Visual Art 2019 v1.1

IA3 mid-level annotated sample response 2

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
· 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
· 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
· 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
· implementation of ideas that use visual language relevant to the focus · creation of meaning using media and art processes	2–3
· implementation of ideas as visual forms	1
· 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
· 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
· analysis and interpretation of literal and non-literal meaning in artworks · experimentation using insights gained through research, and exploration of diverse processes	4–5

The student work has the following characteristics:	Marks
· 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
· interpretation of features and meaning to form visual responses · experimentation with media and ideas relevant to the focus	2
· uses visual language to form visual responses · experimentation with media and ideas	1
· does not satisfy any of the descriptors above.	0

Criterion: Reflecting — considering ideas

Assessment objectives

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
· 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: 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
· 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
· realisation of a refined body of work through synthesis of knowledge and focus that enhances meaning and audience engagement	9–10
· 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
· 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
· application of literacy skills to describe concept · realisation of a visual response that communicates ideas	3–4
· use of terminology to identify artworks · realisation of a visual response	1–2
· does not satisfy any of the descriptors above.	0

Task

- Reflect on and continue to develop your focus from Unit 3.

- Create and resolve artwork/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	8
Researching — reacting to stimulus Assessment objectives 3 and 6	7	3
Reflecting — considering ideas and information Assessment objectives 4 and 5	7	3
Resolving — communicating as artist and audience Assessment objectives 2 and 8	12	6
Total	**35**	**20**

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

Project - inquiry phase 3

CONTENTS:

- Resolved work from IA2
- Collection of resolved artworks:

    Postquam In Finem : Finding the End
    Series of three photographic images 3x 82.35cm x 93.23 cm
    Digital photographs manipulated on Photoshop printed onto photograph paper

    - o Artist statement
    - o Resolved work (display view)
    - o Resolved work (details)

    Ciúbanna Apon an Bhalla
    Photography, sculpture and canvas
    series of 4 x 50x40cm canvases. Total size 200cmx40cm

    - o Artist statement
    - o Resolved work (display view)
    - o Resolved work (details)

- Supporting evidence:

    - o Resolved work (details) with annotations to support performance descriptors in developing, researching and reflecting criteria
    - o Documentation

Focus from Investigation – inquiry phase 1 (not for re-assessment)

The focus for my body of work if about where I feel most attached to home and the contrast between my attachment to my country property and my city home. I will explore where I feel most at home and show both sides of myself in my art work. I want to use photography to capture the beautiful aspects of life that I forget when I am in the city. In the video, 'Where is home?' he talked about carrying your home around inside of you, which I do with my country property. It is always in me.

Annotated illustration from inquiry phase 2 is included but not re-assessed.

Resolved work with annotations (not for re-assessment)

A New Perspective,
Digital photographs manipulated on Photoshop
2 panels each 70.7cm x 130cm

Developing

Photographs were taken at my family property in Texas QLD to exploit the elements and principals of photography and represent the country experience. I used Photoshop to manipulate the images. The memorizing form that nature can create is what inspires me.

Researching

I wanted to show how my country home is always part of me and it doesn't matter where I'm living. For a city person the country might seem confusing and backwards and upside down but I know it is beautiful and always surprising. This is where my ideas came from to manipulate the digial photographs. My artworks show how I will always see the country as beautiful and special because it is part of my and it doesn't natter how I look at, even in a mirror.

Reflecting

I like how the photographs may the country look beautiful and wondrous. The sunlight and the sky was important to show beauty. I have given the audience a new perspective on how beautiful the country can be.

Resolving — communicating as artist and audience [6]

application of literacy skills that communicate concept and focus in an artist's statement

Use of art terminology to identify artworks; application of literacy skills to describe alternate concept and meaning using features of an artist's statement.

