

# Visual Art 2019 v1.1

## IA3 mid-level annotated sample response 1

October 2018

### Project — inquiry phase 3 (35%)

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 alternate ideas and representations to communicate concept, context and an evolved focus
2. apply literacy skills to articulate concept and focus in an artist's statement
3. analyse and interpret alternate visual language and expression in artworks to explore new viewpoints through a contemporary context
4. evaluate art practices, traditions, cultures and theories to inform alternate approaches
5. justify a new viewpoint supported by knowledge gained through continued self-directed inquiry
6. experiment with familiar or alternate media and ideas relevant to the focus and informed by research of contemporary art practice
7. create meaning through knowledge and understanding of materials, techniques, technologies and art processes to support alternate approaches
8. realise a body of work through an inquiry to communicate artistic purpose and meaning to audiences.

# Instrument-specific marking guide (ISMG)

## Criterion: Developing — generating solutions

### Assessment objectives

1. implement alternate ideas and representations to communicate concept, context and an evolved focus
7. create meaning through knowledge and understanding of materials, techniques, technologies and art processes to support alternate approaches

| The student work has the following characteristics:  | Marks |
|--|-------|
| <ul style="list-style-type: none"> <li>· implementation of ideas and representations that enhance reading and engagement for audience</li> <li>· creation of explicit meaning by employing advanced or refined methods and approaches with media that demonstrate an individualised, innovative art practice</li> </ul>        | 8–9   |
| <ul style="list-style-type: none"> <li>· implementation of ideas and representations that demonstrate choices that enhance the inquiry and visual solutions</li> <li>· creation of meaning through selection and manipulation of media to achieve divergent solutions</li> </ul>   | 6–7   |
| <ul style="list-style-type: none"> <li>· implementation of alternate ideas and representations that communicate concept, context and an evolved focus</li> <li>· creation of meaning through knowledge and understanding of materials, techniques, technologies and art processes that support alternate approaches</li> </ul> | 4–5   |
| <ul style="list-style-type: none"> <li>· implementation of ideas that use visual language relevant to the focus</li> <li>· creation of meaning using media and art processes</li> </ul>  | 2–3   |
| <ul style="list-style-type: none"> <li>· implementation of ideas as visual forms</li> </ul>  | 1     |
| <ul style="list-style-type: none"> <li>· does not satisfy any of the descriptors above.</li> </ul>   | 0     |

## Criterion: Researching — reacting to stimulus

### Assessment objectives

3. analyse and interpret alternate visual language and expression in artworks to explore new viewpoints through a contemporary context
6. experiment with familiar or alternate media and ideas relevant to the focus and informed by research of contemporary art practice

| The student work has the following characteristics:   | Marks |
|---|-------|
| <ul style="list-style-type: none"> <li>· analysis and interpretation of the impact of context and diverse aesthetic influences that inform practice</li> <li>· experimentation and exploitation using innovative approaches that capitalise on new knowledge and understanding relevant to the inquiry</li> </ul> | 6–7   |
| <ul style="list-style-type: none"> <li>· analysis and interpretation of literal and non-literal meaning in artworks</li> <li>· experimentation using insights gained through research, and exploration of diverse processes</li> </ul>  | 4–5   |

|  |   |
|--|---|
| <ul style="list-style-type: none"> <li>· analysis and interpretation of alternate visual language and expression in artworks that explore new viewpoints through a contemporary context</li> <li>· experimentation with familiar or alternate media and ideas relevant to the focus and informed by research of contemporary art practice</li> </ul> | 3 |
| <ul style="list-style-type: none"> <li>· interpretation of features and meaning to form visual responses</li> <li>· experimentation with media and ideas relevant to the focus</li> </ul>  | 2 |
| <ul style="list-style-type: none"> <li>· uses visual language to form visual responses</li> <li>· experimentation with media and ideas</li> </ul>  | 1 |
| <ul style="list-style-type: none"> <li>· does not satisfy any of the descriptors above.</li> </ul>   | 0 |

