

Visual Art 2019 v1.1

IA3 high-level annotated sample response 2

September 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"> · 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 demonstrate an individualised, innovative art practice 	8–9
<ul style="list-style-type: none"> · implementation of ideas and representations that demonstrate choices that enhance the inquiry and visual solutions · creation of meaning through selection and manipulation of media to achieve divergent solutions 	6–7
<ul style="list-style-type: none"> · implementation of alternate ideas and representations that communicate concept, context and an evolved focus · creation of meaning through knowledge and understanding of materials, techniques, technologies and art processes that support alternate approaches 	4–5
<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 	2–3
<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 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"> · analysis and interpretation of the impact of context and diverse aesthetic influences that inform practice · experimentation and exploitation using innovative approaches that capitalise on new knowledge and understanding relevant to the inquiry 	6–7
<ul style="list-style-type: none"> · analysis and interpretation of literal and non-literal meaning in artworks · experimentation using insights gained through research, and exploration of diverse processes 	4–5

<ul style="list-style-type: none"> · analysis and interpretation of alternate visual language and expression in artworks that explore new viewpoints through a contemporary context · experimentation with familiar or alternate media and ideas relevant to the focus and informed by research of contemporary art practice 	3
<ul style="list-style-type: none"> · interpretation of features and meaning to form visual responses · experimentation with media and ideas relevant to the focus 	2
<ul style="list-style-type: none"> · uses visual language 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 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"> · <u>evaluation of choices demonstrating knowledge and understanding of interrelationships of visual language and influences</u> · <u>justification of continued self-directed inquiry and independent viewpoint supported by knowledge of how audiences engage with focus and previous artworks</u> 	6–7
<ul style="list-style-type: none"> · evaluation of alternate art-making approaches and practices of self and others that inform new ideas, media, techniques and processes · justification of a new intended outcome supported by strengths, implications and limitations of alternate approaches 	4–5
<ul style="list-style-type: none"> · evaluation of art practices, traditions, cultures and theories that inform alternate approaches · justification of a new viewpoint supported by knowledge gained through continued self-directed inquiry 	3
<ul style="list-style-type: none"> · examination of art practices, traditions, cultures and theories · 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 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"> realisation of a refined body of work through synthesis of concept and contemporary context that delivers alternate meaning and an evolved personal aesthetic 	11–12
<ul style="list-style-type: none"> realisation of a refined body of work through synthesis of knowledge and focus that enhances meaning and audience engagement 	9–10
<ul style="list-style-type: none"> application of literacy skills in artist's statement/s that invites a dialogue between artist and audience about the intended meaning 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 	7–8
<ul style="list-style-type: none"> application of literacy skills that communicate concept and focus in an artist's statement realisation of a body of work through an inquiry that communicates artistic purpose and meaning to audiences 	5–6
<ul style="list-style-type: none"> application of literacy skills to describe concept realisation of a visual response that communicates ideas 	3–4
<ul style="list-style-type: none"> use of terminology to identify artworks realisation of a visual response 	1–2
<ul style="list-style-type: none"> does not satisfy any of the descriptors above. 	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
Developing — generating solutions Assessment objectives 1 and 7	9	9
Researching — reacting to stimulus Assessment objectives 3 and 6	7	7
Reflecting — considering ideas and information Assessment objectives 4 and 5	7	7
Resolving — communicating as artist and audience Assessment objectives 2 and 8	12	12
Total	35	35

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

Project – inquiry phase 3

Contents

- Focus from Investigation – inquiry phase 1 – not for re-assessment
- Annotated resolved work from Project – inquiry phase 2 – not for re-assessment
- Resolved work:
 - Riverbed*
 - Series of 6 x 52cm x 76cm each (156 x 152 cm in total)
 - Acrylic on canvas
 - display view
 - artist's statement
- Documentation:
 - Individual panels 1, 2, 3
 - Resolved collection of work – annotated resolved work – panels 4, 5, 6 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.

Resolved collection of work Investigation – inquiry phase 2
Display view
(not for re-assessment)



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

Annotated details of the resolved artworks Project - inquiry phase 2 (not for re-assessment)



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.

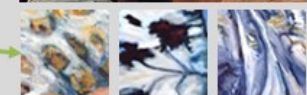
Crawford Adamson's 'Attitude' series creates juxtapositions of an intimate individual focus against ever-shifting spectral figures.