Artist statement

Postquam In Finem: Finding the End
Series of three photographic images 3x 82.35cm x 93.23 cm
Digital photographs manipulated on Photoshop printed onto photograph paper

This photographic series is inspired by the Penrose Triangle. The Penrose triangle is an impossible object and it described as an impossible pure form. I wanted to continue my focus using the Penrose triangle to show that being at home in the country might seem impossible when I live in the city, but this is not how I see it. This is a confusing idea just like the Penrose triangle.

In this artwork not all cubes have been cut out leaving some of them to link the photograph together further confusing the viewer as the work transfers from 3D to 2D. Continuously challenging the viewers visual perception to try and comprehend what's going on.

The vibrant colours empower the composition, mesmerising the viewer in its complexity. This artwork is about loosing yourself through the artwork while at the same time drawing the viewer closer.

Resolving — communicating as artist and audience [6]

realisation of a body of work through an inquiry that communicates artistic purpose and meaning to audiences

Realisation of the visual response communicates ideas about home; inquiry communicating artistic purpose and meaning is communicated through manipulation of imagery into Penrose triangle format and realised as a series of artworks.

Resolved work (display view)
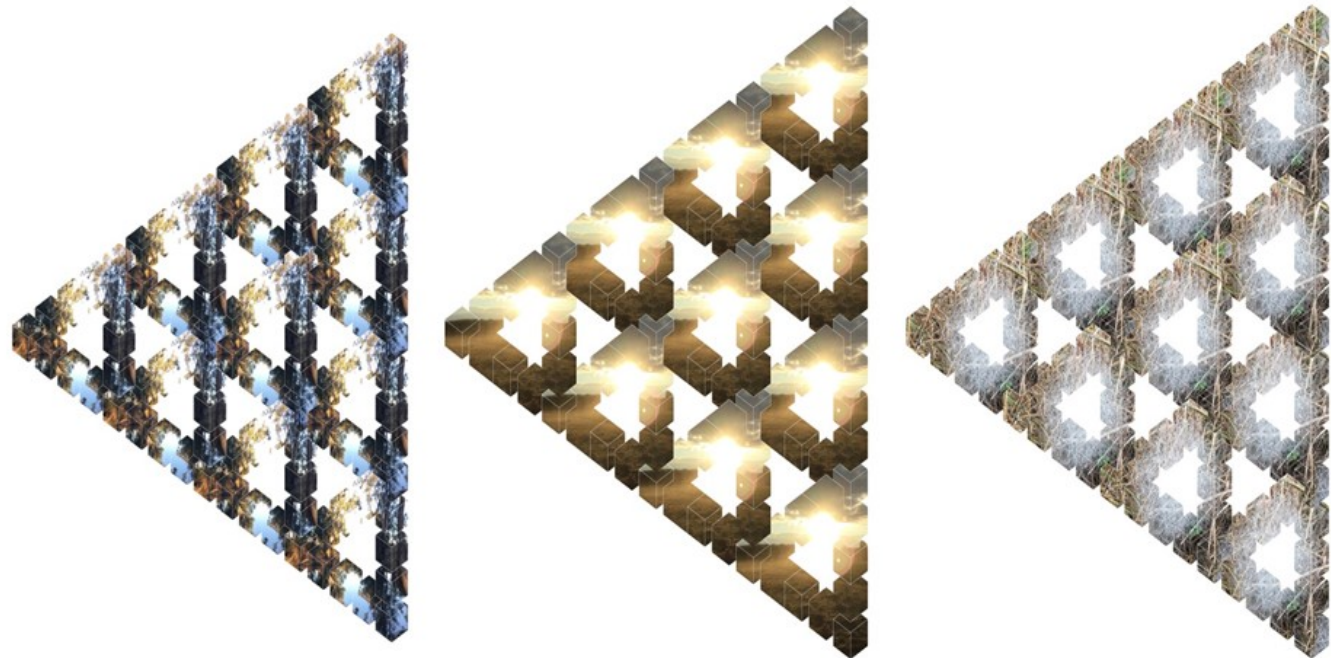
Postquam In Finem: Finding the End
Series of three photographic images 3x 82.35cm x 93.23 cm
Digital photographs manipulated on Photoshop printed onto photograph paper

Developing — generating solutions [8]

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

The idea of the Penrose triangle is applied to photographs of landscape as modular forms creating illusory patterns that communicate concept. Repetition shows evolved contemporary context and focus. Scale, shape and repetition enhance audience engagement by adding interest to the photographic imagery.

