

Visual Art 2019 v1.1

IA2 high-level annotated sample response 1

September 2018

Project — inquiry phase 2 (25%)

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 to communicate concept, context and the chosen focus
2. apply literacy skills using relevant visual art terminology and language conventions to communicate concept and focus in an artist's statement
3. analyse and interpret visual language and expression in artworks to explore student-directed focus and contexts
4. evaluate art practices, traditions, cultures, and theories that impact on decisions and communication in artworks
5. justify viewpoints and selection of visual language and expression supported by knowledge of artwork of self and others
6. experiment to explore ideas relevant to the focus and in response to the inquiry
7. create meaning through knowledge and understanding of materials, techniques, technologies and art processes that complement the chosen focus
8. realise visual responses to communicate artistic purpose and acquired knowledge.

Instrument-specific marking guide (ISMG)

Criterion: Developing — generating solutions

Assessment objectives

1. implement ideas and representations to communicate concept, context and chosen focus
7. create meaning through knowledge and understanding of materials, techniques, technologies and art processes that complement the chosen focus

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> · implementation of ideas and representations that enhance reading and engagement for audience · creation of explicit meaning by employing advanced or refined methods and approaches with media that establish an individualised art practice 	5–6
<ul style="list-style-type: none"> · implementation of ideas and representations that demonstrate choices that enhance the inquiry · creation of meaning through selection and manipulation of media and creative visual solutions to defined problems 	4
<ul style="list-style-type: none"> · implementation of ideas and representations that communicate concept, context and chosen focus · creation of meaning through knowledge and understanding of materials, techniques, technologies and art processes that complement the chosen focus 	3
<ul style="list-style-type: none"> · implementation of ideas that use visual language relevant to the focus · creation of meaning using media and art processes 	2
<ul style="list-style-type: none"> · implementation of ideas as visual forms 	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 and expression in artworks to explore student-directed focus and contexts
6. experiment to explore ideas relevant to the focus and in response to the inquiry

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> · analysis and interpretation to show how context impacts individualised pathways and constructs new knowledge in the work of self and others · experimentation and exploitation using innovative approaches that capitalise on new knowledge and understanding 	4–5
<ul style="list-style-type: none"> · analysis and interpretation of literal and non-literal meaning in the work of self and others through selected context/s · experimentation using insights gained through research, and exploration of diverse processes 	3

<ul style="list-style-type: none"> · analysis and interpretation of visual language and expression in artworks that explore student-directed focus and contexts · experimentation to explore ideas relevant to the focus and in response to the inquiry 	2
<ul style="list-style-type: none"> · interpretation of features and meaning to form visual responses · experimentation with media and ideas 	1
<ul style="list-style-type: none"> · does not satisfy any of the descriptors above. 	0

Criterion: Reflecting — considering ideas

Assessment objectives

4. evaluate art practices, traditions, cultures, and theories that impact on decisions and communication in artworks
5. justify viewpoints and selection of visual language and expression supported by knowledge of artwork of self and others

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> · <u>evaluation of choices demonstrating knowledge and understanding of interrelationships of visual language and influences</u> · <u>justification of independent viewpoints and art practice supported by critical understanding of how audiences engage with art and respond to the focus</u> 	4–5
<ul style="list-style-type: none"> · evaluation of art-making approaches and practices of self and others that inform ideas, media, techniques and processes · justification of intended outcomes and meaning in artworks, supported by understanding of strengths, implications and limitations of approaches 	3
<ul style="list-style-type: none"> · evaluation of art practices, traditions, cultures, and theories that impact on decisions and communication in artworks · justification of viewpoints and selection of visual language and expression supported by knowledge of artwork of self and others 	2
<ul style="list-style-type: none"> · identification of artworks and approaches to state an opinion 	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 and language conventions to communicate concept and focus in an artist's statement
8. realise visual responses to communicate artistic purpose and acquired knowledge

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> · <u>realisation of art forms through synthesis of knowledge, focus and contexts that enhance meaning and audience engagement</u> 	8–9
<ul style="list-style-type: none"> · application of literacy skills in an artist's statement/s that articulates the intended meaning to invite a dialogue between artist and audience · realisation of art forms that reach end points and express intended meaning 	6–7

