Visual Art 2019 v1.1
IA3 high-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

<table>
<thead>
<tr>
<th>The student work has the following characteristics:</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>• implementation of ideas and representations that enhance reading and engagement for audience</td>
<td>8–9</td>
</tr>
<tr>
<td>• creation of explicit meaning by employing advanced or refined methods and approaches with media that demonstrate an individualised, innovative art practice</td>
<td></td>
</tr>
<tr>
<td>• implementation of ideas and representations that demonstrate choices that enhance the inquiry and visual solutions</td>
<td>6–7</td>
</tr>
<tr>
<td>• creation of meaning through selection and manipulation of media to achieve divergent solutions</td>
<td></td>
</tr>
<tr>
<td>• implementation of alternate ideas and representations that communicate concept, context and an evolved focus</td>
<td>4–5</td>
</tr>
<tr>
<td>• creation of meaning through knowledge and understanding of materials, techniques, technologies and art processes that support alternate approaches</td>
<td></td>
</tr>
<tr>
<td>• implementation of ideas that use visual language relevant to the focus</td>
<td>2–3</td>
</tr>
<tr>
<td>• creation of meaning using media and art processes</td>
<td></td>
</tr>
<tr>
<td>• implementation of ideas as visual forms</td>
<td>1</td>
</tr>
<tr>
<td>• does not satisfy any of the descriptors above.</td>
<td>0</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>The student work has the following characteristics:</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>• analysis and interpretation of the impact of context and diverse aesthetic influences that inform practice</td>
<td>6–7</td>
</tr>
<tr>
<td>• experimentation and exploitation using innovative approaches that capitalise on new knowledge and understanding relevant to the inquiry</td>
<td></td>
</tr>
<tr>
<td>• analysis and interpretation of literal and non-literal meaning in artworks</td>
<td>4–5</td>
</tr>
<tr>
<td>• experimentation using insights gained through research, and exploration of diverse processes</td>
<td></td>
</tr>
</tbody>
</table>
• 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  

<table>
<thead>
<tr>
<th>The student work has the following characteristics:</th>
<th>Marks</th>
</tr>
</thead>
</table>
| evaluation of choices demonstrating knowledge and understanding of interrelationships of visual language and influences  
justification of continued self-directed inquiry and independent viewpoint supported by knowledge of how audiences engage with focus and previous artworks | 6–7 |
| 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 |
| 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 |
| 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 |
| identification of artworks and approaches to state an opinion | 1 |
| 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

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:

<table>
<thead>
<tr>
<th>Characteristic</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>realisation of a refined body of work through synthesis of concept and contemporary context that delivers alternate meaning and an evolved personal aesthetic</td>
<td>11–12</td>
</tr>
<tr>
<td>realisation of a refined body of work through synthesis of knowledge and focus that enhances meaning and audience engagement</td>
<td>9–10</td>
</tr>
<tr>
<td>application of literacy skills in artist’s statement/s that invites a dialogue between artist and audience about the intended meaning</td>
<td>7–8</td>
</tr>
<tr>
<td>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</td>
<td>7–8</td>
</tr>
<tr>
<td>application of literacy skills that communicate concept and focus in an artist’s statement</td>
<td>5–6</td>
</tr>
<tr>
<td>realisation of a body of work through an inquiry that communicates artistic purpose and meaning to audiences</td>
<td>5–6</td>
</tr>
<tr>
<td>application of literacy skills to describe concept</td>
<td>3–4</td>
</tr>
<tr>
<td>realisation of a visual response that communicates ideas</td>
<td>3–4</td>
</tr>
<tr>
<td>use of terminology to identify artworks</td>
<td>1–2</td>
</tr>
<tr>
<td>realisation of a visual response</td>
<td>1–2</td>
</tr>
<tr>
<td>does not satisfy any of the descriptors above.</td>
<td>0</td>
</tr>
</tbody>
</table>

**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**

<table>
<thead>
<tr>
<th>Criterion</th>
<th>Allocated marks</th>
<th>Marks awarded</th>
</tr>
</thead>
<tbody>
<tr>
<td>Developing — generating solutions</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>Assessment objectives 1 and 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Researching — reacting to stimulus</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>Assessment objectives 3 and 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reflecting — considering ideas and information</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>Assessment objectives 4 and 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Resolving — communicating as artist and audience</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>Assessment objectives 2 and 8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>35</td>
<td>35</td>
</tr>
</tbody>
</table>
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 work from Project – inquiry phase 2 (not for re-assessment)