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

Creation of meaning using knowledge and understanding of photography and Photoshop is evidence of an alternate approach; divergent solution created through digital manipulation of photographs.
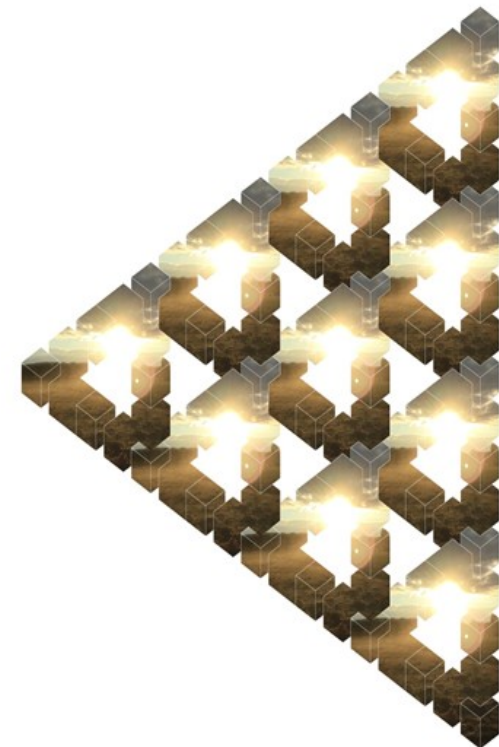
Resolved work (details)