<ul style="list-style-type: none"> · application of literacy skills using relevant visual art terminology and language conventions to communicate concept and focus in an artist's statement · realisation of visual responses that communicate artistic purpose and acquired knowledge 	4–5
<ul style="list-style-type: none"> · application of literacy skills to describe concept · realisation of a visual response that communicates ideas 	2–3
<ul style="list-style-type: none"> · use of terminology to identify artworks · realisation of a visual response 	1
<ul style="list-style-type: none"> · does not satisfy any of the descriptors above. 	0

Task

- Create and resolve art work/s that communicate the concept 'Art as knowledge', and the focus and context/s you defined in inquiry phase 1
- Write artist statement/s and display artwork/s to communicate your focus and artistic intentions to an audience.

Sample response

Criterion	Allocated marks	Marks awarded
Developing — generating solutions Assessment objectives 1 and 7	6	6
Researching — reacting to stimulus Assessment objectives 3 and 6	5	5
Reflecting — considering ideas and information Assessment objectives 4 and 5	5	5
Resolving — communicating as artist and audience Assessment objectives 2 and 8	9	9
Total	25	25

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

Contents

- Focus from Inquiry phase 1
 - Collection of resolved artworks:
 1. *Becoming form*
 - Series of 5 x low relief drawings
 - Charcoal in encaustic on handmade paper
 - 5 x 20 cm x 30 cm
 - artist's statement
 - photographic evidence (including display view)
 - details
 2. *Concrete*
 - Installation, various sizes
 - Charcoal, ink, wax, turpentine, polyvinyl acetate adhesive
 - artist's statement
 - photographic evidence (including display view)
 - details
 - Documentation:
 - annotated illustration of the resolved artworks to support performance descriptors in developing, researching and reflecting criteria
 - supporting evidence including notes, questions, sketches, and annotated diagrams problem solving
-

(Not for
re-assessment)

Focus from Inquiry phase 1

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.

Resolving —
communicating as artist
and audience [9]

realisation of art forms
through synthesis of
knowledge, focus and
contexts that enhance
meaning and audience
engagement

Applies literacy skills in
well-crafted artist
statements that articulate
focus and invite a dialogue
between artist and
audience about
relinquishing control of
materials.

Artist's statement

Becoming form

Series of 5 x low relief drawings

Charcoal in encaustic on handmade paper

5 x 20 cm x 30 cm

My work is inspired by the Japanese Gutai art movement and their philosophy to allow material to expose its own innate characteristics. External input by the artist upon the materials was only done as a catalyst to allow the materials to find their form. I challenged myself in these works to suppress my instinct to control or force the materials into a pre-determined form. Through constant repetition of a singular action performed hundreds of times, the action takes shape and a form is created. The works are both drawing and sculpture with the material ultimately determining what the form becomes.

Resolving — communicating as artist and audience [9]

realisation of art forms through synthesis of knowledge, focus and contexts that enhance meaning and audience engagement

Demonstration of personal aesthetic and intended meaning through manipulation of expressive art forms, media and colour palette; communication of focus through non-representational expression and application of media, and informed knowledge of Gutai practices; considered choice of minimal display that communicates meaning to audience through freeform hanging without any mediation through traditional frames.

Display view



Becoming form

Series of 5 x low relief drawings

Charcoal in encaustic on handmade paper

5 x 20 cm x 30 cm

**Developing —
generating solutions [6]**

**creation of explicit
meaning by employing
advanced or refined
methods and
approaches with media
that establish an
individualised art
practice**

Selection and manipulation of media to explicitly emphasise materiality; exploration of media to achieve intended results and communicate personal connection to stimulus; limited palette draws attention to form and textures created through art processes; refined processes to develop 'low-relief' drawings that exploited the chosen materials and techniques.



Becoming form (detail) Panels 1 and 2
Series of 5 x low relief drawings
Charcoal in encaustic on handmade paper
5 x 20 cm x 30 cm



Becoming form (detail) Panels 5 and 2
Series of 5 x low relief drawings
Charcoal in encaustic on handmade paper
5 x 20 cm x 30 cm



Becoming form (detail) Panels 5 and 2
Series of 5 x low relief drawings
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Resolving —
communicating as artist
and audience [9]

realisation of art forms
through synthesis of
knowledge, focus and
contexts that enhance
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engagement

Applies literacy skills in
well-crafted artist
statements that articulate
focus and invite a dialogue
between artist and
audience about
relinquishing control of
materials.

