
8. realise responses to communicate meaning through contemporary and personal influences.

# Task

Conditions			
Duration	7 hours		
Mode	Multimodal	Length	7–9 minutes
Individual/ group	Individual	Other	<ul style="list-style-type: none"><li>• Visual support, including relevant annotated artworks, images, diagrams and/or experimental representations</li><li>• Experimental artworks are included to support individual interpretation of researched art practices.</li></ul>
Resources available	—		
Context			
<p>Unit 1 explores the concept of Art as lens through contemporary and personal contexts. This investigation provides opportunities for you to explore how artists apply different lenses or viewpoints to create new ways of thinking, meaning and representation.</p> <p>As an artist, you will consider how different lenses can change the meaning of objects to communicate personal viewpoints.</p> <p>As audience, you will consider your own connections to the objects artists use, and how artists challenge our perspectives by applying different lenses.</p>			

# Task

## Task

Investigate the following inquiry question through making and responding:

***How do artists use and manipulate found objects in artworks to express personal viewpoints?***

- Responding

Investigate the art practice of three artists who use and manipulate found objects to communicate personal viewpoints. Select:

- **one** contemporary artist you have studied through the concept of *Art as lens*
- **two** other artists from different times and/or places using the reverse chronology approach. These artists will provide further evidence to support your response and may link to the contemporary artist through subject matter, media, art practice, direct influence or the ideas communicated to audiences.

- Making

- Investigate ideas, media and approaches generated from your research in an experimental artwork that expresses a personal viewpoint through the use and manipulation of found objects.

- Present your investigation in a multimodal presentation that communicates:

- analysis and interpretation of the work of the selected artists and your experimental artwork
- evaluation and justification of your research and experimentation in response to the inquiry question.

# Student response



Click the image for video.

This video can also be viewed at [www.qcaa.qld.edu.au/downloads/portal/media/snr\\_visualart\\_19\\_unit1\\_asr\\_investigation.mp4](http://www.qcaa.qld.edu.au/downloads/portal/media/snr_visualart_19_unit1_asr_investigation.mp4)



## This is a high-level response because:

The individualised experimental artworks capitalise on new knowledge and understanding of the chosen artists' contexts and practices.

The investigation includes analysis and interpretation of literal and non-literal meaning in discussion about each artist's practice and the student's own work.

Individualised reactions to stimulus, and the interrelationships and understanding of art practices of self and others are evident in the introduction and in the evaluation of their own artwork. In the analysis of each of the artists' works, the response includes critical understanding of how audiences engage with artworks.

Evaluation of relevant primary and secondary sources has impacted the inquiry as seen in the student's own artworks and the reference list.

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The following slides are the student's folio of experimental work used as the background for the multimodal presentation.

