

Visual Art 2019 v1.1

IA2 high-level annotated sample response 2

September 2018

IA2 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 	2

· experimentation to explore ideas relevant to the focus and in response to the inquiry	
· interpretation of features and meaning to form visual responses · experimentation with media and ideas	1
· does not satisfy any of the descriptors above.	0

Criterion: Reflecting — considering ideas

Assessment objectives

- evaluate art practices, traditions, cultures, and theories that impact on decisions and communication in artworks
- 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"> evaluation of choices demonstrating knowledge and understanding of interrelationships of visual language and influences justification of independent viewpoints and art practice supported by critical understanding of how audiences engage with art and respond to the focus 	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
· identification of artworks and approaches to state an opinion	1
· 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.

Project inquiry phase 2

Contents

- Focus from Inquiry phase 1 – not for re-assessment
- Resolved work:
 - Dweller on the threshold*
 - 3 panels 120 x 90cm
 - Acrylic on canvas
 - artist's statement
 - display view
 - individual panels
- Documentation:
 - Annotated details of the resolved artworks to support performance descriptors in developing, researching and reflecting criteria
 - Supporting evidence - these slides were used in the student's presentation of resolved work.

**FOCUS – inquiry phase 1
(not for re-assessment)**

The focus for my body of work is the fear of change in response to the transition from childhood to adulthood. Adolescence spans the journey between these known and unknown worlds – a journey fraught with its own dangers.

As a concept, adolescence is relatively new in human history. Psychology accounts for adolescent capacity to think in the abstract, imagining and worrying about subjects that make them fear growing up. The novelist, Pico Iyer, talks about the restlessness of adolescence and the importance of finding oneself. He advises stepping away and slowing down, so that you can see where to go. Like a subterranean cave, teenagers' bedrooms become a safe place of solitude, a refuge to try and avoid the unavoidable and cope with the fear of change. The self-contained worlds of teenagers' bedrooms are a visual reflection of the hopes and fears of adolescence and symbolise the transition to the unknown world of adulthood.

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 a well-crafted artist statement that articulates focus and creates links between psychological theory and visual symbols to invite a dialogue between artist and audience.

ARTIST STATEMENT

Dweller on the threshold

3 panels 120 x 90cm

Acrylic on canvas

Change is unavoidable in life. Yet, like everything unknown, it is inherently intertwined with fear and deeply ingrained within the psychological sphere of human culture and spirituality. The transition from childhood to adulthood is one of the most dramatic changes a human will experience and is riddled with fear. My paintings explore the sheltered world of adolescence and the anxiety of inevitably growing up. Each painting portrays candid scenes of my 19-year-old brother Adam in his bedroom. His thick beard serves as a jarring clash with the parental comfort of floral patterning and childish interests reflected in his surroundings. Beyond the security of the bedroom, silhouetted spectral figures pass by an open door — a metaphor for the undiscovered world beyond adolescence. The obscure background bestows an eerie ambiguity through its juxtaposition with the familiar, the limbo and fear between the known and unknown in both a physical and psychological context.

Resolving — communicating as artist and audience [9]

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

Intended meaning is enhanced through purposeful choice of symbols in patterns, clothing and body gestures; colour and tone generate mood and work to isolate the subject from the background to enhance meaning; synthesis of personal context in choice of subject and expression of personal experience, knowledge of adolescent psychology and the bedroom as a symbol of adolescent fears.

RESOLVED COLLECTION OF WORK
Display view



Dweller on the threshold
3 panels 120 x 90cm
Acrylic on canvas

Resolving — communicating as artist and audience [9]

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

Intended meaning is enhanced through purposeful choice of symbols in patterns, clothing and body gestures; colour and tone generate mood and work to isolate the subject from the background to enhance meaning; synthesis of personal context in choice of subject and expression of personal experience, knowledge of adolescent psychology and the bedroom as a symbol of adolescent fears.

RESOLVED COLLECTION OF WORK
Individual panels

Dweller on the threshold
3 panels 120 x 90cm
Acrylic on canvas



Resolving — communicating as artist and audience [9]

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

Intended meaning is enhanced through purposeful choice of symbols in patterns, clothing and body gestures; colour and tone generate mood and work to isolate the subject from the background to enhance meaning; synthesis of personal context in choice of subject and expression of personal experience, knowledge of adolescent psychology and the bedroom as a symbol of adolescent fears.

