

Assessment highlights 2021

Visual Art

Internal assessment 3

Project — inquiry phase 3

Ryan Thwaite

Palm Beach–Currumbin State High School



Queensland
Government

QCAA

Queensland Curriculum
& Assessment Authority



For all Queensland schools

Assessment overview

Context

This assessment instrument is the third and final stage of a self-directed body of work based on the focus developed in inquiry phase 1 and explored in inquiry phase 2. In inquiry phase 3, students are required to resolve their body of work through the concept 'art as alternate', which requires them to envision, generate and apply new ideas and links, while solving problems in relation to a different concept. In this assessment, the contemporary context is foregrounded to encourage the development of new meanings through a lens of 21st Century art ideas and issues.

This assessment instrument assesses problem-solving and realisation of art-marking through:

- development of visual solutions relevant to the student focus, a different concept and the contemporary context
- research and experimentation with visual language, expression and media
- reflection on new knowledge, art-marking approaches and practices
- resolution and communication of intended meaning.

The student submission for Project — inquiry phase 3 includes

- student-selected media area/s
- documented evidence of a single resolved artwork, or a collection of inter-related resolved artworks
- an artist's statement for a single artwork or collection of artworks, or multiple statements for individual artworks in a collection. Each statement is a maximum of 150 words.
- an annotated illustration of the resolved artwork/s, with a maximum of 200 words in annotations
- the focus from inquiry phase 1 and annotated illustration of the resolved work from inquiry phase 2 to assist the demonstration of alternate representations or expansion of ideas from Unit 3 (this work is not reassessed)
- supporting evidence to communicate the development of solutions, research and experimentation in the creative process, and evaluation during problem-solving.

Assessment overview

Task

Students were asked to reflect on and continue to develop the focus that was defined and developed through inquiry phases 1 and 2. In this assessment, students were required to:

- create and resolve artwork/s in a media of their choosing that communicates the concept 'Art as alternate', the contemporary context and their evolved focus
- document the process they used to develop their solutions to visual problems
- prepare an artist statement/s to communicate their focus and intentions to an audience.

In their response, students were required to:

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



Student response

Note: The following sample is an unedited authentic student response reproduced with permission. Any images or sources that do not have copyright approval have been redacted from the response. The response may contain errors and/or omissions that do not affect its overall match to the characteristics indicated in the top performance levels of the instrument-specific marking guide.

Art as alternate
IA3- Inquiry phase 3

Table of contents

Slide 1: Title

Slide 2: Table of Contents

Slide 3: Focus from Investigation IA1 (not for re-assessment)

Slide 4: Resolved Work IA2 (not for re-assessment)

Slide 5: Annotated resolved work IA2 (not for re-assessment)

Slide 6: Artist Statement IA3

Slide 7: Resolved Work IA3

Rabbit Hole

1 × 1.6 m

Coloured Pencil on Paper

Slides 8 – 11: Details of Resolved Work IA3

Slide 12: Annotated resolved work IA3

Slides 13 – 16: Supporting Evidence IA3

Focus

For my resolved body of work, I would like to further develop the symbolic meanings present in my pieces. Through my investigation I have found that emotion is best conveyed when the artwork tells a story that both the artist, and their audience can find personally resonating. By capturing elements of 'Red-riding hood', and an extravagant style reminiscent of 'Alice In Wonderland', I have hybridised elements of my personal life with stories most people know. Incorporating these tales allow for the notion of home to be fundamentally embedded, even within the subsurface layers of the piece (both tales follow a protagonist who gets lost within a foreign place). I plan for the resolved piece to be more conceptual and illusive by moving away from realism. Augmenting the threshold of reality, will allow me to capture emotional ties in a way that surpasses everyday life. Rather, I will explore emotion in a more metaphorical way – representing my knowledge with stylisation and symbolism.

Resolved work- display view



Stop and Smell the Roses
2 panels (86 × 53cm)
Acrylic on Wood

Annotated detail of resolved work

Developing:

Personal Context – I have taken my brother's face from old photographs and reconstructed the surroundings. A more alien environment replaces the more homely environment -- creating an unsettling tone.

Formal Context – Including elements of children's fairy tales allows audiences to identify subliminal meanings. For instance, the red riding hoods allude something ominous is following, further increasing the audience's visceral response.

Researching:

Paula Reggo:

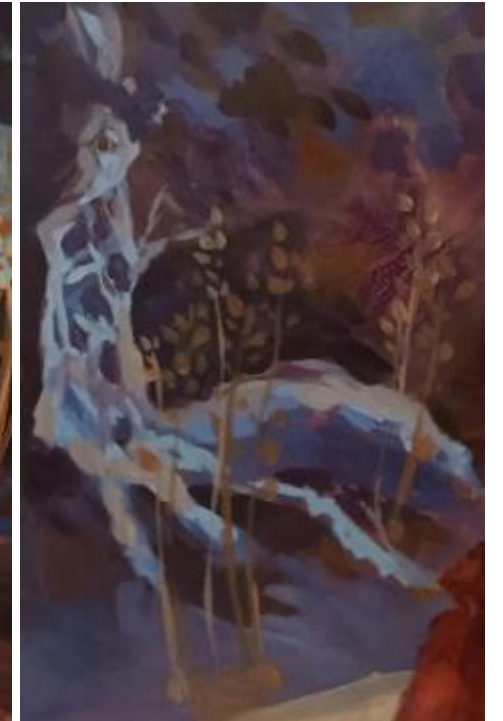
'Snow White Swallows the Poisoned Apple' uses a chaotic composition, with minimal negative space – relying on a primary colour scheme to define focal elements. She evokes emotions through pained facial expressions, and exaggerated body postures.

