

# Visual Art 2019 v1.1

## Unit 2 high-level annotated sample response

September 2018

### Project — experimental folio

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 and representations to demonstrate understanding of codes, symbols and art conventions as language
2. apply literacy skills using relevant visual art terminology and language conventions to communicate concept in an artist's statement
3. analyse and interpret visual language, expression and meaning in artworks and practices of self and others through cultural and formal contexts
4. evaluate relevant primary sources and secondary sources to determine symbols systems that communicate meaning
5. justify viewpoints supported by the ideas and information in research and experiments
6. experiment with media, processes and symbol systems to solve visual problems and communicate meaning
7. create multiple meanings through knowledge and understanding of two-dimensional, three-dimensional and time-based media
8. realise a visual response to communicate meaning through visual language and symbols.

# Task

Conditions			
<b>Duration</b>	40 hours		
<b>Mode</b>	—	<b>Length</b>	<b>Folio</b> <ul style="list-style-type: none"> <li>• Selection of 4–8 experimental artworks. Selected artworks do not require resolution.</li> <li>• One resolved work that extends from one of the experimental artworks.</li> </ul> <b>Artist's statement</b> <ul style="list-style-type: none"> <li>• one statement for the resolved artwork</li> <li>• maximum 150 words (name, title, media and size are not included in word count)</li> </ul> <b>Supporting evidence</b> <ul style="list-style-type: none"> <li>• 1–4 pages, slides, or similar and may include student's development and research of ideas and representations, sketches, annotated diagrams and images, notes, ideas, photographs and/or collections of stimuli with reflective commentary</li> </ul>
<b>Individual/group</b>	Individual	<b>Other</b>	<ul style="list-style-type: none"> <li>• Teacher directed</li> <li>• Two-dimensional, three-dimensional and time-based</li> <li>• Focus — Codes, symbols, signs and art conventions</li> </ul>
<b>Resources available</b>	—		
Context			
<p>Unit 2 explores the concept of 'Art as code' through cultural and formal contexts. This folio provides opportunities for you to explore how artists of different cultures, times and places use visual language to communicate meaning.</p> <p>As an artist, you will experiment with visual language and art conventions to express ideas through visual forms.</p> <p>As audience, you will decode artworks to read and interpret cultural meaning communicated through visual language and symbols.</p>			

# Task

## Task

- Create a folio of experimental artworks that communicate through symbol systems you devise in response to a range of teacher-directed focuses.
- Your artwork/s will explore teacher-directed media and stimuli.
- Create a resolved artwork as an extension of one selected focus. Use inquiry learning processes to extend and resolve your ideas.
- Write an artist's statement that communicates your individual interpretation of the selected focus and how your inquiry was extended for the resolved artwork.

## To complete this task, you must:

- **implement** ideas and representations to demonstrate your understanding of codes, symbols and art conventions as language
- **apply** literacy skills using relevant visual art terminology and language conventions to communicate concept in an artist's statement
- **analyse** and **interpret** visual language, expression and meaning in artworks and practices of self and others through cultural and formal contexts
- **evaluate** relevant primary sources and secondary sources to determine symbols systems that communicate meaning
- **justify** viewpoints supported by the ideas and information in your research and experiments
- **experiment** with media, processes and symbol systems to solve visual problems and communicate meaning
- **create** multiple meanings through knowledge and understanding of two-dimensional, three-dimensional and time-based media
- **realise** a visual response to communicate meaning through visual language and symbols.

## Sample response — Artist's statement

My sculpture responds to Louisa Bufardeci's practice of translating statistics into artworks. I surveyed 10 people and interpreted the information about their bathing habits into an experimental gouache drawing then developed it into the resolved sculpture. The poly pipe forms communicate meaning about the concept of bathing and showering because they are used in plumbing. Each pipe represents a day of the week. Coloured tape was applied using a formal code that I devised. Each person is represented by two colours of tape. One represents morning bathing or showering and one represents night time bathing or showering. The materials chosen dictated the width and colour of tape that was available for the code. This meant that the code had to be reinterpreted and evolved during the development of the work. When you experience this joyful, three-dimensional graph, try to imagine how your own bath or shower habits might be represented.