RESOLVED COLLECTION OF WORK
Individual panels

Dweller on the threshold
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Acrylic on canvas



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RESOLVED COLLECTION OF WORK
Individual panels

Dweller on the threshold
3 panels 120 x 90cm
Acrylic on canvas



Developing — generating solutions [6]

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

Focus — fear of change — is represented through a selection of recognisable imagery and body language to unobtrusively symbolise and link to childhood; bedroom as cave to symbolise adolescence, and figures and background to link to adulthood.

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

Knowledge of personal and formal contexts in the work of researched artists; consideration of visual language and multiple symbolic meanings in the work of self and others.

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

Explanation of how media qualities support symbolism and meaning in visual language and the shared understanding of the audience.

Annotated details of the resolved artworks



Developing:

Personal context - inspired by observing my 19-year-old brother with his lingering foothold within his adolescent world, in floral fabrics and items of childhood. Not willing to face the broader world, he turns away from it, not yet willing to pass through to adulthood. My focus 'Fear of change' was communicated through the childhood imagery in the security of his bedroom that was essentially his cave.



Researching:

Research influencing my central focus: Lucian Freud's formalistic techniques of intricate layers of tone to create dimension and temperature on the skin. Crawford Adamson's 'Attitude' series creates juxtapositions of an intimate individual focus against ever-shifting spectral figures. Robyn Stacey's photo series 'Guest Relations' (2013-2014) explores the hybridization of the private and public spaces in conflict.



Reflecting:

My visual expression created layers of gradual tonal changes to capture the nuances of lighting across flesh and fabric. Adolescence is explored in relation to the sheltered world that it represents and, subsequently, the collective anxiety of inevitably leaving this world. The repetition of floral fabrics across all three compositions symbolizes the aspects of identity and environment inherited from family. These familiar comforts are important in times of change - metaphorically.



Dweller on the threshold (details)
3 panels 120 x 90cm
Acrylic on canvas



Reflecting — considering ideas [5]

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

Evaluation of selected approaches and visual language in the construction of the bedroom as refuge and doorway as metaphors to represent transition to adulthood

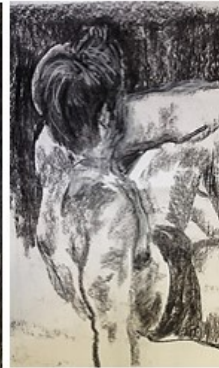
Researching — reacting to stimulus [5]

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

Experiments with processes inspired by expression of meaning and key artists to discover new ways of working that challenge and evolve art practice; experimentation with media application colour through contemporary contexts; aesthetic choices evident in adaptation of imagery from preliminary work to resolved work.

**SUPPORTING EVIDENCE:
Preliminary studies**

Life drawing studies of my brother



Adam, pen and watercolour
I drew this to capture Adam's personality.



Portrait study

acrylic on canvas

I painted this portrait in a traditional pose to focus upon layers of gradual tonal changes to capture the nuances of lighting across the skin.

Preliminary painting studies initially featured an emphasis on a more literal use of metaphor through the incorporation of cave imagery. This later developed into the metaphor of the doorway and the space beyond the security of the bedroom. I started to paint different adolescents in their space but quickly decided to keep one consistent subject across all paintings in the series.



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 techniques and processes to create mood and depth; employs advanced painting methods developed through artist research and purposeful exploration to refine technique; representational style used to communicate explicit 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 common themes and elements in artists' work, analysis of personal context in artists' works that shapes knowledge of lighting and space used in source images and resolved paintings.

SUPPORTING EVIDENCE

In terms of visual expression rather than metaphorical meaning, Lucian Freud was a dominating inspiration in the manner with which I portrayed skin. Freud's intricate layers of tone create a striking impression of dimension and temperature.



Lucian Freud, *'Man In A Sports Shirt'*, (above), oil on canvas, c. 1982-83, SOURCE: Bridgeman Images, <http://www.bridgemanimages.com>

As my painting progressed, I refined a collection of brush and colour techniques that ultimately became a prominent connecting visual between each of the works.