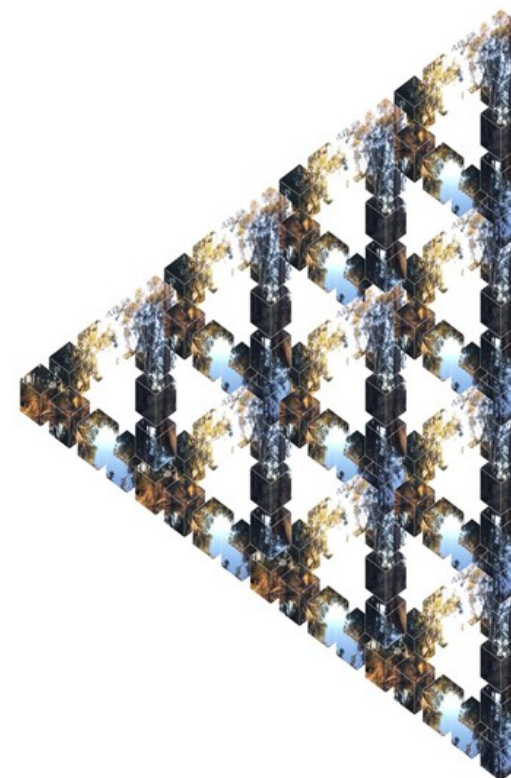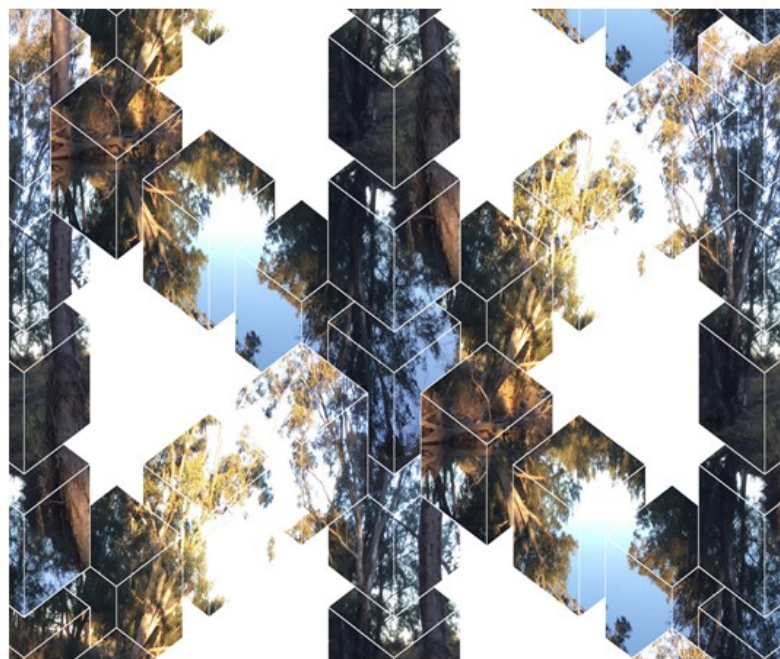
Postquam In Finem : Finding the End 1 (detail)
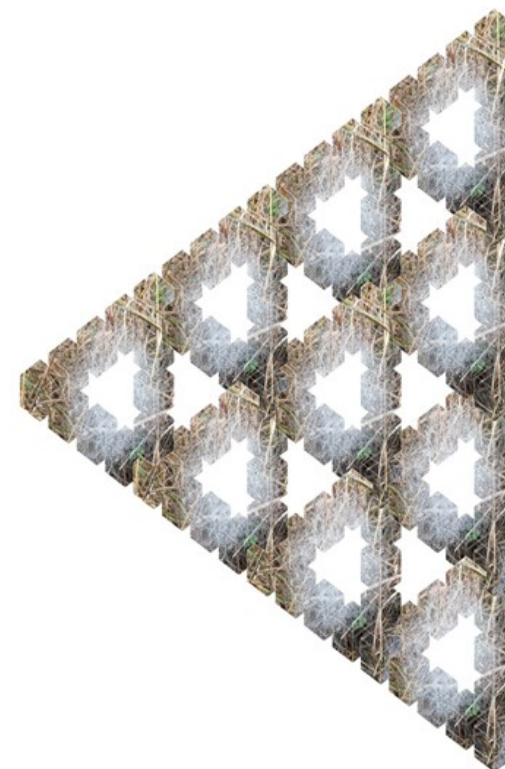Series of three photographic images 3x 82.35cm x 93.23 cm
Digital photographs manipulated on Photoshop printed onto photograph paper

