

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

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.

Contents

- Focus from Investigation – inquiry phase 1 (not for re-assessment)
 - Annotated resolved work from Project – inquiry phase 2 (not for re-assessment)

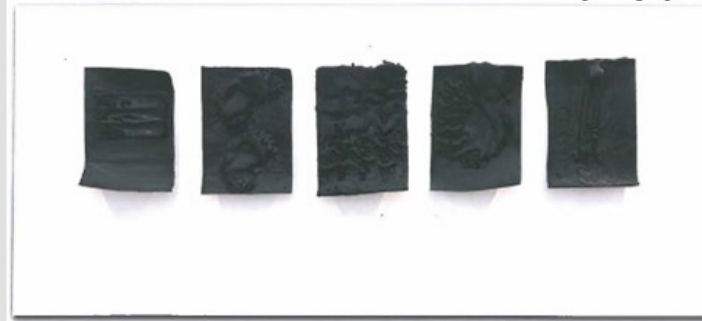
 - Single resolved artwork:
 - Changing form*
 - Installation of 11 slip cast and manipulated forms
 - Charcoal, wax, acrylic on paper scroll, plaster mould
 - artist's statement
 - photographic evidence (including display view)
 - photographic evidence (details)

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

Researching:

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

Reflecting:

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



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

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.

Artist's statement

Changing form

Ink, paper, charcoal, wax

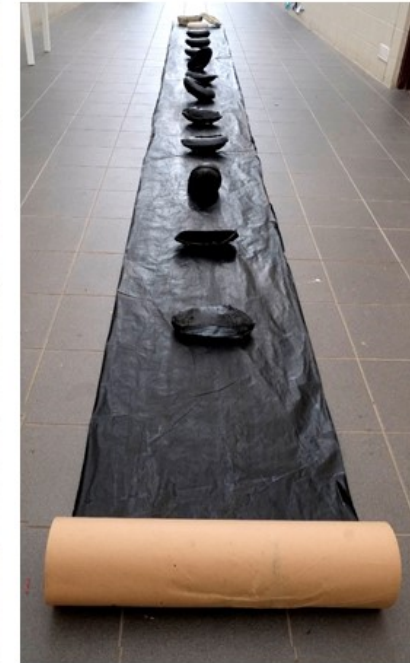
My approach has developed through inspiration and collaboration with local practising artist, Yuki Horiki. Yuki's philosophy is well grounded and spiritual. She is drawn to the simplicity of curved shapes and forms. The installation is the result of considering how we would work together and maintain 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.



Changing form (details)

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

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 minimalistic aesthetic reflects my prior interest in raw materials, and the cultural influence of Yuki Horiki 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.

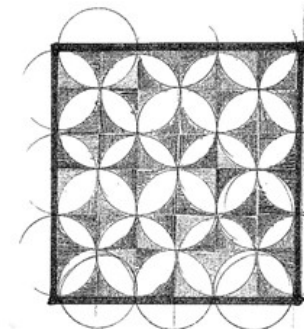
Reflecting — considering ideas [7]

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.