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

Resolving — communicating as artist and audience [12]

realisation of a refined body of work through synthesis of concept and contemporary context that delivers alternate meaning and an evolved personal aesthetic

Alternate methods of abstraction continue representation from IA2 and express new meaning through synthesis of bedroom and landscape symbols in a contemporary context; colour, tone and contrast enhance mood to communicate turbulence and fear; evolved personal aesthetic is evident in application of media, blending of river and bed and abstraction processes.

RESOLVED COLLECTION OF WORK
Display view



Riverbed
Series of 6 x 52cm x 76cm each
(156 x 152 cm in total)
Acrylic on canvas

Resolving — communicating as artist and audience [12]

realisation of a refined body of work through synthesis of concept and contemporary context that delivers alternate meaning and an evolved personal aesthetic

Applies literacy skills in an artist statement that articulates the link between meaning, focus, continued research of psychological theory and visual elements; invites audience input through shared experiences of dreams and fears.

ARTIST'S STATEMENT

Riverbed

Series of 6 x 52cm x 76cm each (156 x 152 cm in total)

Acrylic on canvas

Riverbed explores the Jungian notion of water as the fundamental element in the alternative reality of the spiritual realm. Jung, a Swiss psychotherapist, held that all cultures share a collective spiritual experience and metaphorical language which lies within the subconscious and surfaces through dreams. The external and internal realities posed by this concept are embodied in the contrast between the personal safety and domesticity of a bed and a turbulent river landscape. The river symbolises the flow of life: the 'teleology', as Jungian therapy says, and embodies the powerful direction of that flow as one is cast into adulthood.

The six panels of *Riverbed* form a hybridization of bedsheet folds and landscape. The brush marks and patterns encroach on each other, like dreams and fears. This melding of formalistic characteristics expresses the idea that, whilst external and internal reality are inherently opposing, they are also, ironically, inseparably intertwined.

Resolving — communicating as artist and audience [12]

realisation of a refined body of work through synthesis of concept and contemporary context that delivers alternate meaning and an evolved personal aesthetic

Alternate methods of abstraction continue representation from IA2 and express new meaning through synthesis of bedroom and landscape symbols in a contemporary context; colour, tone and contrast enhance mood to communicate turbulence and fear; evolved personal aesthetic is evident in application of media, blending of river and bed and abstraction processes.

**RESOLVED COLLECTION OF WORK
Panels 1, 2, 3**



Riverbed (detail)
Series of 6 x 52cm x 76cm each
Acrylic on canvas

Developing — generating solutions [9]

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

Evolving ideas and representations that extend the focus through symbolic visual solutions, particularly the bedroom as cave to symbolise adolescent fears; panels communicate individually and in combination.

Researching — reacting to stimulus [7]

analysis and interpretation of the impact of context and diverse aesthetic influences that inform practice

Contemporary context explored through reconceptualising and modifying imagery and concepts of earlier work; communicates the influence of diverse artists' practices; literal and non-literal meaning explored through the blending of bedroom and river to evolve ideas.

Reflecting — considering ideas [7]

justification of continued self-directed inquiry and independent viewpoint supported by knowledge of how audiences engage with focus and previous artworks

Explanation of how new aesthetic choices, symbolism and application of media support audience engagement and build on previous inquiry.

**RESOLVED COLLECTION OF WORK
ANNOTATED RESOLVED WORK
Panels 4, 5, 6**



Developing:

Extended from my earlier paintings exploring personal bedroom space, but delving into abstraction to emphasise symbolic meaning. The folds of the sheets create a landscape, a disjointed surrealism, inviting audience contemplation to search for hidden figures and meaning. The alternative reality of spiritual realm. Dreams and the subconscious create a metaphorical language for the flow of life.

Researching:

I manipulated familiar forms to employ an alternate representation of the bedroom motif, exaggerates the turbulence of adolescence through the contemporary context. The influences of diverse artists informed and evolved my painting techniques and conceptual ideas that invite audiences to contemplate and search for hidden figures and interpret the blending of turbulent rivers and adolescent bedroom.

Reflecting:

Although in a grid format, created by 6-canvas polyptych, the formalistic characteristics are defined by the loose and organic fluidity. The abstraction exaggerates the blending of river and bed – familiar ideas for the audience, but with the suggestion of complex undertones. The external and internal realities posed by my focus continue through the personal safety of a domestic bed contrasted with a turbulent river landscape. The river embodies the powerful direction that flows as one is cast into adulthood, a view that is echoed in Jungian therapy.