Resolved work (details)

Postquam In Finem : Finding the End 2 (detail)
Series of three photographic images 3x 82.35cm x 93.23 cm
Digital photographs manipulated on Photoshop printed onto photograph paper

Resolved work (details)

Postquam In Finem : Finding the End 3 (detail)
Series of three photographic images 3x 82.35cm x 93.23 cm
Digital photographs manipulated on Photoshop printed onto photograph paper

Resolving — communicating as artist and audience [6]

application of literacy skills that communicate concept and focus in an artist's statement

Use of art terminology to identify and describe artworks. Application of literacy skills communicates the connection between sculptural forms, visual language and meaning for viewer using features of an artist's statement.

Artist Statement

Ciúbanna Apon an Bhalla

Photography, sculpture and canvas

Sculptural forms on canvas,

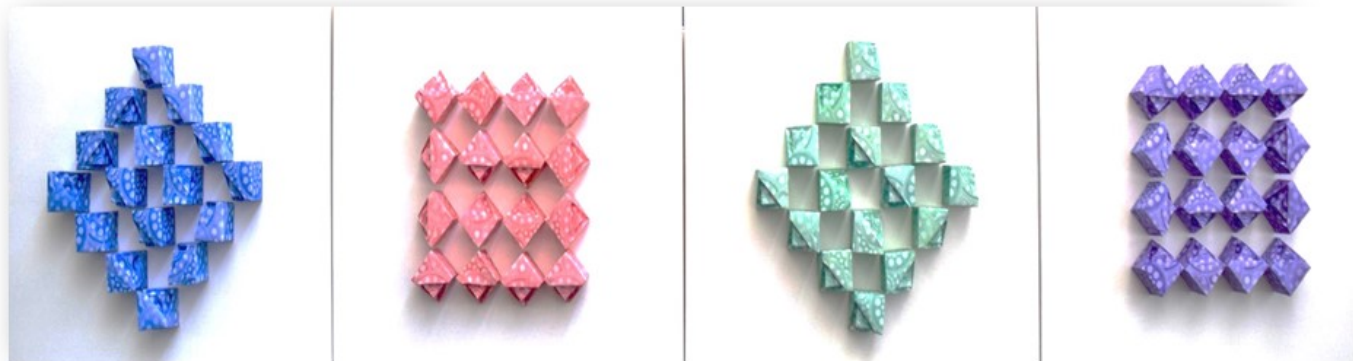series of 4 x 50x40cm canvases. Total size 200cmx40cm

This artwork is sculpturally based using specifically folded and crafted paper to form intricate shapes. This art work has been created to let the viewer feel a sense of illusion through geometrically challenging patterns. The work is not mean to be understood. It continues to confuse like the relationship between home and where you live It allows the viewer to create their own connection to the works. The colours create contrast between the cubic forms and the circular patterns printed onto the cubes. Four canvases are used to justify the cubic shape, with four sided patterns representing four panels.

Resolving — communicating as artist and audience [6]

realisation of a body of work through an inquiry that communicates artistic purpose and meaning to audiences

This component of the body of work is realised as a series of relief sculptures. Purposeful arrangement, mounting and hanging of modular forms in rows of 4; deliberate contrasting of circular patterns on cubic forms is intended to confuse viewers.

Resolved work (display view)

Ciúbanna Apon an Bhalla
Photography, sculpture and canvas
series of 4 x 50x40cm canvases. Total size 200cmx40cm

Resolved work (details)
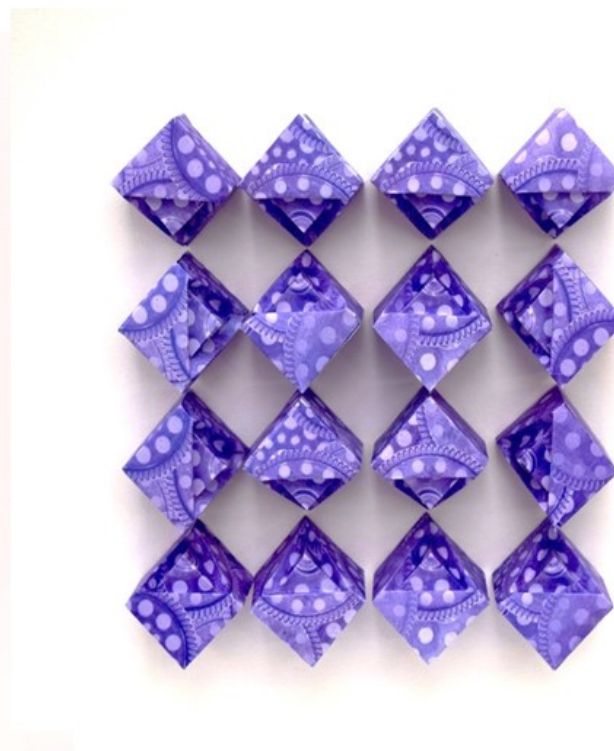
Ciúbanna Apon an Bhalla (detail)
Photography, sculpture and canvas
series of 4 x 50x40cm canvases. Total size 200cmx40cm

Resolved work (details)

Ciúbanna Apon an Bhalla (detail)
Photography, sculpture and canvas
series of 4 x 50x40cm canvases. Total size 200cmx40cm

Developing — generating solutions [8]

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

Use of contrasting circular shapes on cubic modular forms and ordered positive and negative pattern creates interest and challenges viewers to consider relationship between surface patterns and order of forms.