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# Unit 1: Art as lens

Reverse chronology investigation



**How do artists use and manipulate  
found objects in artworks to  
express personal viewpoints?**



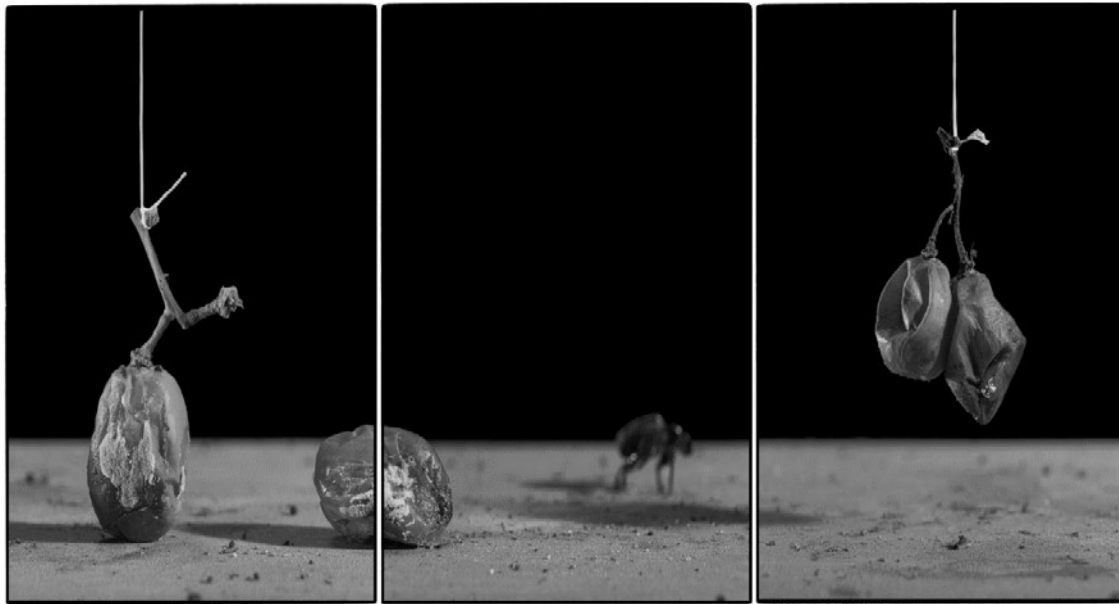


Figure 1  
Joachim  
Froese  
*Rhopography#*  
36, 2003.  
3 Silver Gelatin  
Prints  
36 x 86 cm



Figure 2  
Cornelia Hesse-  
Honegger  
A squash bug  
*Coreus*  
*marginatus*  
from Poleskoje,  
Ukraine, 1990.  
Watercolour  
42 x 29.7 cm



Figure 3  
Juan Sánchez  
Cotán  
*Quince,*  
*Cabbage, Melon*  
*and Cucumber,*  
1602.  
Oil on canvas  
68.9 x 84.46 cm

# Key artist 1

## Joachim Froese

*Rhopography* series 1999–2003

Contemporary context

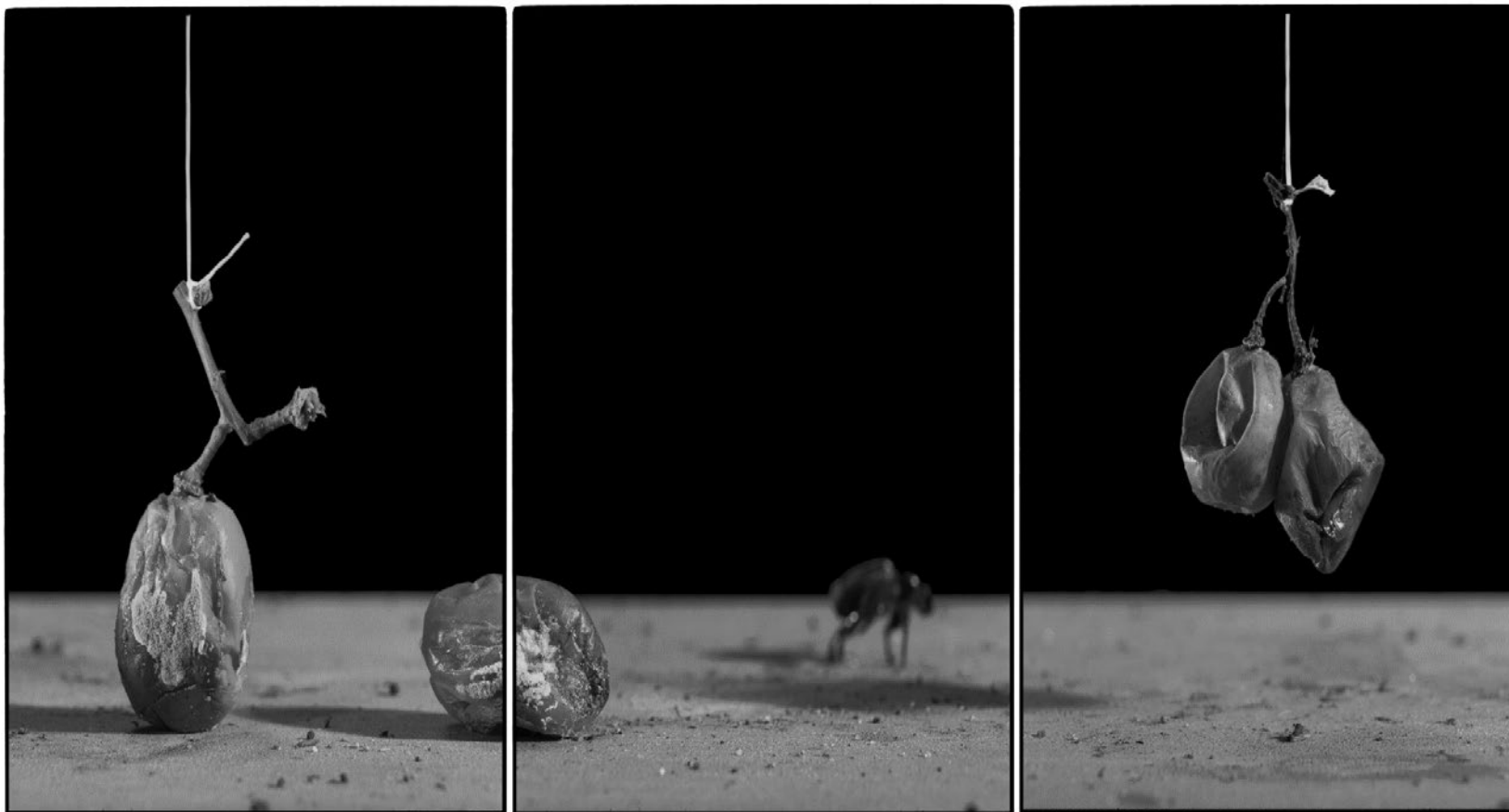
The ancient Greek word *rhopos*, means trivial and commonplace (Schama, 2010, p. 123).