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## Sample response — resolved work

*Bathing habits of 10  
people over a week*

Polypipe and tape

120 cm x 150 cm x 30 cm





## Sample response — resolved work



Detail and various views:  
*Bathing habits of 10 people over a week*  
Polypipe and tape  
120 cm x 150 cm x 30 cm

## Sample response — experimental work



*Bathing habits of 10  
people over a week*

Gouache on paper

40 cm x 60 cm



## Sample response — experimental work



Detail: *Bathing habits of 10 people over a week*

Gouache on paper

40 cm x 60 cm



## Sample response — experimental work



*My cultural symbol  
flags*

Digital prints on  
tracing paper,  
string, staples

3 x 3 metre lengths  
of flags, each flag  
21cm x 14 cm

Video documenting flag installation  
Duration: 52 seconds

# Sample response — experimental work



*My cultural symbol flags*

Digital prints on tracing paper, string, staples  
3 x 3 metre lengths of flags, each flag  
21 cm x 14 cm



Detail showing  
audience interaction





## Sample response — experimental work



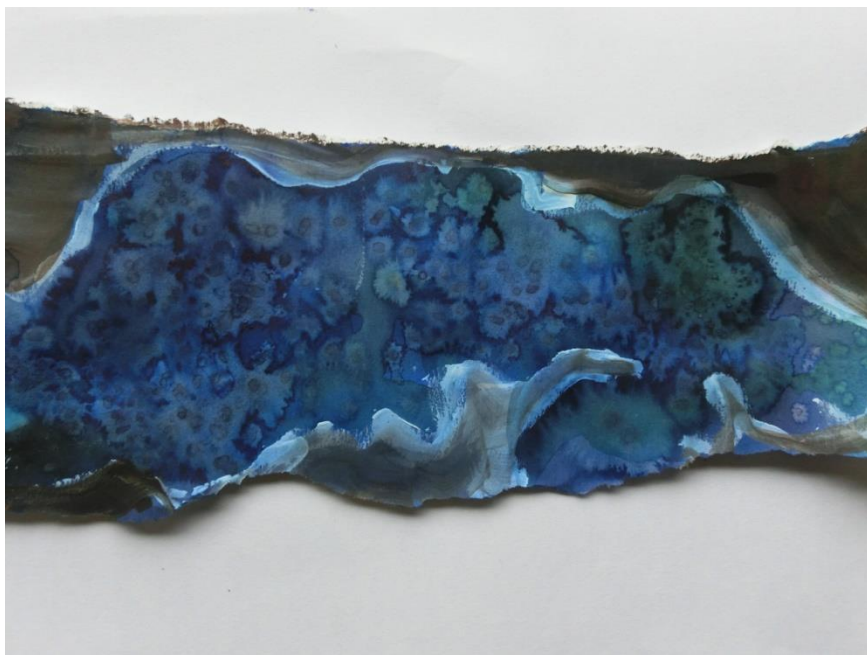
*My place*

Watercolour, gouache, gesso and collage on paper

60 cm x 120 cm

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## Sample response — experimental work



Details: *My place*

Watercolour, gouache, collage on paper

60 cm x 120 cm

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# Sample response — experimental work



Details of experimental mark making: *My place*  
Watercolour, gouache, collage on paper  
60 cm x 120 cm

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## Sample response — experimental work



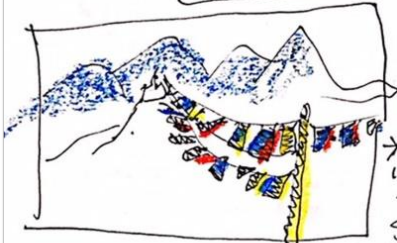
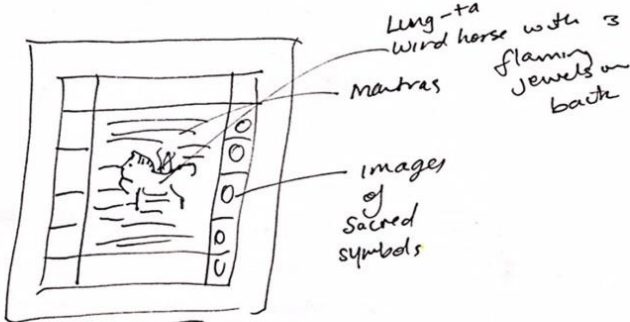
*Rescue*  
Digital video  
Duration: 31 seconds



# Sample response — supporting evidence

## Cultural Signals

- Buddhist Nepalese prayer flags
- Tibetan colour signifies an element - red-fire, blue, yellow-Earth, white air, Green-water.
- they need to flutter to be effective.
- carry prayers to the wind to be answered by emitting positive spiritual vibrations.
- they must be hung - it is disrespectful if they touch the ground - as they are sacred.
- fading colour means prayers were carried by breeze.
- https://tnp.org/how-to-hang-and-dispose-of-prayer-flags/Tibetan Nuns Project
- prayer flags promote peace, compassion strength & wisdom.
- the prayers and mantras are spread in the wind and bring good will and benefit to all beings.
- it is OK for non-Buddhists to display.
- they contain sacred texts & symbols → need respect - even when being destroyed - must be burned so the smoke carries prayers → still cannot touch ground.
- Sacred text + symbols - differ -