Artist's statement

Concrete

Installation, various sizes

Charcoal, ink, wax, turpentine, polyvinyl acetate adhesive

“Gutai Art does not alter matter. Gutai Art imparts life to matter.”

The Japanese Gutai Art movement allowed their materials to tell their own story. The artist was only a catalyst that exposed the nature and form of the materials. Inspired by this philosophy, I restricted myself to repeating the same brush strokes and suppressed human instinct to create representational forms. As I worked, I found myself falling in a meditative state where nothing mattered besides allowing the materials to flourish. The drawings are installed with the implements and evidence of the process to celebrate the distinct qualities of the materials.

**Resolving —
communicating as artist
[9]**

**realisation of art forms
through synthesis of
knowledge, focus and
contexts that enhance
meaning and audience
engagement**

Demonstration of personal aesthetic and intended meaning through manipulation of expressive art forms, media and colour palette; communication of focus through non-representational expression and application of media, and informed knowledge of Gutai practices; considered choice of minimal display that communicates meaning to audience through freeform hanging without any mediation through traditional frames; draws audience in close to appreciate the qualities of materials; and presentation of raw media, tools and processes; invites audience into the process through ephemeral nature of display using Velcro grid.

Installation view



Concrete

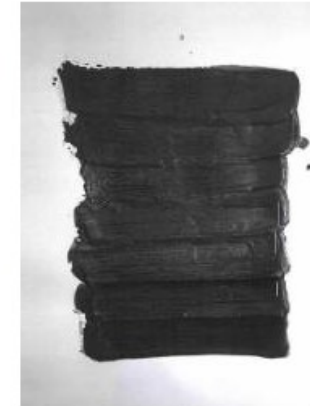
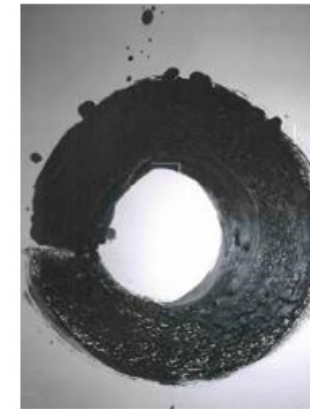
Installation, various sizes

Charcoal, ink, wax, turpentine, polyvinyl acetate adhesive,
looped film, stone plinths, brushes, electric frypan

**Developing —
generating solutions [6]**

**creation of explicit
meaning by employing
advanced or refined
methods and
approaches with media
that establish an
individualised art
practice**

Selection and manipulation of media to explicitly emphasise materiality; exploration of media to achieve intended results and communicate personal connection to stimulus; limited palette draws attention to form and textures created through art processes; refined processes to develop 'low-relief' drawings that exploited the chosen materials and techniques; pre-determined decisions to incorporate process works in resolved work enhances meaning.



Concrete (details)

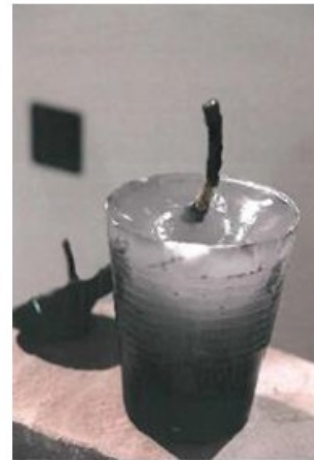
Installation, various sizes

Charcoal, ink, wax, turpentine,
polyvinyl acetate adhesive, looped
film, stone plinths, brushes, electric
frypan

Researching — reacting to stimulus [5]

experimentation and exploitation using innovative approaches that capitalise on new knowledge and understanding

Extensive experimentation to integrate artefacts of creation with selected resolved works; construction of low plinths with raw, textured surfaces enabled collections of process works, implements and video documentation to become part of the installation.