## Criterion: Reflecting — considering ideas

### Assessment objectives

4. evaluate art practices, traditions, cultures and theories to inform alternate approaches
5. justify a new viewpoint supported by knowledge gained through continued self-directed inquiry

| The student work has the following characteristics:   | Marks |
|---|-------|
| <ul style="list-style-type: none"> <li>· evaluation of choices demonstrating knowledge and understanding of interrelationships of visual language and influences</li> <li>· justification of continued self-directed inquiry and independent viewpoint supported by knowledge of how audiences engage with focus and previous artworks</li> </ul> | 6–7   |
| <ul style="list-style-type: none"> <li>· <u>evaluation of alternate art-making approaches and practices of self and others that inform new ideas, media, techniques and processes</u></li> <li>· <u>justification of a new intended outcome supported by strengths, implications and limitations of alternate approaches</u></li> </ul>           | 4–5   |
| <ul style="list-style-type: none"> <li>· evaluation of art practices, traditions, cultures and theories that inform alternate approaches</li> <li>· justification of a new viewpoint supported by knowledge gained through continued self-directed inquiry</li> </ul>   | 3     |
| <ul style="list-style-type: none"> <li>· examination of art practices, traditions, cultures and theories</li> <li>· justification of viewpoints and selection of visual language and expression supported by knowledge of artwork of self and others</li> </ul>   | 2     |
| <ul style="list-style-type: none"> <li>· identification of artworks and approaches to state an opinion</li> </ul>   | 1     |
| <ul style="list-style-type: none"> <li>· does not satisfy any of the descriptors above.</li> </ul>  | 0     |

## Criterion: Resolving — communicating as artist and audience

### Assessment objectives

2. apply literacy skills to articulate concept and focus in an artist's statement
8. realise a body of work through an inquiry to communicate artistic purpose and meaning to audiences

| The student work has the following characteristics:   | Marks |
|---|-------|
| <ul style="list-style-type: none"> <li>realisation of a refined body of work through synthesis of concept and contemporary context that delivers alternate meaning and an evolved personal aesthetic</li> </ul>   | 11–12 |
| <ul style="list-style-type: none"> <li>realisation of a refined body of work through synthesis of knowledge and focus that enhances meaning and audience engagement</li> </ul>  | 9–10  |
| <ul style="list-style-type: none"> <li>application of literacy skills in artist's statement/s that invites a dialogue between artist and audience about the intended meaning</li> <li>realisation of an individualised body of work through sustained inquiry and informed use of media, processes and approaches to reach end points that express new meaning</li> </ul> | 7–8   |
| <ul style="list-style-type: none"> <li>application of literacy skills that communicate concept and focus in an artist's statement</li> <li>realisation of a body of work through an inquiry that communicates artistic purpose and meaning to audiences</li> </ul>  | 5–6   |
| <ul style="list-style-type: none"> <li>application of literacy skills to describe concept</li> <li>realisation of a visual response that communicates ideas</li> </ul>  | 3–4   |
| <ul style="list-style-type: none"> <li>use of terminology to identify artworks</li> <li>realisation of a visual response</li> </ul>   | 1–2   |
| <ul style="list-style-type: none"> <li>does not satisfy any of the descriptors above.</li> </ul>  | 0     |

## Task

- Reflect on and continue to develop your focus from Unit 3.
- Create and resolve art work/s that communicate the concept 'Art as alternate', the contemporary context and your evolved focus.
- Write artist statement/s and display artworks to communicate your focus and intentions to an audience.

## Sample response

| Criterion  | Allocated marks | Marks awarded |
|--|-----------------|---------------|
| <b>Developing — generating solutions</b><br>Assessment objectives 1 and 7                | 9               | 8             |
| <b>Researching — reacting to stimulus</b><br>Assessment objectives 3 and 6               | 7               | 5             |
| <b>Reflecting — considering ideas and information</b><br>Assessment objectives 4 and 5   | 7               | 5             |
| <b>Resolving — communicating as artist and audience</b><br>Assessment objectives 2 and 8 | 12              | 10            |
| <b>Total</b>   | <b>35</b>       | <b>28</b>     |

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

## Contents

- Focus from Investigation – inquiry phase 1 (not for re-assessment)
  - Annotated resolved artwork from Project – inquiry phase 2 (not for re-assessment)
  
  - Resolved artwork:
    - Fishing for a future***
    - Mixed media, water-soluble graphite on gallery wall
    - 240 x 240cm
      - artist's statement
      - photographic evidence (display view)
      - photographic evidence (details)
  - Documentation:
    - annotated illustration of the resolved artworks to support performance descriptors in developing, researching and reflecting criteria
    - supporting evidence including notes, sketches, and annotated diagrams for problem solving
-

### **Focus from Inquiry phase 1**

The Chillagoe environment triggered a strong personal reaction in me. It began an investigation in to 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.

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## **Annotated resolved work**

### **Developing:**

- Personal context – a reaction to the psychological impact of the Chillagoe landscape and the associations I drew from the forms around me.
- Although interested in a mixed-media installation approach, I purposely restricted my materials to force viewers to look intently at the drawings without other distractions.
- I selected a representational, illustrative style that enhanced meaning through highly personal symbols.