Focus — presentation of truth through the medium of photography.

He manipulates the found objects to convey his personal view that every photograph is made from the subjective view of the photographer, even if it is documenting an event.

Black borders around each print and the sharp focus are visual clues that signify truth (Froese, n.d.).

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Joachim Froese  
*Rhopography#36*, 2003  
3 Silver Gelatin Prints  
36 x 86 cm





Joachim Froese  
*Rhopography#36*, 2003  
3 Silver Gelatin Prints  
36 x 86 cm

Things we might normally regard as rubbish that needs to be swept up into the bin have been arranged as a theatrical still-life (Daw, 2000).



## **Key artist 2**

# **Cornelia Hesse-Honegger**

Cultural context

Focus is the impact of radioactive pollutants on the environment.

The stimulus was the catastrophic explosion at the Chernobyl nuclear powerplant in Ukraine in 1986.

She 'made over 300 detailed drawings of damaged or malformed insect bodies, wings, feelers, asymmetric body sections, black spots and ulcers' (Hesse-Honegger, 2008).

She uses found objects to make the public aware of her personal viewpoint about the impact of radiation fall-out on the environment.

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Stippling with black ink adds shadows, a sense of form, texture and pattern, showcasing her 'technical mastery' (Fitzgerald, 1997).

Cornelia Hesse-Honegger

A squash bug

*Coreus marginatus*

from Poleskoje, Ukraine. 1990

Watercolour

## Key artist 3

# Juan Sánchez Cotán (1560–1627)

### Cultural context

One of the earliest still-life painters. He influenced later still-life painters so is historically significant.

This style of still life is called bodegones.

Focus — he gave up painting to become a monk so it is likely that his personal viewpoint is a rejection of material possessions in favour of a simple lifestyle (The San Diego Museum of Art, n.d.).





Juan Sánchez Cotán  
*Quince, Cabbage, Melon  
and Cucumber* (1602)  
Oil on canvas

# Experimental research



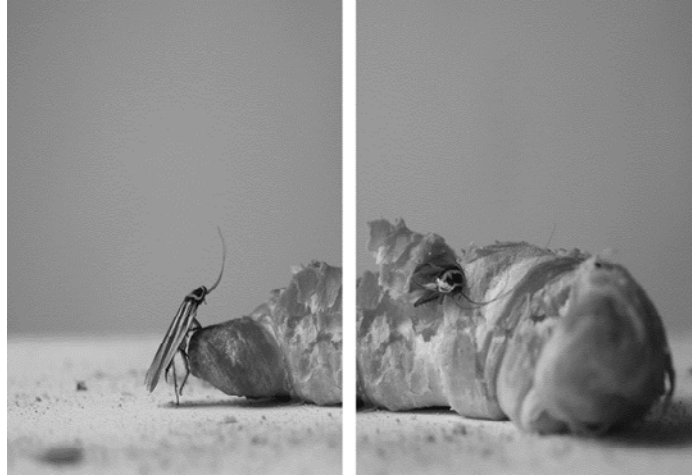
- Personal context
- My home
- A range of media, techniques and processes including:
  - digital photos
  - Photoshop
  - observational drawings
  - ink
  - pencil
  - liquid graphite
  - charcoal
  - oil paints
  - a range of different sized papers



# My experimentation in response to Joachim Froese's practice



## Experimentation (continued)



# My experimentation in response to Joachim Froese's practice



*Cockroach and potatoes*  
Digital photography.