Scumbling/Dry Brushing

I incorporated dry brushing when I wanted to add more nuanced strokes of vibrant colour to emphasise a particular tonal value in the base of the skin without losing a sense of realism.



Wet On Wet

This technique involves mixing colours on the canvas rather than on a pallet prior to application. To create shadow or suggest dimension, I apply the darkest tones first before adding the contrasting light colours in a dragging motion. This creates a mid tone without completely eradicating the visual interest of the original paints as pallet mixing would have done.

Scratching Back

Using the end of brushes, fingernails, or butter knives, I often scratched back in strokes throughout my compositions to reveal the darker tonal bases beneath to emphasise shape or direction.

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 common themes and elements in artists' work, analysis of personal context in artists' works that shapes knowledge of lighting and space used in source images and resolved paintings.

Reflecting — considering ideas [5]

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

Evaluation of aesthetic influences from researched artists and media and processes informed by exploration of composition, lighting and metaphor.

SUPPORTING EVIDENCE

Robyn Stacey's photo series 'Guest Relations' (2013-2014) became a prominent influence in the development of my central focus. 'Guest Relations' hybridizes the spheres of the private and public domain in expression of the conflict between collective society and subjective reality. This visual juxtaposition, as well as some strains of its metaphysical meaning, are similarly embedded within my work as a result.

KEY THEMES of Robyn Stacey's artwork:

- Spaces of individual seclusion
- The illusion/transience of 'suspended sanctuary'
- External vs. Internal
- Public vs. Private

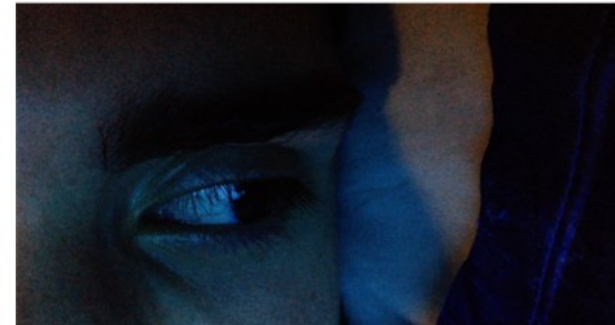
Robyn Stacey, 'Room 1306 Mercure Potts Point' (right), 2013, SOURCE: StillsGallery 2013, <www.stillsgallery.com.au/artists/stacey/index.php?obj_id=series&nav=15>



Robyn Stacey's work inspired me to take a series of photos of my brother using adolescent imagery to embody a notion of transcendence and fear of change.



I explored surreal low-key lighting that was to become a prominent visual characteristic and metaphor within my final painting series. This focus traveled into my paintings through the continued use of my brother as the central subject.



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 common themes and elements in artists' work, analysis of personal context in artists' works that shapes knowledge of lighting and space used in source images and resolved paintings.

Reflecting — considering ideas [5]

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

Evaluation of aesthetic influences and choices informed by exploration of lighting and metaphor.

Developing — generating solutions [6]

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

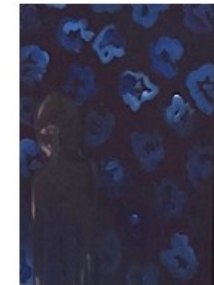
Selection and manipulation of media techniques and processes to create mood and depth; employs advanced painting methods developed through artist research and purposeful exploration to refine technique; representational style used to communicate explicit meaning.

SUPPORTING EVIDENCE

Similarly to Stacey's *'Guest Relations'*, Crawford Adamson's *'Attitude'* series juxtaposes an intimate, individual focus with the vast, ever-shifting setting of the public.

Image unavailable

Crawford Adamson, *Apert*, 2015,
SOURCE: Adamson Official Site,
<www.crawfordadamson.com/painting_index_recent.html>



Adamson's backgrounds of spectral figures and suggested forms had a prominent influence on my painting series to communicate the encroaching adult world.

I used figurative shapes to haunt the doorway and a repeated patterned background inspired by the backgrounds of Adamson's paintings.