### **Researching:**

- My desire to work within a highly personal context to share my very private experience of family with a public audience required research of key artists who achieve a balance between exploring the personal, but communicating the universal.
- I experimented to find an innovative installation approach that would force viewers into an intimate space allowing them the time to individually contemplate the meanings and metaphor in the work.

### **Reflecting:**

- Having two separate landscape panoramas communicates the disconnect between these two parts of the family and the need for unification. The separation also creates openings that invite audiences into the installation to experience the 'facing off' between the two landforms.
- Maintaining the degree of detail across such a large surface area was challenging, but the less detailed areas work to suggest the emptiness and disconnect between the major landforms in the family terrain.



***Familial Landscape***

Arches paper, pen and watercolour installed in the round  
2 x 150cm x 60 cm panorama panels



**Resolving — communicating as artist and audience [10]**

**realisation of a refined body of work through synthesis of knowledge and focus that enhances meaning and audience engagement**

Applies literacy skills in an artist's statement that articulates the intended meaning through references to metaphoric language that invites the audience to identify clues that connect the family history to the visual language.

## **Artist's statement**

### ***Fishing for a future***

Mixed media, water-soluble graphite on gallery wall

240 x 240cm

I collaborated with my sister Erika to create this work. She is a writer so I asked her to give me a written response that explains from her point of view our family history. What caught my attention was how our mother met both Erika's father and mine through pen pals. I explored this further with Erika even uncovering one of the key images my mother included in these letters (Erika dressed up idyllically in an awkward stiff little dress) to paint a carefully controlled picture to engage with the readers of these letters.

This work represents 12 years of my mother's life and her attempt to build a better life for her family away from the poverty of the Philippines. My sister and I are depicted as a direct result of the energy that my mother put into this endeavour to fish for a better future for us all.

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**Developing — generating solutions [8]  
implementation of ideas and representations that enhance reading and engagement for audience**

Implements an evolved focus that enhances the inquiry and visual solutions through a continued exploration of family through visual metaphors, adapting the landscape to a narrower element of the family history with ideas generated through contemporary context and collaboration with sister; scale and representations of family elements through metaphors and visual language enhance reading and engagement for audience, particularly ideas of nets and hooks.

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

Creates meaning through combination and interaction of two-dimensional and three-dimensional forms that represent both real and imagined knowledge of family history; media selected to enhance meaning, particularly in three-dimensional elements. Use of two-dimensional media lacks refinement.

**Resolving — communicating as artist and audience [10]**

**realisation of a refined body of work through synthesis of knowledge and focus that enhances meaning and audience engagement**

Inquiry continued ideas about family drawing on memories of collaborative partners to extend inquiry and express new meaning; audience engagement enhanced through individual elements, scale, display and the use of literal and non-literal symbols that communicate meaning and invite close inspection.

**Resolved work: display view**

***Fishing for a future***

Mixed media, water-soluble graphite on gallery wall

240 x 240cm



**Developing — generating solutions [8]  
implementation of ideas and  
representations that enhance reading  
and engagement for audience**

Implements an evolved focus that enhances the inquiry and visual solutions through a continued exploration of family through visual metaphors, adapting the landscape to a narrower element of the family history with ideas generated through contemporary context and collaboration with sister; scale and representations of family elements through metaphors and visual language enhance reading and engagement for audience, particularly ideas of nets and hooks.

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

Creates meaning through combination and interaction of two-dimensional and three-dimensional forms that represent both real and imagined knowledge of family history; media selected to enhance meaning, particularly in three-dimensional elements. Use of two-dimensional media lacks refinement.

**Resolving — communicating as artist  
and audience [10]**

**realisation of a refined body of work  
through synthesis of knowledge and  
focus that enhances meaning and  
audience engagement**

Inquiry continued ideas about family drawing on memories of collaborative partners to extend inquiry and express new meaning; audience engagement enhanced through individual elements, scale, display and the use of literal and non-literal symbols that communicate meaning and invite close inspection.

**Resolved work**



***Fishing for a future***

Mixed media, water-soluble  
graphite on gallery wall

240 x 240cm

**Developing — generating solutions [8]  
implementation of ideas and  
representations that enhance reading  
and engagement for audience**

Implements an evolved focus that enhances the inquiry and visual solutions through a continued exploration of family through visual metaphors, adapting the landscape to a narrower element of the family history with ideas generated through contemporary context and collaboration with sister; scale and representations of family elements through metaphors and visual language enhance reading and engagement for audience, particularly ideas of nets and hooks.