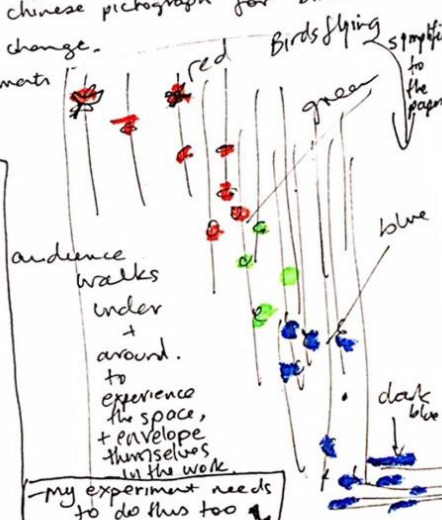
Always hanging up high to get the breeze.

\* How can I apply these ideas in an experiment?

- Need to think of a cultural / spiritual iconic object or image.
- First - what is my culture? what are my beliefs?

## Xu Bing

- "The Living Word" 2001
- "a poetic evocation of the relationship between the written word and its meaning" (The Morgan Library & Museum)
- uses gallery floor and large atrium space. The floor has simplified text of dictionary definition of bird → these break away from literal definition and take flight → characters change → become standard Chinese
- colours text → ancient Chinese pictograph for bird.
- as text changes - colours change.



## Christo + Jeanne-Claude

### The Gates - Central Park NYC

1977-2005

- A huge project!
- 7500 gates, 4-8.7 metres high, 36.8 km of footpaths in Central park. - 16 Days
- Repetition → Impact.



people interact by walking under + through the path of yellow

Contrasting colour to park in Feb. (grey, white, dark tones) → winter trees without leaves.

Yellow - Buddhist reference bright path to follow → light

The physicality of the space" Christo

The cultural icons I could use:

possibilities -

- Christian icons - Holy spirit - cross
- Heritage - farmers - symbol such as wheat / sheep / cattle
- Culture -
- Spirituality - is different to religion.



# Sample response — supporting evidence

Iconic objects ~~there~~ to choose from

My grandfather's christening mug. It is an icon because it represents his admission to the church through being christened. It is also old and represents my family and my belonging to it. — BUT IS IT CULTURAL?



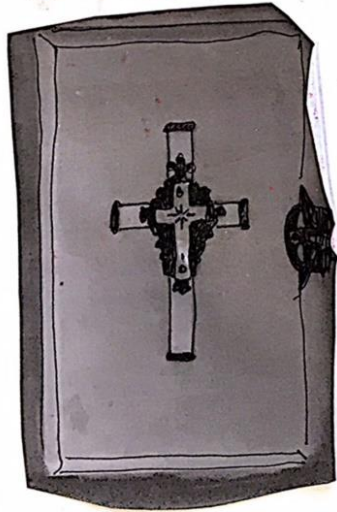
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OR

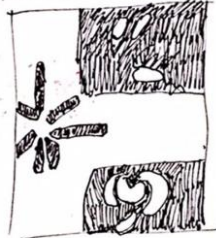
My great-grandma's bible. It is tiny + cute. All the pages are falling out so I have to be careful with it. I think the Bible is a better choice — it more symbolically represents my ~~tree~~ spiritual/cultural history — coming from Ireland. The little bible is full of prayers and little pictures that are like book marks. Actually this is a prayer book, I discovered, not a bible.



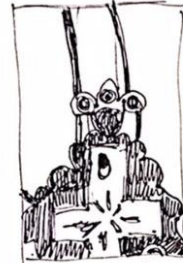
✓ this one.



photocopied → zoomed in and cropped the design from centre of cross. (like that it now has ~~the~~ lost the look of a cross. It is purely shapes + tones



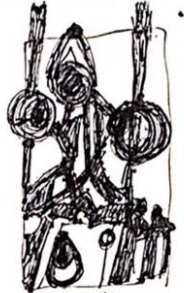
photographing + cropping on my phone → lets me look at lots of choices



more symmetrical than previous — more interesting details.

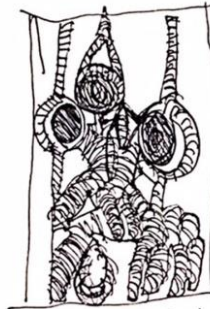


Zoomed in further. Fine pen strokes become actual shapes. Reference to cross is removed/reduced further.



long + thin + further zoomed in.