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

An optical challenge to the viewer is created through knowledge of digital technology, paper folding and construction techniques to achieve divergent three-dimensional solution.

Resolved work (details)

Ciúbanna Apon an Bhalla (detail)
Photography, sculpture and canvas
series of 4 x 50x40cm canvases. Total size 200cmx40cm

Researching — reacting to stimulus [3]

<u>experimentation with familiar or alternate media and ideas relevant to the focus and informed by research of contemporary art practice</u>

Evidence of research into devices to create optical illusions.

Developing — generating solutions [8]

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

Decision-making regarding imagery, colour choice and placement considers audience engagement. The evolving focus is demonstrated in the Penrose triangle and geometric sculptural forms.

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**

Divergent three-dimensional solution manipulates existing ideas using digital technology including experimentation with photography, Photoshop and AutoCAD and idea of Penrose triangle.

Reflecting — considering ideas [3]

<u>justification of a new viewpoint supported by knowledge gained through continued self-directed inquiry</u>

The reflection describes new knowledge gained and the inquiry process through which it was acquired.

Resolved work with annotations
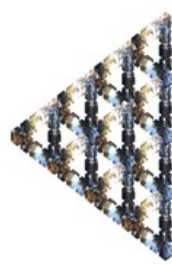
Postquam In Finem : Finding the End
Series of three photographic images 3x 82.35cm x 93.23 cm
Digital photographs manipulated on Photoshop printed onto photograph paper

Ciúbanna Apon an Bhalla
Photography, sculpture and canvas
series of 4 x 50x40cm canvases.
Total size 200cmx40cm

Researching

When Looking at my previously work I was fascinated by their complex geometric shape. Upon researching I discovered cubes that had optical illusion elements. The holy grail was bestowed upon me, The Penrose triangle was a perfect example to be utilized in my body of work.

Developing

It was important to choose a photo with substance and with transitioning colour schemes otherwise it wouldn't look nice. Thus the three photos chosen poses the required substance to do the Penrose triangle justice.

I originally wanted to use my coffee plunger patters to fill the boxes but I couldn't figure out how to Photoshop them in. I used AutoCAD to draw up a digital template to be used to cut out the plunger pattern that was digitally scanned. I played around with colour placement.

Reflecting

I began sketching it in a cubic form, after many failed attempts I realises that the crucial angle needed was 60∘. On paper it seemed fine but then the element of the colour patterns came into play, it was impossible for me to physically make the Penrose triangle in 3D as the internet confirmed my suspicions. I thought I could show a story/picture on each of the three sides of the cubes so you'd eventually have to follow the picture around the triangle and get lost in the optical illusion. I quickly scrapped that idea after experimenting with it, it was very hard to distinguish that there were 3 photos in the triangle. So I began redesigning them onto photos I had taken at the farm.

Loosing yourself through the artwork
Drawing the viewer closer

Reflecting — considering ideas [3]

justification of a new viewpoint supported by knowledge gained through continued self-directed inquiry
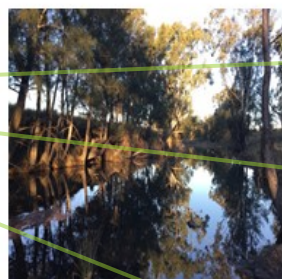
Evidence of reasons for visual expression and display choices made during the inquiry process.

Reflecting — considering ideas [3]

evaluation of art practices, traditions, cultures and theories that inform alternate approaches

Own work is evaluated and opinion stated.

Supporting evidence: documentation

Each of the final compositions are are a result of 10 individual Penrose triangles, combined to create a prolonged optical illusion to observe. This brings the viewer closer to see how long they can follow one side of the triangle.