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**Resolving — communicating as artist  
and audience [10]**

**realisation of a refined body of work  
through synthesis of knowledge and  
focus that enhances meaning and  
audience engagement**

Inquiry continued ideas about family drawing on memories of collaborative partners to extend inquiry and express new meaning; audience engagement enhanced through individual elements, scale, display and the use of literal and non-literal symbols that communicate meaning and invite close inspection.

**Resolved work (details)**



*Fishing for a future (detail of me)*

Mixed media, water-soluble graphite



*Fishing for a future (detail of my sister)*

Mixed media, water-soluble graphite



**Developing — generating solutions [8]  
implementation of ideas and  
representations that enhance reading  
and engagement for audience**

Implements an evolved focus that enhances the inquiry and visual solutions through a continued exploration of family through visual metaphors, adapting the landscape to a narrower element of the family history with ideas generated through contemporary context and collaboration with sister; scale and representations of family elements through metaphors and visual language enhance reading and engagement for audience, particularly ideas of nets and hooks.

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

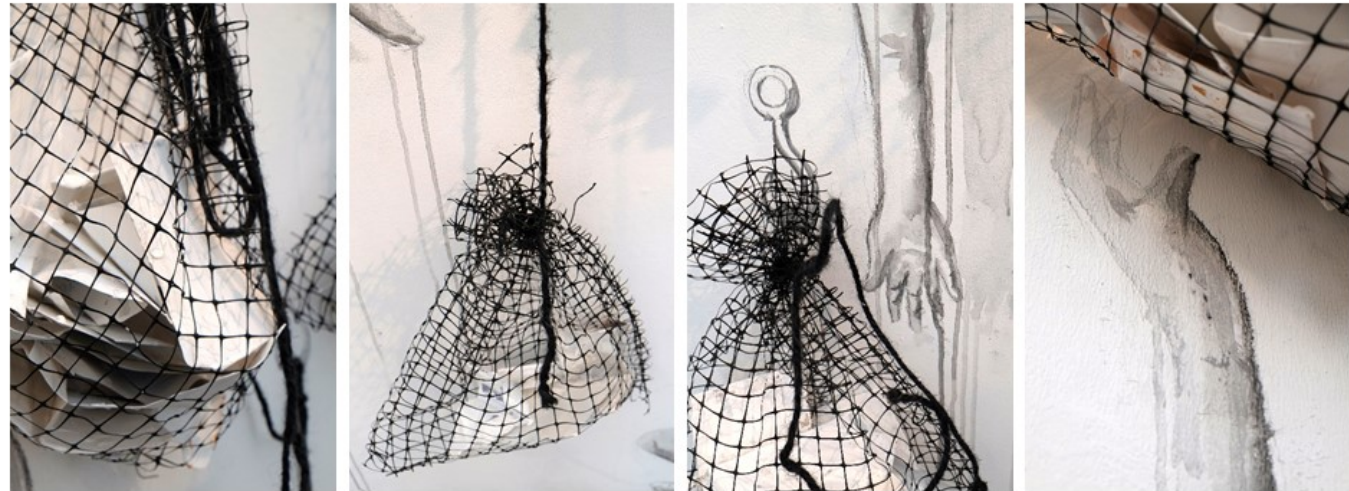
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**Resolving — communicating as artist  
and audience [10]**

**realisation of a refined body of work  
through synthesis of knowledge and  
focus that enhances meaning and  
audience engagement**

Inquiry continued ideas about family drawing on memories of collaborative partners to extend inquiry and express new meaning; audience engagement enhanced through individual elements, scale, display and the use of literal and non-literal symbols that communicate meaning and invite close inspection.

**Resolved work (details)**



***Fishing for a future (details)***

Mixed media, water-soluble graphite

**Developing — generating solutions [8]  
implementation of ideas and  
representations that enhance reading  
and engagement for audience**

Implements an evolved focus that enhances the inquiry and visual solutions through a continued exploration of family through visual metaphors, adapting the landscape to a narrower element of the family history with ideas generated through contemporary context and collaboration with sister; scale and representations of family elements through metaphors and visual language enhance reading and engagement for audience, particularly ideas of nets and hooks.