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# My experimentation in response to Joachim Froese's practice



bees 2



bees on pears



cockroach and  
potatoes b and w



cockroach and  
potatoes



cockroach on  
potatoes  
trimmed



IMG\_2977



cockroaches in  
croissant diptych  
Band W



cockroaches in  
croissant diptych



IMGP6131



IMGP6132



IMGP6133



IMGP6134



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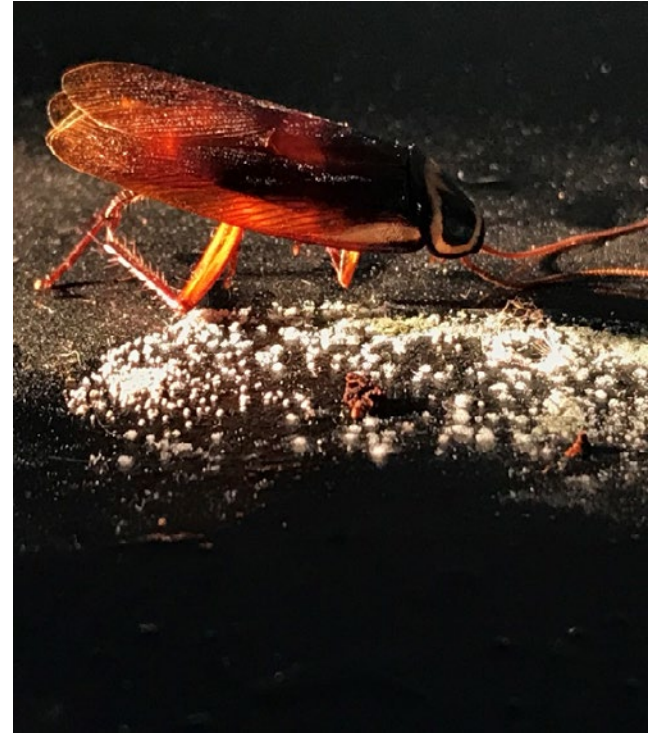
# My experimentation in response to Cornelia Hesse-Honegger's practice