This being the first one I attempted I was still unsure about how large to make it as the possibilities are endless with the Penrose triangle. Of course I had to take into consideration printing sizes so it had to be under 1m². The vibrant colours empower the composition, hopefully mesmerising the viewer in its complexity.

Original photo taken at Oaky creek, Pipersleigh QLD, 4159
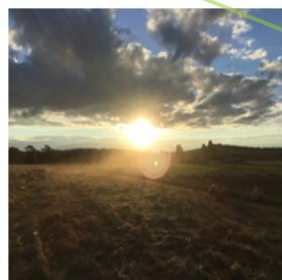
Composition wise, I knew from the beginning I had to incorporate 3 triangles into the final resolved work. This being the second triangle in the presentation, it had to stand out to separate itself from the rest. Thus not all cubes have been cut out leaving some of the to link the photograph together further confusing the viewer as the work transfers from 3D to 2D continuously, challenging the viewers visual perception to try and comprehend what's going on.

Original photo taken Limevale QLD, 4384

The Original picture is of a spiders web covered in morning dew at the farm, The main feature of this is that you can see all the details from the thin spiders web to the water droplets perched gracefully upon it. I feel this piece didn't work out as greatly as the rest as the colour palate is relatively bland and not as powerful as the previous 2.

Original photo taken Limevale QLD, 4384

Researching — reacting to stimulus [3]

==analysis and interpretation of alternate visual language and expression in artworks that explore new viewpoints through a contemporary context==

Interpretation of features and meaning of contemporary artwork to form visual responses.

Researching — reacting to stimulus [3]

==experimentation with familiar or alternate media and ideas relevant to the focus and informed by research of contemporary art practice==

A range of experiments with the idea were informed by the practice of a contemporary artist and the idea of the Penrose triangle.

Reflecting — considering ideas [3]

==evaluation of art practices, traditions, cultures and theories that inform alternate approaches==

Contemporary artist's work is evaluated in terms of the inquiry.

Supporting evidence: documentation

Liesl Pfeffer is a photo-media artist based in Melbourne. This work is from her body of work entitled *Souvenir*. She uses the metaphor of travel photography to explore the concept of photographic truth. It consists of photo-media collages depicting imaginary foreign landscapes, including mountain ranges and lakes. Inspired by and referencing to the composition of her travel photographs. Liesl's photo-media collages have the impact of a bold graphic image but reveal finer detail upon closer inspection. This inspired my work as I was exploring how to capture a bold image with finer details that could be seen on closer inspection. My work is like her in that there are images within a bolder lager shape.

Liesl Pfeffer, *The Mountains Wait*, 2009, Photo-media collage, 50 x 50 cm

Image unavailable

Penrose Triangle
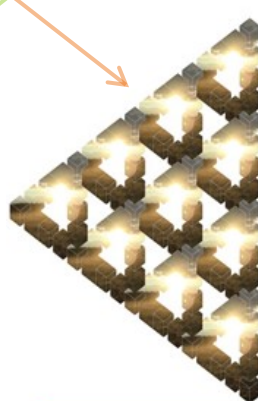
Cubic design elements

Image unavailable

(see: https://www.canstockphoto.com/abstract-3d-cubic-design-elements-11439709.html)

Penrose triangle – Tri-bar

Image unavailable

(see: http://mathworld.wolfram.com/PenroseTriangle.html)

Penrose triangle – Tri-box

Image unavailable

(see: http://mathworld.wolfram.com/PenroseTriangle.html)

Researching — reacting to stimulus [3]

==analysis and interpretation of alternate visual language and expression in artworks that explore new viewpoints through a contemporary context==

Interpretation of features and meaning of contemporary artwork to form visual responses.

Researching — reacting to stimulus [3]

==experimentation with familiar or alternate media and ideas relevant to the focus and informed by research of contemporary art practice==

A range of experiments with the media and idea were informed by the practice of a contemporary artist.