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

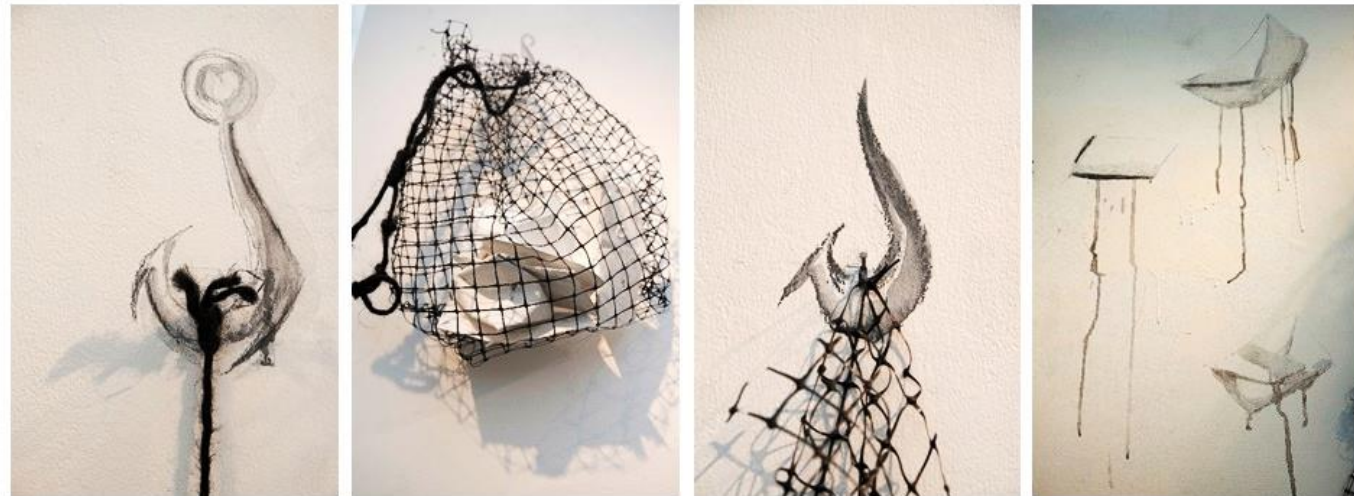
Creates meaning through combination and interaction of two-dimensional and three-dimensional forms that represent both real and imagined knowledge of family history; media selected to enhance meaning, particularly in three-dimensional elements. Use of two-dimensional media lacks refinement.

**Resolving — communicating as artist  
and audience [10]**

**realisation of a refined body of work  
through synthesis of knowledge and  
focus that enhances meaning and  
audience engagement**

Inquiry continued ideas about family drawing on memories of collaborative partners to extend inquiry and express new meaning; audience engagement enhanced through individual elements, scale, display and the use of literal and non-literal symbols that communicate meaning and invite close inspection.

**Resolved work (details)**



***Fishing for a future (details)***

Mixed media, water-soluble graphite

**Developing — generating solutions [8]**  
**implementation of ideas and representations that enhance reading and engagement for audience**

Implements an evolved focus that enhances the inquiry and visual solutions through a continued exploration of family through visual metaphors, adapting the landscape to a narrower element of the family history with ideas generated through contemporary context and collaboration with sister.

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

Creates meaning through combination and interaction of two-dimensional and three-dimensional forms that represent both real and imagined knowledge of family history; media selected to enhance meaning, particularly in three-dimensional elements. Use of two-dimensional media lacks refinement.

**Researching — reacting to stimulus [5]**  
**analysis and interpretation of literal and non-literal meaning in artworks**

Analysis and interpretation of meaning in metaphoric visual language by including knowledge gained through collaboration; explains the inclusion of sister and herself as representational forms in addition to metaphors in response to new information.

**Resolved work with annotations**



*Fishing for a future*

Mixed media, water-soluble graphite

240 x 240cm

**Developing**

Through the contemporary context I have collaborated with my sister and taken on her personal context to develop my ideas and symbols to represent my family. I responded to my sister's memories of being forced to wear cute dresses made using cheap materials. The crumpled envelopes dipped in wax and paint create this rough surface, but also symbolise my mum's innocent and naive heart. The 12 fishing nets represent 12 years of writing letters. The larger bags represent two successful attempts at finding a partner, my sister and I are the result.

**Researching**

I continued exploring how visual language and metaphor could represent my family and its history. The colour scheme remains the same but the collaboration led me to look closely at what made each of us who we are. The new information shared by my sister influenced my experiments with symbols and media. The letters were the driving force and I found inspiration for techniques from artists like Rose Rigley, who also works with paper and mixed media.

**Reflecting**

The installation creates a relationship between the viewer and the artwork because it is directly applied and fills the entire space. It becomes the world and the time that represents my family history.

**Reflecting — considering ideas [5]**

**evaluation of alternate art-making approaches and practices of self and others that inform new ideas, media, techniques and processes**

Evaluates alternate approaches with metaphors, display, media and collaboration and how these add meaning to the student's own resolved work. The work of others is not evaluated.