The image is weirdly becoming figurative — I can see people in it.



patterns applied. to create form. like tree trunks. or beginning to look like a hand.



design is flipped. Contrasting colours (red + green)



Harmonious colours — Red + yellow.

transferred image on using a "rustic" mono-printing method. Used red water based oil paints → 18 plastic bags done

more striking than yellow + red.

Red would look good against green background such as gardens + trees so will pursue this



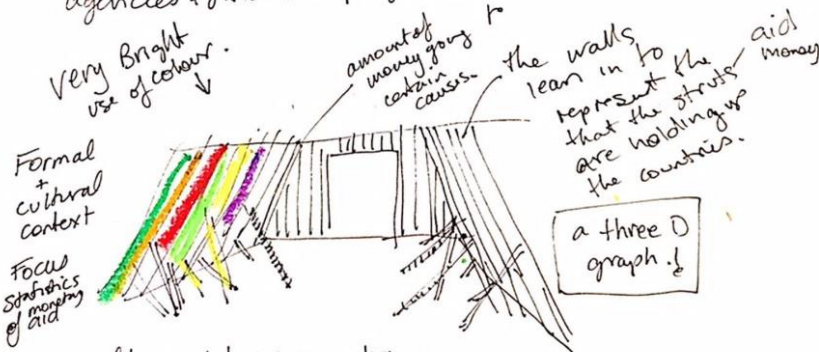
# Sample response — supporting evidence

Formal + cultural context.  
 Louisa Bufardeci + Zou Ito. Statistics

"an international pairing at MCA 2009.  
 "Team Joy" - coloured stripes on floor, walls + wooden sticks - representing a variety of statistical information using different colours to represent different things/amounts/numbers. Very bright

Where the Statistical is the Political by Ashley Crawford August 28, 2004

"Despite its heavy subject matter Bufardeci's coloured timber creates a room of fairy-floss hues - each timber strut represents an amount of money going to help victims of in other countries such as victims of land mines in Cambodia (a very small amount) "Some are pitifully small"  
 "The installation looks precarious - and that's the point" - the struts represent govt + non-govt agencies + financial programs.



- influenced by minimalism and conceptualism. → Rothko

"Cold Storage" 2001 - she use brown cardboard boxes because colour seemed inappropriate - it was about asylum seekers in detention.

"Another Rounding effects" 200 Gertrude St 1999 - info from Royal Commission into deaths in custody - executed in white.

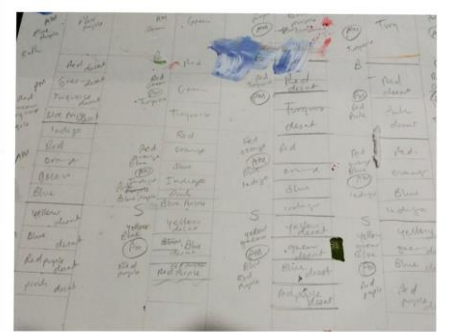
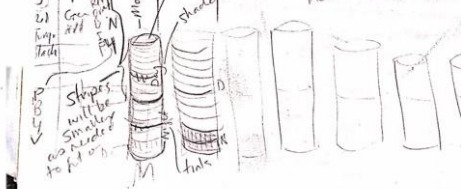
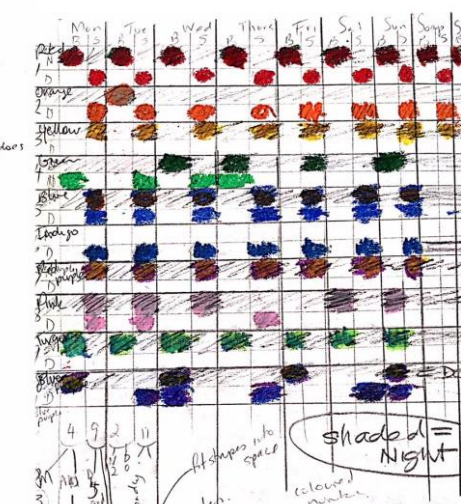
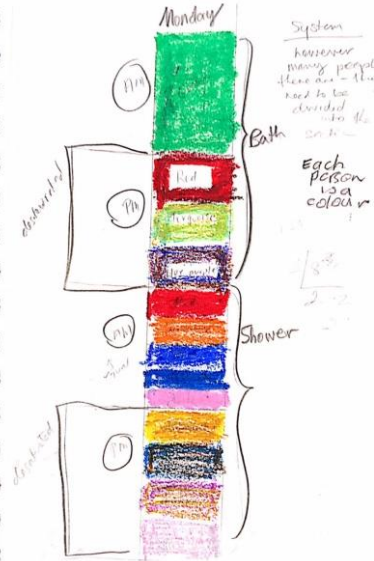
## Statistics experiment - ideas

Teeth cleaning statistics  
 - type of toothpaste  
 - length of time  
 - electric or non-electric toothbrush  
 - in shower  
 - in front of mirror  
 - pre or post getting dressed.  
 family, class.  
 time of day

\*Is a ritual that keeps us healthy so everyone does it or should do it twice a day.