- Single resolved artwork:
  Changing form
  Installation of 11 slip cast and manipulated forms
  Charcoal, wax, acrylic on paper scroll, plaster mould
  - artist's statement
  - photographic evidence (including 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, questions, sketches, and annotated diagrams during problem solving
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.
**Annotated resolved work from Inquiry phase 2**

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

**Developing:**
- Personal context: inspired by sensory experiences in Chilcoot, feeling constantly dirty and consumed by the discomfort of the environment.
- Choice of natural raw materials aligns with natural imperceptible 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 Gubi artful 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 dependent on imagery as the audience will use their own sensory experiences to make meaning.

**Reflecting:**
- Gubi 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 lighting 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
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 a well-crafted artist statement that articulates the relationship between the student and the artist-collaborator, and the intended meaning of the collaborative work; synthesises the student’s concept as well as the challenges and balanced negotiation needed to work within a contemporary collaborative approach; clearly articulates the impact of the alternate process on ways of working and the unpredictable nature of heat upon the wax slip cast forms to create individual gradually evolving forms.

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**Artist’s statement**

*Changing form*

Ink, paper, charcoal, wax

My approach has developed through inspiration and collaboration with local practising artist, Yuki Horiki. Yuki’s philosophy is well grounded and spiritual. She is drawn to the simplicity of curved shapes and forms. The installation is the result of considering how we would work together and maintain our individual aesthetic. Continuing the idea of external artistic control, I chose to incorporate a slip cast of a form predetermined by Yuki, resulting in the repeated curved, smooth objects. I revisited the media from my previous work – a mixture of ground charcoal and wax. Each form has been distorted by gradually introducing voids and warping them with heat. The voids represent my own aesthetic and concept through the unpredictable application of heat imposed on Yuki’s pre-prepared mould. The black paper scroll further emphasises the individuality of each form. The order emphasises the gradual change in form, expressing our individual ideas and harmonious collaboration.
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

Demonstration of an evolved aesthetic that delivers alternate meaning through the creation of expressive art forms as a direct result of pursuing a contemporary collaborative approach. This collaboration resulted in new endpoints and meanings for the student’s work showing how it has evolved from low relief drawings that were ‘Becoming form’ (IA2) to manipulated three-dimensional ‘Changing forms’ (IA3). Student synthesises and exploits existing knowledge and understanding of the wax and charcoal media and applies new processes such as slip casting to create three-dimensional forms.

Resolved work display view

Changing form
Installation of 11 slip cast and manipulated forms
Charcoal, wax, acrylic on paper scroll, plaster mould
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

Student displays evidence of the collaborative contribution by the artist (the bisque fired form) along with the heavily worn and stained slip cast mould to communicate information to audiences about the collaborative nature of the work and the processes used to create the final forms. The final collection of 11 forms produced by the student are sequenced and positioned along the inked brown paper scroll to show the incremental evolution of the forms which communicate an evolved personal aesthetic.

Changing form (details)
Installation of 11 slip cast and manipulated forms
Charcoal, wax, acrylic on paper scroll, plaster mould
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

Exploitation of knowledge of how wax and charcoal emulsion retains a tactile record of processes when creating surfaces and form; developing new knowledge by exploring how this material reacts when cast into a three-dimensional mould. Innovating by taking the moulded forms and manipulating through the creation of voids and the application of heat to the surfaces.

Researching — reacting to stimulus [7]

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

Experimented with transferring skills in working with the emulsified ‘grit’ which evolved from the original inquiry question; explored how this medium performs when cast and how its surface and form can be manipulated to change the way it is viewed and perceived by audiences; maximising the opportunity to challenge existing practice through the adoption of a contemporary collaborative approach to working while further exploiting the unique nature of the chosen media and materials.
Developing — generating solutions [9]

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

Investigated different models of collaborative practice, negotiating a model to drive the evolution of new work through initial dialogue and collaboration with an artist; carefully considered and developed parameters that each artist would work within and the contributions they would make to the finished work.