**justification of a new intended outcome supported by strengths, implications and limitations of alternate approaches**

Justifies a new empathetic viewpoint supported by reaction to collaborative input; justifies symbolic elements and decisions about media, repetition and individual visual elements to strengthen meaning and narrative.



**Developing — generating solutions [8]  
implementation of ideas and  
representations that enhance reading  
and engagement for audience**

Implements an evolved focus that enhances the inquiry and visual solutions through a continued exploration of family through visual metaphors, adapting the landscape to a narrower element of the family history with ideas generated through contemporary context and collaboration with sister.

**Reflecting — considering ideas [5]  
justification of a new intended outcome supported by strengths, implications and limitations of alternate approaches**

Justifies a new empathetic viewpoint supported by reaction to collaborative input.

**Resolving — communicating as artist and audience [10]  
realisation of a refined body of work through synthesis of knowledge and focus that enhances meaning and audience engagement**

Inquiry continued ideas about family drawing on memories of collaborative partners to extend inquiry and express new meaning.

**Supporting evidence: letter of collaboration**

- Petrina, this is really just what came to my head, so give me direction as you see fit;

My family I would say was a representation of families around the immigrant 80's. At the time there was no internet and instead of Facebook and social media, people had pen pals where they would write letters to each other from different parts of the country or the world.

At the time, it was not uncommon for western men to go to Asia (and later Eastern Europe, and South America) to find women. Many of these men were older men with failed marriages and sometimes with money to spare. The women, usually from third world, underdeveloped countries, were desperate to leave, to save themselves or make something of themselves so they could be the 'bread winners' for their families; that is, to send the money they made back home to their native countries.

My mother 'met' my father through pen pals. He soon came to the Philippines from Australia and they were married. America was considered the 'land of the free', but Australia, unheard of, would do.

My mother had me as her first child and unfortunately less than a year later, my father died. She was a new mother alone in a foreign country, which she had seen for the first time only a year ago.

We became a Centrelink family living within the Housing Commission. My mother never worked at the time. Perhaps by the time I was old enough, the world had progressed so quickly it was still too foreign for her.

When I was ten, my mother decided to look for 'love'. She did what she knew; the next thing from penpals, the classified ads. There she 'met' Petrina's father. Another older man with a failed marriage and money to spare. My mother and I moved to Tully from Hervey Bay. It was considered a move up; a partner, a house and a potential family. Mother remained single and when Petrina was born, I became the secondary mother. We did everything ourselves.

When a place within the Housing Commission became available we moved to the 'big city' of Cairns. Living expenses were growing. Mother started her own business as an iron lady. People would deliver their laundry and she would iron them for a fee.

Our family is separated like three individuals. The gap between Petrina and I was 10.5 years. When I wasn't hard at my studies for my senior years of highschool, I was at my boyfriends trying to experience a real family life. He had both parents, two sisters and a brother. His parents had jobs. They had their own house. They had two dogs. The sisters and brothers knew each other well and talked to each other. The family had dinner together and did their chores together. It was my escapism.

I would say our family functioned at the bare minimum. My sole focus was to graduate from high school and make it to university, to escape our social situation, our family, Centrelink and the Housing Commission. I moved out as soon as I could, at 17, far away in Brisbane. Petrina was 7. When I had been around, she was never old enough to talk to. When she could start holding conversations I had moved out.

In this work I challenged myself to use the catalyst of collaboration to further inquire in to my focus – the strange and dysfunctional state of my family. I collaborated with my sister who is largely estranged from the family and has made a life for herself as a writer. I asked her to give me a written response that explains from her point of view what the history of our family was. One of the observations that caught my attention was how our mother met both Erika's father and mine through pen pals.

Through our collaboration, it became clear to me how my mother in an attempt to build a better life for her family spent enormous energy to search for a partner in an attempt to push away from the poverty of Philippines. This inspired me to document the 12 years worth of pen pals she went through to find a partner who could help her escape to find a better life.

Our family has mainly been 1 mother, 1 child. We were both the 'only child'. I never really visited. When I did I kept it to 4 days. When I did come home it was hard to relate to Petrina. Not only was she a decade younger, but I never had dealt with things like poor schooling, bad friends and bullying. My solutions to her situations couldn't be applied because there wasn't much choice in a small, low socio-economic school. Most of the children attending came from equally poor if not worse backgrounds. My primary school in Tully had been my escape. For Petrina it wasn't. We were both alienated in our own ways at home.