Concrete (details)

Installation, various sizes

Charcoal, ink, wax, turpentine, polyvinyl acetate adhesive, looped film, stone plinths, brushes, electric frypan

**Developing —
generating solutions [6]**

**implementation of ideas
and representations that
enhance reading and
engagement for
audience**

Intrinsic nature of selected media and personal context is communicated through decision to use non-representational approaches; ideas developed through exploration of a well-defined focus creating links between resolved works; impact of inquiry into approaches and philosophies of key artists is evident in decisions; ideas developed that create dialogue between artist and audience.

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

**analysis and
interpretation of literal
and non-literal meaning
in the work of self and
others through selected
context/s**

Knowledge of artistic control of media informed by analysis and interpretation of Gutai movement and personal response to stimulus; understanding of the impact of design elements on audience construction of meaning.

Annotated resolved work



Becoming form
Series of 5 x low relief drawings
Charcoal in encaustic on handmade paper

Developing:

- Personal context - inspired by sensory experiences in Chillagoe, feeling constantly dirty and consumed by the discomfort of the environment.
- Choice of natural raw materials aligns with natural irrepressible processes of grit in a dusty environment.
- Meaning is communicated through black surfaces that explore the inherent nature of wax and charcoal, with tools and presentation representing the release of artistic control.

Researching:

- The personal context led to my research, particularly of Gutai artists, and my approach of not forcing my will on the natural characteristics of the materials.
- I was challenged by my chosen approach as I am usually more comfortable working with representational imagery, but I discovered that effective communication is not dependant on imagery as the audience will use their own sensory experiences to make meaning.

Reflecting:

- Gutai philosophy continues in the rawness of display of the resolved works, which were permitted to bend under the weight of the materials, rather than being constrained by framing or tight anchoring to the gallery wall.
- I am interested in the way pure tone, texture, shape, repetition, rhythm and line can communicate with my audience through quiet contemplation of the monochromatic surfaces and through linking the artworks with the artist's tools.



Concrete
Installation, various sizes
Charcoal, ink, wax, turpentine, polyvinyl acetate adhesive,
looped film, stone plinths, brushes, electric frypan

Reflecting — considering ideas [5]

**justification of independent viewpoints and art practice
supported by critical understanding of how audiences
engage with art and respond to the focus**

Supports visual expression and display choices demonstrating understanding of the impact of selected approaches on audience engagement and the communication of meaning.

Researching — reacting to stimulus [5]

experimentation and exploitation using innovative approaches that capitalise on new knowledge and understanding

Experiments with processes inspired by key artists to discover new ways of working that challenge and evolve art practice; experimentation with media, colour and artistic control connects reaction to stimulus through contemporary contexts.

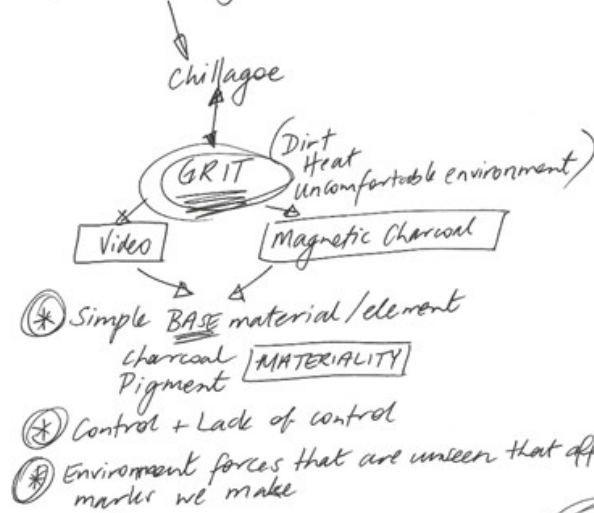
Developing — generating solutions [6]

implementation of ideas and representations that enhance reading and engagement for audience

Knowledge of Gutai movement, intrinsic nature of selected media and personal context is communicated through non-representational approaches; ideas developed through exploration of a well-defined focus creating strong links between resolved works; ideas developed that create dialogue between artist and audience.