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

Developed manipulation approaches through heat and subtraction to produce forms that demonstrate the unpredictable nature of the materials and processes and sophisticated knowledge of the qualities inherent in the material.

Researching — reacting to stimulus [7]

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

Demonstrated knowledge of how pursuing a collaborative approach required thoughtful negotiation and the setting of clear parameters for working; consideration of the way collaborative artists are influenced by contributions of others to inform the development of their own work.

Annotated resolved work

Developing:
- I selected a collaborating artist whose practice and materials was alternate to mine to expand my way of working
- I devised a way to maintain the integrity of my aesthetic while showcasing the collaboration and the way our philosophies interconnected.
- I ensured the inherent nature of wax and charcoal remained a feature of the three-dimensional forms. I emphasised the materials by manipulating the repeated form and presenting the mould.

Researching:
- Our collaboration was an experiment in the relinquishing of artistic control that expanded on my focus. I extended this idea by establishing a set of rules to follow in my approach.
- By analysing collaborative models through a contemporary context, I chose a collaborator who would challenge my practice. The impact of another’s aesthetic is evident in my adaption to three-dimensional forms.

Reflecting:
- My minimalist aesthetic reflects my prior interest in raw materials, and the cultural influence of Yuki Horik and Matsutani. Manipulating the forms using heat limited my control and the unpredictable quality remains a part of the work.
- The monochromatic palette relates to the grit of the Chillagoe stimulus, but combined with the wax, has a richer surface, drawing the audience into the beauty of the texture and variations in shape.

Changing form

Installation of 11 slip cast and manipulated forms
Charcoal, wax, acrylic on paper scroll, plaster mould

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

Connects to ongoing self-directed inquiry and communicates awareness of how independent authorship and artistic viewpoints can be sustained within a collaborative model of practice; considered how contributions by each artist and the strength of media manipulation supports and engages audience.
Developing — generating solutions [9]

implementation of ideas and representations that enhance reading engagement for audience

Developed a collaborative approach built upon inquiry into historically significant collaborative artists; demonstrated sophisticated visual problem-solving to find an alternate approach to the inquiry, select media and techniques, and ways to integrate the work of both collaborative artists.

Researching — reacting to stimulus [7]

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

Analysis and interpretation of diverse artist practice to inform development of collaborative approaches.

Reflecting — considering ideas [7]

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.
Developing — generating solutions [9]
implementation of ideas and representations that enhance reading and engagement for audience

Developed a collaborative approach built upon inquiry into historically significant collaborative artists; demonstrated sophisticated visual problem-solving to find an alternate approach to the inquiry, select media and techniques, and ways to integrate the work of both collaborative artists.

Researching — reacting to stimulus [7]
analysis and interpretation of the impact of context and diverse aesthetic influences that inform practice

Analysis and interpretation of diverse artist practice to inform development of collaborative approaches.

Reflecting — considering ideas [7]
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.

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

Justifies the contribution of the collaborative artist as the slip cast mould only; explains the reflective considerations that led to the final decisions.
Researching — reacting to stimulus [7]

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

Analysis and interpretation of work by modernist sculptors whose work manipulated simple forms and space to build up a visual vocabulary for working in this alternate approach with three dimensional forms.

Reflecting — considering ideas [7]

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.

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Reflecting — considering ideas [7]

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. 
Researching — reacting to stimulus \([7]\)

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

Experimented with display considering audience engagement and communication of meaning; inclusion of collaborative artist’s mould enhances the impact of the collaboration and materiality in the extended inquiry.

- Displaying on the floor allows audience to move along the length, and view the forms from above.
- Order shapes change the original form from needed to point form and then the gradual deconstruction of the form.
- The paper path creates structure and order; stream gives a sense of continuation.
- Including the mould takes me to work with correct audience to the artist’s materials like my previous work ‘impossible’.

Brown paper could be emphasising the form as subject matter more than the materials.
- Tried painting strokes on the green paper scroll — degrading strokes
- Perhaps the wood pigment on paper to find its own shape(s).
- Two works, like Matsubara.
- I need to break away more and find my own ways of working — not mimic.
- Perhaps I could paint the paper black so that the moulded forms blend with the surface. The white plaster mould + cast form will contrast and create a starting point.