In reflection, I see our family as a split-generational and highly polarised family. The relationships within our family have also been purely transactional; 1 man + 1 woman = 1 child. Love has never been a reason for adult relationships, or choosing to have a child; they had been survival driven. In this, when the boxes are all ticked, there is nothing left but hollowness, isolation, alienation. Interactions and fellowships with the community have become very different for our mother. Interactions and fellowships in our lives have been learned through others. I often reflect on that time for me as a having surrogates within my friends. They were the only gateway for me to learn about family, and social etiquette, what aspirations I should have and goals to work towards. The formula for life, and finding ourselves was found outside the family, but has also forced us to be more independent, more resilient and more resourceful than the average person.

key ← words that caught my attention / important!



**Developing — generating solutions [8]  
implementation of ideas and representations that enhance reading and engagement for audience**

Implements an evolved focus that enhances the inquiry and visual solutions through a continued exploration of family through visual metaphors, adapting the landscape to a narrower element of the family history with ideas generated through contemporary context and collaboration with sister.

**Researching — reacting to stimulus [5]  
analysis and interpretation of literal and non-literal meaning in artworks**

Explains the inclusion of sister and herself as representational forms in addition to metaphors in response to new information.

**Researching — reacting to stimulus [5]  
experimentation using insights gained through research, and exploration of diverse processes**

Experiments with media and explores techniques with paper, nets, wax, paint and display to communicate new information about the stiff, white dress and the inclusion of figures.

**Reflecting — considering ideas [5]  
justification of a new intended outcome supported by strengths, implications and limitations of alternate approaches**

Justifies a new empathetic viewpoint supported by reaction to collaborative input; justifies symbolic elements and decisions about media, repetition and individual visual elements to strengthen meaning and narrative.

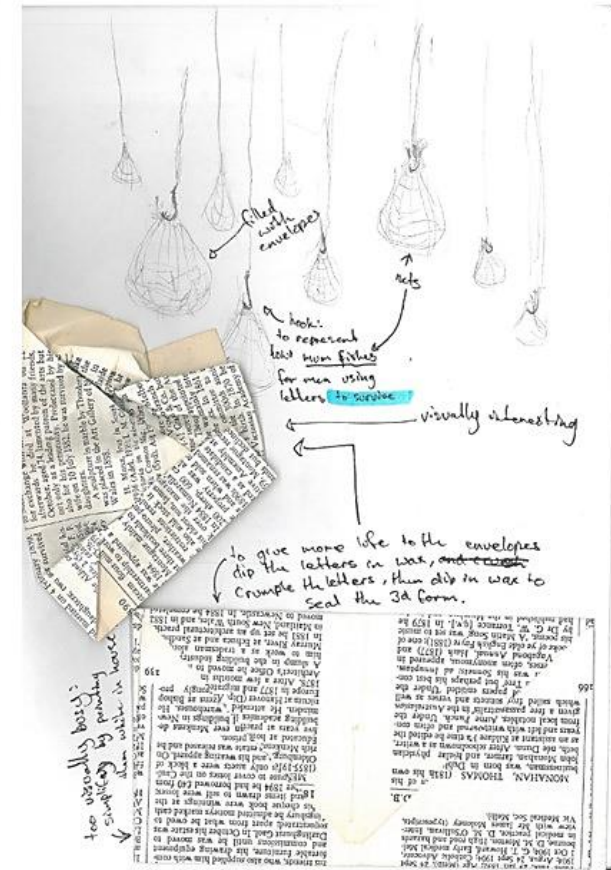
**Supporting evidence**



Experiments with wall drawing



Erika uncovered one of the key images my mother included in her pen pal letters. She is dressed up idyllically in an awkward stiff little dress. The photo inspired the inclusion of figures in this artwork in addition to the metaphors of fishing nets. I explored this further with in these letters to try and paint a carefully controlled picture to engage with the potential readers of these letters.



**Developing — generating solutions [8]**

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

Creates meaning through combination and interaction of two-dimensional and three-dimensional forms that represent both real and imagined knowledge of family history; media selected to enhance meaning, particularly in three-dimensional elements. Use of two-dimensional media lacks refinement.

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

**experimentation using insights gained through research, and exploration of diverse processes**

Experiments with media and explores techniques with paper, nets, wax, paint and display to communicate new information about the stiff, white dress and the inclusion of figures.

**Reflecting — considering ideas [5]**

**evaluation of alternate art-making approaches and practices of self and others that inform new ideas, media, techniques and processes**

Evaluates alternate approaches with metaphors, display, media and collaboration and how these add meaning to the student's own resolved work but not the work of others.