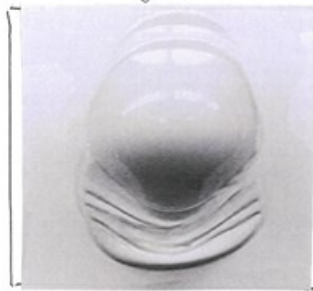
Supporting evidence

Art as knowledge



TAKESADA MATSUTANI ⇒ GUTAI ART COLLECTIVE
 • Focus on material and its characteristics
 Mes: • PVA glue
 • charcoal
 • graphite } → Leads to beautiful curved forms and folds.

my main inspiration



my first experiments with PVA glue inspired by Matsutani.
 The glue formed a skin that created a form. Like the creases that add depth and movement with the shadows. Single colour works mean the shape and shadows become a focal point.

Mixing charcoal/ink into the PVA glue creates some good results.
 Movement of the PVA is very fluid and bloated → similar to Takesada.

Inspired by BRUCE RILEY + LYNDA BENGLIS: materials create their own form.

Dries flat, interesting texture and folds.

- BASE MATERIALS
- LAWS OF NATURE CONTROLLING THE OUTCOME.
- MINIMAL INTERVENTION/CONTROL BY THE ARTIST.



Mixing charcoal (my Grit) into the PVA glue created some good results but wax and charcoal worked better.
 The wax set faster than the glue and produces greater variety in texture and form.

TO TRY: Hot or cold surface??? - Cold surface will make the wax take shape quicker - more layers; more dimensionality!
 Different kinds of paper??? - Tracing paper → softer; semi-transparent
 Shift the focus to the wax rather be grounded or limited to heavy grade paper.

**Developing —
generating solutions [6]**

**implementation of ideas
and representations that
enhance reading and
engagement for
audience**

Knowledge of Gutai movement, intrinsic nature of selected media and personal context is communicated through non-representational approaches; ideas developed through exploration of a well-defined focus creating strong links between resolved works; ideas developed that create dialogue between artist and audience.

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

**analysis and
interpretation to show
how context impacts
individualised pathways
and constructs new
knowledge in the work
of self and others**

Analysis and interpretation of visual language and expression in artworks that create meaning through processes related to the focus and personal and contemporary contexts.



- Record of a repeated action
- Material has found its own mark.
- Artist has not intervened in the process.

SURFACE RECORD OF MATERIALITY

→ How do you bring in a self determined mark?

Repeating of a simple action over + over again to build up surface + depth + record of time.

DILEMMA → How do I make this more than a homage?

- Unique marks
- Not my marks - too much artist control.
- WHO ELSE WORKS THIS WAY???

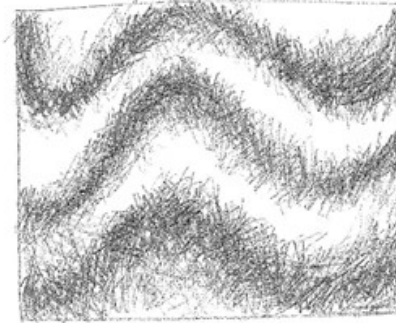
LATIFA ECHAKHCH

Carbon paper wall at GOMA
"For each stencil comes a revolution"
Not controlled by the artist.
Alcohol poured down a wall of carbon paper → creates unique variations in shade + texture.
Will never be the same installation!



SOL LEWITT

- Works/wall drawings are recreated by other people under strict "rules" + instructions.
- Repeated action
- Artist hands control over to other people.



The wall drawings are built up with basic shapes and marks until the surface suggests form on a 2-D surface.
Eg. Wall drawing #1187
Instructions ask for: layers of graphite scribbles that build six densities of grey bands, which take on an undulating quality

HOW CAN I GIVE THE "DRAWINGS" I HAVE CREATED READABILITY + STRUCTURE LIKE THESE WORKS?

↓
SUPER-IMPOSING A GEOMETRY OR GRID MAY BE NECESSARY.



Artwork lacks order through materiality
Process/repetition + lack of control giving over to the inherent nature of the material.
Hidden nature ⇒ order/display.

⇒ REGAINING CONTROL + FINDING FORM (maybe erasure)

↓
ORDER + PATTERN + SEQUENCE

⇒ SELF-IMPOSED ORDER complexity + structure like rules imposed by SOL LEWITT

Not-figurative

Something that suggests form.