Supporting evidence

COLLABORATION IDEAS.		
ARTIST	CLAUDINE MARZIK	YUKI HORIKI
Formal analysis	'TEARERS' - series of works on masonite, very impulsive, quick strokes; grey-scale, monochromatic colour scheme, raw quality of brushwork and paint; surface texture created by layers of paint and scratchy application.	'ETERNAL ALCHEMY' - exhibition of individual but controlled canvases. • Subject matter is the circle. • Soft pastel and fine lines - sometimes stamped or scratched into the paint surface. • Layers of repeated circle motifs form complex patterns. • Contrasting dark tones and negative forms.
Interpretation	non-representational paintings in response to climatic conditions and effects of living in FNQ. Traces are suggestive of viewpoints that might be seen from a window, roomed-in view, or the space left behind when something is gone or removed.	• A full circle, starts and ends at the same place; edgeless & beautiful in simplicity. • In control with intention in every stroke • Zen; spiritual • she has control but her works "finish themselves" - she knows in the moment when they are finished.
Connections to my previous work and future	• Similar colour scheme • Both 'in the moment' forms of expression • expression seen in shapes; formation of strokes through action • Focus on the process of mark-making + repetitive motion to show material's characteristics.	• Focus on process • meditative state when painting / performing. • Relinquishing the material to take its own form - find its own shape. • Philosophy is in contrast to my practice • Pure form (circles) as subject matter following a personal experience as inspiration.
Evaluation	• Would be a straight-forward collaboration. • Continues the two-dimensional textured approach I have pursued. • series from 'chillogee-limestone' series speaks to me as well in terms of texture + feelings of grit. • we have a similar energy that works as a motif/paint.	• Interesting philosophy - pushes the 'restrictions' I've set myself in my practice. • I like Yuki's whole outlook on life; very zen and spiritual - reflective on her paintings (she's also a ceramicist; her experience in sculptural works) • Talking with Yuki, even though our practices are contrasting, our minds 'clicked' while generally talking to her.

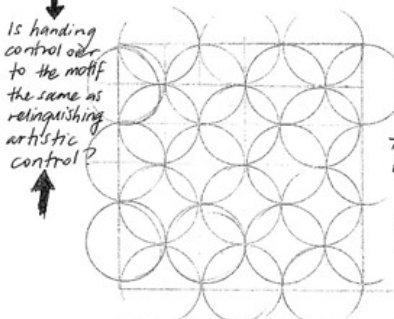


In my conversation with Yuki, she told me that she is very interested in circles and patterns. Circles have a particular meaning to her - it comes back to its starting point, has order + control - 'shape of life'.

Circle has control like my materials have control.

I cannot do justice to the intricacy of Yuki's paintings. She brought along a painting using this motif. The painting used a deep indigo contrasted with an off-white negative space.

The circles had their edges scratched to reveal layers of pastel colour embedded on the canvas. Strong outlines of the circles created a subtle fading effect with the layers underneath.



Is handing control over to the motif the same as relinquishing artistic control?

Yuki uses this pattern as a motif in many of the paintings in the 'Eternal Alchemy' exhibition.

Recreating it revealed the structure and order in her work. It was also quite meditative once I got into the rhythm of its construction.

I like that it's possible to give the motif a different energy and movement just by not being as precise as Yuki is.

Variations to the use of the motif raise questions about artistic control: if the artist is controlled by the motif, who is responsible for the manipulation?

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.

My previous works were about giving up control. Do I head in a new direction and exercise Yuki's philosophy? I think working with Yuki will push my ideas further than playing it safe with Claudine.

In the same conversation, Yuki commented that I've restricted myself quite a lot (materials, process, concept) especially for a young artist. This collaboration might propel me into new ideas.

YUKI'S SLIP CAST

- Yuki's contribution to the collaboration is the shape she made from the cast.

Cast (separate)

• Yuki's shape is an oblong with 3 legs to keep it upright. She has given me the negative of the shape. I can recreate the shape with wax in the cast.

How can I change the form?

- Distorting the form, leaving voids
- Brush marks
- Build upon the shape
- String (tension?)
- Varying thickness
- thin = translucent
- thick = dense, rich colour

* Slip cast idea is quicker to produce than original clay forms.

* Still need substantial amount of start time.

* Need a lubricant e.g. oil/vaseline to make the wax pop out of the cast. Do different lubricants give different finishes?!

I'm moving into a sculptural realm with Yuki's slipcast. My original inquiry question is still relevant in this new direction: "How much external control is required by artists to express their ideas?" Yuki has handed over the control of her cast and the forms that come from it.

Andy Goldsworthy has an interesting approach to materiality and artistic control in his sculptural work.