**Supporting evidence: experiments with media and display**

arranging the layout of the 12 English net bags

→ chose cloose to make 12 bag because that was the estimated time she would have first started pen pal and then to find lets. so I estimated to be 12 years. But I my mother desperately trying to get out of Philippines and trying to survive using letters.

spray painting the waxed envelopes

end result of painted and spray painted wax envelopes.

close up on of letter

- hasn't been waxed or painted
- look flat, messy and unrefined.

Conducting including a messy surface of letters on the ceiling

String lengths varying lengths letter size

letter envelope

Net

Cost these in Monochrome all colour ABED SEPIA WORN DIRTY

Fibre. Circle Personal Acls.

Suggest. Pen Pal letter Dear..... Personal Acls.

Bible Story Childhood Simple

look like more world people companions like people companions like fishing for man

like fishing for man

like fishing for man



**Developing — generating solutions [8]  
implementation of ideas and representations that enhance reading and engagement for audience**

Implements an evolved focus that enhances the inquiry and visual solutions through a continued exploration of family through visual metaphors, adapting the landscape to a narrower element of the family history with ideas generated through contemporary context and collaboration with sister.

**Researching — reacting to stimulus [5]  
analysis and interpretation of literal and non-literal meaning in artworks**

Analysis and interpretation of meaning in metaphoric visual language and the influence of the contemporary context by including knowledge gained through collaboration; explains the inclusion of sister and herself as representational forms in addition to metaphors in response to new information.

**Reflecting — considering ideas [5]**

**evaluation of alternate art-making approaches and practices of self and others that inform new ideas, media, techniques and processes**

Evaluates alternate approaches with metaphors, display, media and collaboration and how these add meaning to the student's own resolved work.

**justification of a new intended outcome supported by strengths, implications and limitations of alternate approaches**

Justifies a new empathetic viewpoint supported by reaction to collaborative input; justifies symbolic elements and decisions about media, repetition and individual visual elements to strengthen meaning and narrative.

**Supporting evidence: symbolism**

12 different size fishing nets represent 12 years of constant writing. 2 larger bags symbolize the 2 successful attempts, which created my sister and I as the end result. Near each large bag is my sister and I. We are a direct result of energy that my mother put in to this endeavor to fish for a better future for us all.

Work installed directly on to gallery wall so that it can be viewed as both installation and drawing.

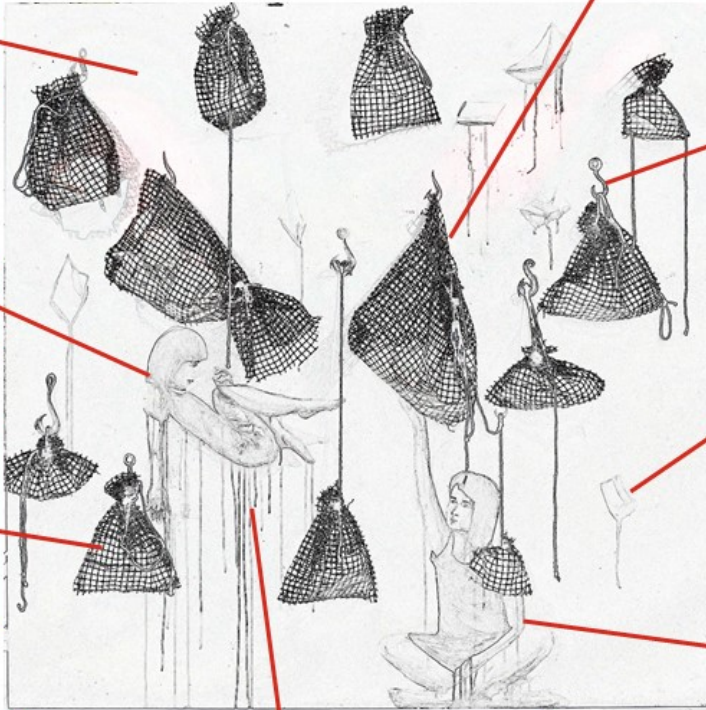
Mesh net bags suspended on nails but hooks drawn in graphite give optical illusion of being suspended on fishing hooks.

Self portrait of me floating and feeling detached.

A variety of crumbled and flat letters were dipped in wax twice, then coated in house paint to symbolize my mums innocent and naive heart.

Random floating letters to build composition.

Depiction of older sister (estranged from the family) who provided catalyst of story documenting her reflections on family history.



Purposefully drippy marks left behind go to show idea of floating and also emotional state of being.