Researching — reacting to stimulus [5]

analysis and interpretation to show how context impacts individualised pathways and constructs new knowledge in the work of self and others

Analysis and interpretation of literal and non-literal meaning in artwork and display decisions through contemporary context to engage audience.

Reflecting — considering ideas [5]

evaluation of choices demonstrating knowledge and understanding of interrelationships of visual language and influences

Evaluation of interconnected artistic influences, visual language, and aesthetic choices through questioning and consideration of selected processes and techniques; careful consideration of how display choices can enhance meaning.

Presentation of idea

Current grid of waters.
Each experiment is stuck on the wall, like a working artist's studio.

Experiments can be attacked, moved, changed.
• Represents the action of a working artist:
- experiments tried and outcomes/ideas hung up to be interrogated.

Pots of wax experiments Brushes + ink

Concrete blocks with evidence of process

How can I communicate this better?

Create dimensionality

* Stack of paper works/experiments sitting on one of the concrete blocks suggesting lots of trials + processes happening at the hand of the artist.

Do I need the grid to communicate the idea?
* gives order + structure to the diversity of experimental processes that may go beyond the artist's control.

Scrumpled paper - add wax on top to follow the shape of the paper.

• **'ANTI FORM' artists (America late 1960s)**
• embraced chance + other organic processes to create minimal 3D forms.
• Form is created from the inherent qualities of the chosen material.

VERBS as catalysts to create works. eg.
- to hurl
- to roll
- to drop
- to pour
- to throw
- to cut
- to lean
- to drip
- to fall
- to spill
- to stretch

Eva Hesse
cheese cloth in PVA allowed to find own form

bright, delicate, open, feminine, sharpened

Robert Morris
drops piles of felt on the floor. The material finds its own form as it falls.

Heavy, dark, linear, closed, solid, weight, masculine

EXAMPLES:
Robert Morris:
hung strips of industrial felt and allowed them to drop. The pile of felt as it fell is the sculpture.
Lynda Benglis:
poured latex sculptures + wax paintings + foam coloured with pigment.
• Makes sculptures out of paint.
• Uses gravity to create form.
Eva Hesse:
• latex, fibreglass, plastics
• paintings becoming sculptures
• materials find own forms.

Processes consistent with Takesada Matsutani's approaches and aims of GUTAI artists.

Reflecting — considering ideas [5]

justification of independent viewpoints and art practice supported by critical understanding of how audiences engage with art and respond to the focus

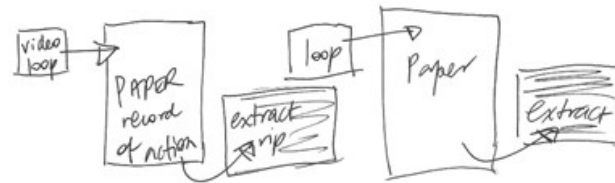
Supports visual expression and display choices demonstrating understanding of the impact of selected approaches on audience engagement and communication of meaning.

Researching — reacting to stimulus [5]

analysis and interpretation to show how context impacts individualised pathways and constructs new knowledge in the work of self and others

Analysis and interpretation of literal and non-literal meaning in artwork and display decisions through contemporary context to engage audience.

- Invite audience in by revealing the tools of the artist.
- Video shows the actual moment of creation - post-performance art.
- Creation is as important as the product/artwork/outcome.



- (Individual) videos for each 'drawing' loops the action that creates the work.
 ↳ (Ideal, but might need to display with one video on a laptop 😊)
- LIKE Robert Morris — the process of fabricating the sculptures was his subject matter.
 - Audience thinks more about the materials and the artist as the artwork instead of the shape and meaning communicated by representational forms.



Selected panels (might make some more yet!)

These show variety in form through different application of processes. Started as drawings that have become forms. Wax and charcoal took on new textures and shapes when the process changed → Like low relief sculpture.

Each could represent a different verb/action in creation of form.

Heaviness + solidity suggested through the black surface — (coating the skin with grit.)

*Paper has curled up under the weight of the wax. I want to make this a feature. I like it, but it shows that the materials have more control than the artist, which is more important for my meaning.

Audience will pay more attention to the materials and the forms if they are allowed to hang loose.

As drawings, they are growing and becoming something beyond the 2-D Plane.