- He exercises complete control to construct his sculptures → to change the materials natural form or placement, but then they are exposed to the environment and allowed to deteriorate slowly or quickly depending on the nature of the raw materials.
- Stone cairns might last forever
- Chalk boulders erode over time
- Snow and ice sculptures melt
- Stick walls break or wash away

• Circular forms are a dominant feature in Goldsworthy's work. The circle connects with strength, relates to the earth and nature.

- Stone cairn is built in tiered circles
- Chalk boulder began as a sphere and loses form as it deteriorates
- Circle at the centre of stick wall is a focal point, a frame, and a point of strength.

Goldsworthy submerged the stick structure in still water that reflected a mirror image of the structure. I created this version digitally. I like the tension created by this — the lines pull inwards.

'Stone Cairn'

'Chalk boulder'

My version of the 'stick wall'

Researching — reacting to stimulus [7]

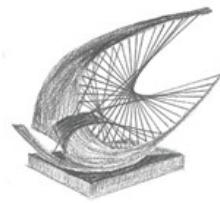
analysis and interpretation of the impact of context and diverse aesthetic influences that inform practice

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.



Barbara Hepworth's "Stringed figure (Curlew), Version II", 1956.

- Hepworth created tension using taut lines in her abstract forms.
- She claimed the tension was similar to the sensation of being pulled into a landscape.
- There is a relationship here to Goldsworthy's stick walls that draw the eye in through the pattern.

Can I create tension through my forms using linear connectors?

TENSION → Mathematical precise placement of the string/wires/lines

- Curved, fluid shapes, look like they are created by the pulling of the wires. Will it fling apart if the wires snap?
- Like Yuki's circle motif - precise/mathematical.



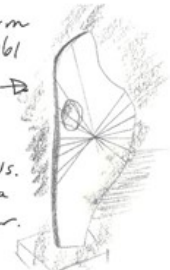
Also Barbara Hepworth "Curved form (Orade)", 1960

- This is a carved wooden form; more organic in shape like Yuki's slip cast + recent work.
- Hepworth worked in plaster, wood, marble, metal.
- Smooth contours - often with voids (circles, oval)
- Plays with tones created from shadows, adds depth with voids and shadows.
- Beautiful curved shapes; circular, elongated.

Yuki will feel comfortable using Hepworth as stimulus... especially with our limited time. The collaboration needs to cater to Yuki's strengths - not time for extensive experiments!

This work is less refined, with visible imperfections/ textures on the shape + plinth.

"Curved form (Bryer II), 1961



- Could be patterns embedded into the surface → sense of materiality; artist's hand; lack of control of materials.
- Intersection point of the strings becomes a focal point. → connects everything together.

Could be implemented in collaboration with Yuki?

- Will add tension to the work; more interest
- Brings the work together
- Both artists' contribution must be equally present in the work

TENSION = ATTENTION!

Hepworth's later sculptures introduce families of shapes. Interesting...



'Assembly of sea forms'

each one has its own character & works together → Several small works suits the use of the slip cast more than one big one. One big work needs to pull its own weight conceptually + substantially.



'Three forms'

Hepworth claimed the families were about roles in society + relationships to nature.

- Voids + negative spaces create relationships and connections.
- The plinths seem to be important to tie + connect forms together. Will I need a plinth or a surface to link my cast forms?



'Fallen Images' 1975

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.



DISPLAY IDEAS

- Displaying on the floor allows audience to walk along the length and view the forms from above.
- Order shows change + the original form from mould to pure form and then the gradual deconstruction of the form.
- The paper path creates structure and order - scroll gives a sense of continuation.
- Including the mould 'ukei' gave me to work with. Connects audience to the artist's materials like my previous work 'concrete'!



I like the sense of distance created by the linear display, more than the tighter family group. A 'family' created interesting connections, but this way shows the individual deterioration more.



Brown paper could be emphasising the form as subject matter more than the materials.

• Tried painting streaks on the brown paper scroll
→ degrading streaks

• Perhaps throwing pigment on paper to find its own (stapes).

↳ Too much like Matsutani.
- 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/grow/complements the surface. The white plaster mould + cast form will contrast and create a starting point