Showering/bathing statistics  
 - planning  
 - time of day?  
 - frequency per day  
 - length of shower/bath  
 - hot?  
 - cold?  
 - soap?  
 - shampoo?  
 - hair wash frequency

Eating - formal fact  
 - lunch  
 - dinner  
 - what time  
 - what is eaten  
 - fruit vegetable  
 - 95%  
 - how much  
 - made  
 - milk  
 - tea  
 - coffee  
 - juice



# Sample response — supporting evidence

Bathing & Showering habits of 10 people I know (over 7 days). evaluating gouache experiment

The finished gouache drawing is somehow not working as I had hoped. The desaturated colours were meant to represent night time but this meaning isn't clear. My paints need more experimentation and so does my painting technique.

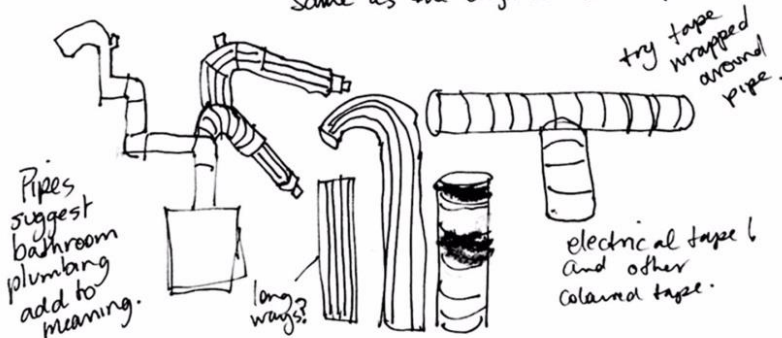
How to progress? Developing

To develop the idea... make a watercolour drawing that's looser? Bucket / plumbing pipes / wood? Bathrooms.

I think this idea lends itself to sculpture. I like Louisa Bufardecchi's sculptures. Because my work is about bath & shower taking I thought using plumbing pipes would be an appropriately meaningful sculptural form. My dad has - Painting on the pipes doesn't work - it's too patchy. Some.



- I tried coloured paper too but it needs to be glued or sticky taped.
- I found some coloured tape at the hardware and also in the shed. enough different colours. But not the same as the original schema.



7 days = 7 pipes.

Problem - how to assign the colours from the original schema to the new colours of tape? As much as possible keep to real life.



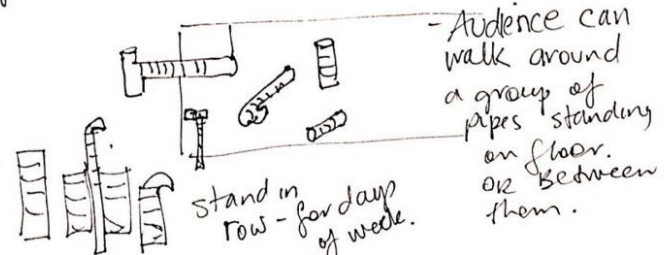
Some colours need to be substituted. This affects the day/night idea.

= Try to keep as close as possible to original so the colour code is not destroyed completely.

The colour code that was established in the original idea has changed now = in the 3D work the colours are symbolising the original colours. eg. desaturated red → black, pink now represents orange, yellow with pink stripes = indigo. size - some tape is wider than the original plan ⇒ the code!!

= This means the code has changed but it still represents the 10 people's shower habits.

\* it would be great to have the pipes coming out of the wall or hanging out - maybe dangerous.





## **This investigation is a high-level response because:**

The response shows implementation of ideas and representations to demonstrate understanding of codes, symbols and art conventions as language. The resolved work and the experimental works show diverse experimentation with two-dimensional, three-dimensional and time-based media, processes and symbol systems. Analysis and interpretation of visual language, expression and meaning in artworks of self and others, through the formal and cultural contexts, is evident in the supporting evidence and artist's statement. The supporting evidence, the artist's statement and the experimental works demonstrate critical understanding of how audiences engage with artworks. Evaluation of relevant primary and secondary sources has directed the experimentation, as seen in the reference to the artist's practices in the artist's statement and the supporting evidence.

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