# My experimentation in response to Cornelia Hesse-Honegger's practice



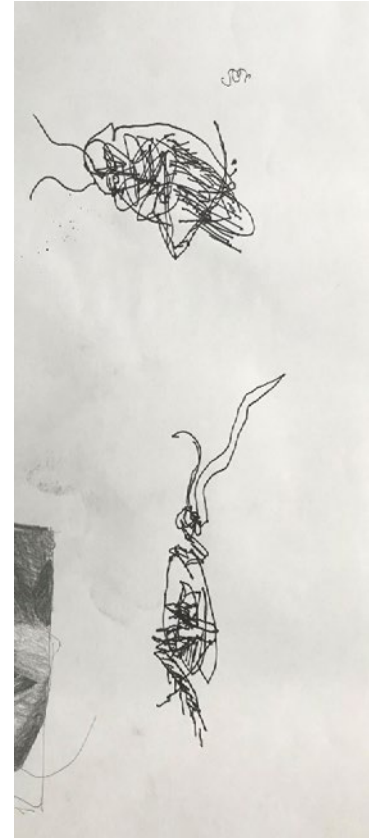
Watercolour drawings  
A4



Photograph of cockroach using torch light.  
Inspired my watercolour drawings



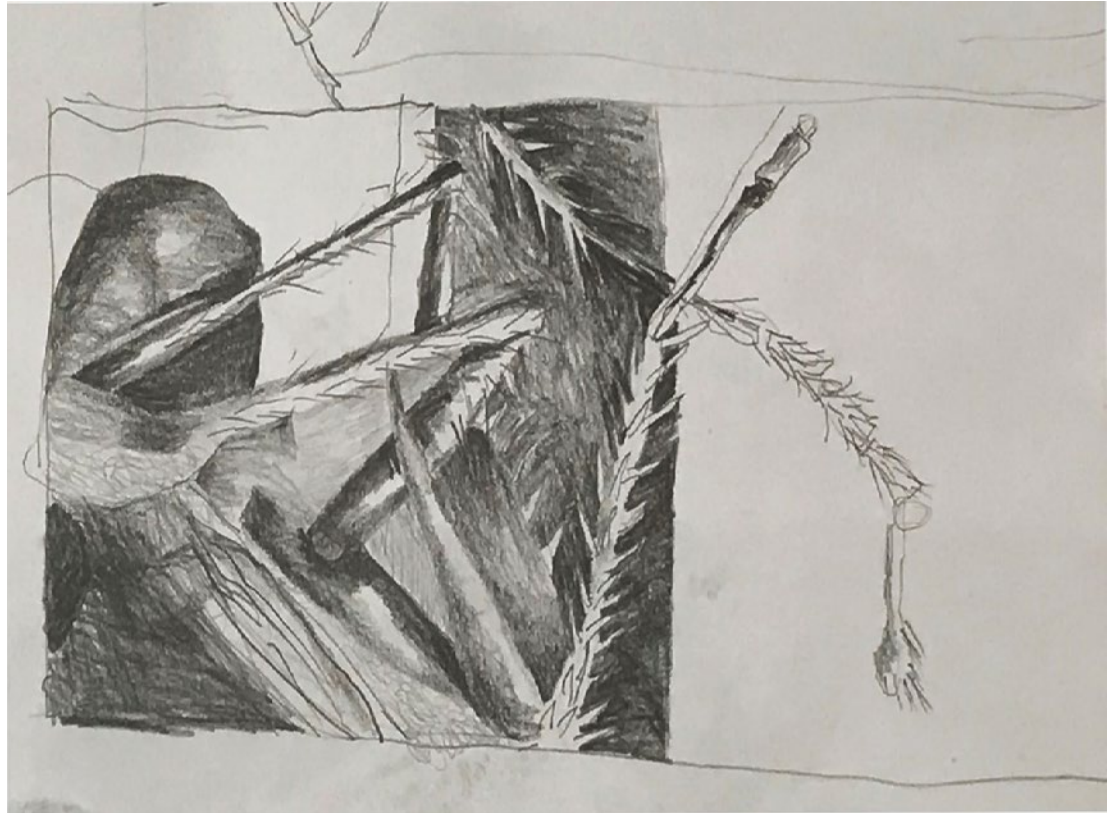
# My experimentation in response to Cornelia Hesse-Honegger's practice



Contour drawings using pencil, pen and ink and marker pen

A4

# My experimentation in response to Cornelia Hesse-Honegger's practice



Experimentation using tonal media  
A3

# My experimentation in response to Juan Sánchez Cotán's practice



Arranging food in box.



Oil paints on paper  
A3



Tonal drawing  
of composition.  
Charcoal and  
gesso. A3 size.



Painting with  
cockroach  
added and  
re-photographed

# Conclusion

In conclusion, it is apparent that there are many ways that artists can use and manipulate found objects to express their personal views.



# Reflective statement

I made drawings, painting and photographs of objects through a personal lens.

I learnt why artists make artworks and what types of personal stimulus an artist can respond to.

I learnt that even though the subject of the artwork might be a very simple everyday object, the artist might be communicating a much more complex personal viewpoint.

My contemporary approaches were digital technology, framing and cropping and placing the subjects in unusual positions, reinterpreting traditional subjects through the contemporary lens.

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# References

Daw, R. (2000, December). Rhopography. *Artlink* (20:4). Retrieved February 15 , 2018, from <https://www.artlink.com.au/articles/2485/rhopography/>

Fitzgerald, C. (1997). *heteroptera: Carlow Visualise*. Retrieved February 20, 2018, from <http://www.cathyfitzgerald.ie/heteroptera-Carlow-Visualise>

Froese, J. (n.d.). *Rhopography 1999-2003*. Retrieved February 15, 2018, from Joachim Froese: <http://www.joachimfroese.com/rhopography.html>

Hesse-Honegger, C. (n.d.). Retrieved February 20, 2018, from Cornelia Hesse-Honegger: [www.wissenskunst.ch/uk/completed-studies/europe/radiation-contaminated-areas-in-europe/](http://www.wissenskunst.ch/uk/completed-studies/europe/radiation-contaminated-areas-in-europe/)

Hesse-Honegger, C. (2008, April 18). Malformation of True Bug (Heteroptera): a Phenotype Field Study of the Possible Influence of Artificial Low-Level Radioactivity. *Chemistry and Biodiversity*, Vol. 5(4), pp. 499-539. doi:doi: 10.1002/cbdv.200800001

Schama, S. (2010). *Hang-Ups: essays on painting (Mostly)*. Random House

The Yorck Project. (2002). *Still Life with Quince, Cabbage, Melon, and Cucumber*.

Retrieved April 23, 2019 from Wikimedia Commons:

[https://commons.wikimedia.org/wiki/File:Fra\\_Juan\\_S%C3%A1nchez\\_Cot%C3%A1n\\_001.jpg](https://commons.wikimedia.org/wiki/File:Fra_Juan_S%C3%A1nchez_Cot%C3%A1n_001.jpg)

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