Reflecting — considering ideas [7]

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

Evaluation of selected approaches and visual language in work of self and others when making choices about processes and techniques.

Researching — reacting to stimulus [7]

experimentation and exploitation using innovative approaches that capitalise on new knowledge and understanding relevant to the inquiry

Exploration of painting processes to develop techniques that heighten mood; suggests landscape forms through innovative abstraction approaches emphasising turbulent movement instead of literal representation.

SUPPORTING EVIDENCE

A broad spectrum of brush sizes were used throughout the composition to create different marks that varied in transparency and thickness in order to generate a more dynamic sense of visual interest. Each of these differing marks ultimately serve to evoke the naturalistic characteristics of a landscape.



The formalistic qualities of my paintings were inspired by the organic marks and impasto technique that characterises the landscapes of Guy Maestri.

Guy Maestri
Last Light Over Belmore Falls, 2013
oil on linen, 102 x 122cm
<<http://guymaestri.com/heavy-ground/c4ix5tjyo6u6jpgiekn67r7k3embcm>>



In juxtaposition to the intricate areas of floral-esque shapes throughout the piece, other sections feature bold contrasts between light and shadow that suggest the dramatic volume of a mountain range.



Resolved work: details

Developing — generating solutions [9]

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

Manipulation and exploitation of media techniques and processes to create mood and add meaning; employs innovative painting methods developed through artist research and purposeful exploration to evolve new technique.

Researching — reacting to stimulus [7]

experimentation and exploitation using innovative approaches that capitalise on new knowledge and understanding relevant to the inquiry

Exploration of painting processes to develop techniques that heighten mood; new knowledge developed from experimenting with format to discover unexpected relationships in imagery.

Reflecting — considering ideas [7]

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

Multiple panel format demonstrates thoughtful consideration of the developing imagery to enhance feelings of turbulence.

SUPPORTING EVIDENCE – MAKING PROCESS

Whilst the painting series was always intended to be presented in a polyptych format, the separate canvas initially linked more directly to form a specific image. It was by experimenting with the positioning of these canvases that I discovered the strikingly disjointed surrealism created by disrupting this conventional ordering.



The painting of each canvas in the polyptych involved layers upon layers of gradual tonal changes to dynamically capture the nuance of lighting. The first layer begins with mapping out the most prominent sections of light and shadow before the incorporation of more tonal subtlety.

Researching — reacting to stimulus [7]

experimentation and exploitation using innovative approaches that capitalise on new knowledge and understanding relevant to the inquiry

Approaches informed by experimentation with techniques and conceptual approaches developed through analysis and interpretation of diverse artists; highly developed experimentation with composition that investigates new knowledge gathered from artist research.

SUPPORTING EVIDENCE – PRELIMINARY WORK

I used this preliminary composition as an opportunity for experimentation and added a large stretch of patterned fabric to the composition, but also the presence of an outstretched hand. These two visual characteristics of fabric and a suggested figure are both ultimately incorporated within *Riverbed*.



Collage: Inspired by the collage art works of Peter Madden, I explored the juxtaposition between visuals through this collage that ultimately contributed towards the similar theme of visual contrast featured in my painting *Riverbed*.



Researching — reacting to stimulus [7]

analysis and interpretation of the impact of context and diverse aesthetic influences that inform practice

Analysis and interpretation of inspirational art practice that has informed alternate approach and communication of meaning.

Anne Wallace's paintings suggest subtle visual suggestions to the unseen inhabitants of otherwise empty spaces. This adds drama and tension in paintings that otherwise may seem quite ordinary. This was a motif that I explored in my own work through the hidden figure and the blending of bed sheets and landscape.



Anne Wallace, *Fury*
Oil on canvas
130 x 160 cm
2001

- Theatrical and dream-like
- The artist refers to scenes that try to halt the passing of time
- A moment frozen to draw attention to the unnoticed
- Threatening and confronting when contemplated closely – there is blood and the hint of injury just captured in the frame
- Something fearful suggested by the hidden messages in what is not seen
- The viewer attempts to link the elements of the work
- We don't know enough to interpret literal meaning, so it invites the viewer to construct their own meaning by connecting to the visual clues through the personal context
- The scenes are like a study of human psychology as characters react to unexpected situations
- Could be depictions of the character's imagination
- Through the contemporary context, Wallace manipulates familiar environments and changes them enough to invite audience scrutiny