Reflecting — considering ideas [3]

==evaluation of art practices, traditions, cultures and theories that inform alternate approaches==
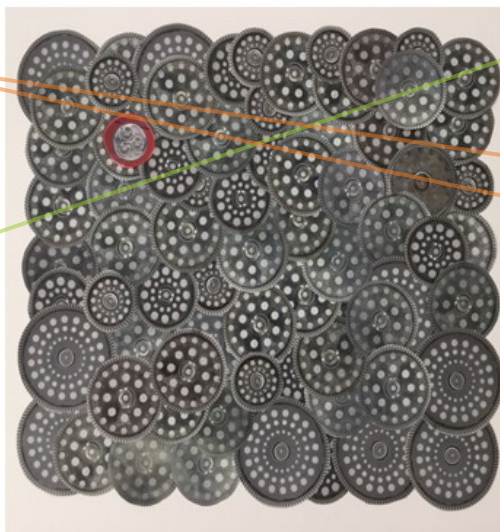
Contemporary artist's work is evaluated in terms of the inquiry.

Supporting evidence: documentation

Patterns created by photocopying multiple sized coffee plungers

Final design glued into a A1 sheet of white paper

Jonathan Parsons explores colour theory and the ways in which space can be represented through paint. The bands of colour appear to weave between one another, creating a sense of depth. However, the colours could not physically cross and remain unaltered. The bands actually abut one another, and simply exist side by side. The complete grey band, which looks like it was painted last, was in fact the first to be laid down. I was inspired by his manipulation of colour and sirface.

Image unavailable

Jonathan Parsons, *I Love The World (Simple Cubic Array)* 2000, oil on linen, 91.6 x 91.6 cm
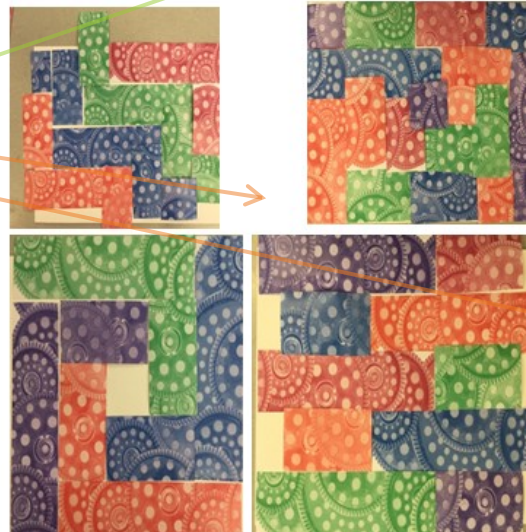
Using scannd and photocopied large A1 sheets, I experimented with manipulating the colour and cutting up and re arrange the configuration into patterns.(size A4 sheets)

Reflecting — considering ideas [3]

==justification of a new viewpoint supported by knowledge gained through continued self-directed inquiry==

Supports visual expression and display choices made during the inquiry process.

Supporting evidence: documentation
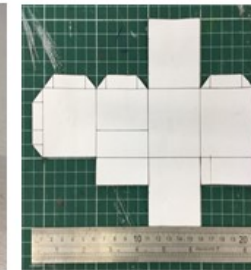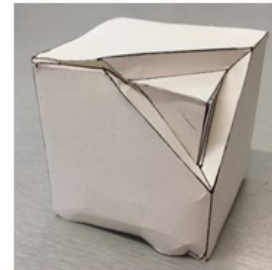
Originally this post was found online and I felt I could do something as an alternate approach in my body of work. Making that I thought was a 1:1 scale model. The dimensions are 50mm x 50mm x 50mm. To create my interpretation I used coloured scanned images of a circular metal disc from a coffee pluger. These sheets were used to produce a patterned cube. A geometric square with circular form was formed. The intended goal was to create multiples of these cubes in repetition.

To be continued with a further 48 multicoloured cubes to be completed varying with solid or patterned colours