Piet Mondrian:

Mondrian's series of trees breaks down the natural forms of trees to simplified shapes, to illustrate the importance of harmony and balance in evoking a visceral response. Mondrian heavily influenced the ghostly design of the trees.

Reflecting:

The style and symbolism of the pieces, reflect the theme of trickery. The trails of foliage, roses, and berries are enchanting, yet, worrying. The landscape seems uncannily perfect, alluding some greater force it at play. The use of light and dark furthers this notion. The children are clinging onto the light, however the shadows become more intrusive -- whatever lurks in the shadows will inevitably take over.



Stop and Smell the Roses
2 panels (86 × 53cm)
Acrylic on Wood



Artist's statement

Children see everything through rose-tinted glasses. As we mature this false sense of security slowly fades away and we start seeing things as they truly are. *Rabbit Hole* depicts a car sinking down an underwater ravine that is lined with famous portraits, taxidermized animals, pieces of technology and human faces. The rabbit hole is a nonsensical environment that is hard to escape from, paralleling the current state of the world. Cluttered objects symbolise modern day consumerism distracting us from more serious issues, specifically climate change represented by the fires burning outside the windowsills. The walls of the *Rabbit Hole* are like a gallery displaying a timeline of human history. Each level of the hole gets darker as we regress back in time towards the 'Dark Ages'. The alternate red colour scheme feels hellish to help audiences to visualize a potential future if we continue to act with childlike ignorance.

Resolved collection of work-
display view



Rabbit Hole

1 × 1.6 m

Coloured Pencil on Paper

Details of
resolved work



Details of resolved work



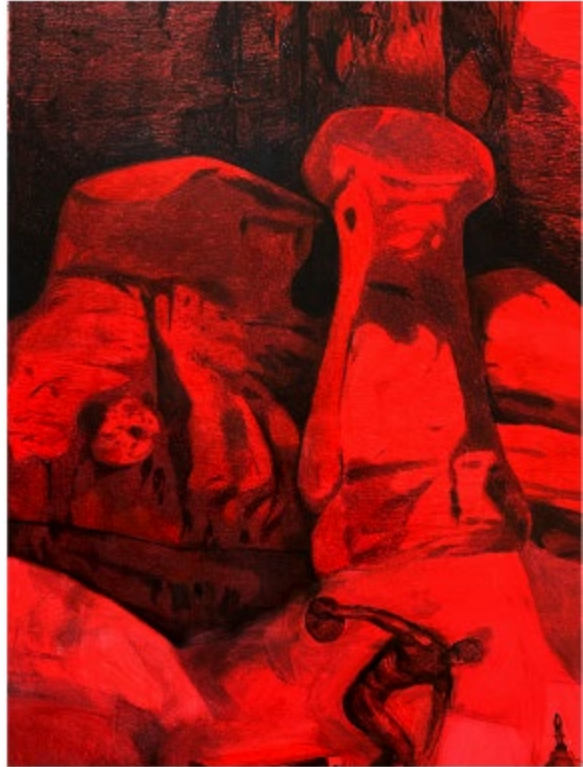
Details of
resolved work



Details of resolved work



Annotated detail of resolved work



Developing:

'Stop and Smell the Roses', explored emotions attached with getting lost in a foreign environment. Depictions of my younger self and brother, (personal context), to portray childhood innocence.

'Rabbit Hole' rearranges aspects of the contemporary to create the illusion of a foreign environment.

Researching:

Both artists employ alternative techniques like appropriation, reinventing the familiar into something that feels foreign.

I've expanded on Ben Ashton's concept of perceiving the past through rose-tinted glasses. Looking at contemporary issues, I use a hellish red colour scheme as a warning.

Researching Tim Storrier helped connecting consumerism to the notion of a downfall.



Reflecting:

Rabbit Hole suggests to audiences that we are on the brink of a social or environmental collapse. The car is a metaphor for contemporary life, receding down a ravine representing the timeline of human history, towards a black hole, paralleling the Dark Ages.

Faces in the clutter are emotionless, with cross out eyes, reflecting how we have become a consumer society. We're blinded from more serious issues, like climate change, and we seem more self-centred, disregarding other living things. Moose heads convey a sense of peacefulness amongst the chaos. Ironically, they are trophies from cruel hunting practises.



Supporting evidence

Experimental Work 1
Watercolour on Paper

ominous black storm clouds, enhance the mood and story. This led me to better consider the background/ environmental elements

Chords attached to heads is too cliché.

An endless queue of people are checking their watches and phones – like ‘mindless drones’. The monochromatic colour scheme is successful here. Even though it is a natural colour, the green feels sickly. And the emphasis of horizon line conveys the melancholy mood. I wanted to compare ‘the Age of Information’ to a state of limbo.

Through further experimentation, I decided this design was too cliché and literal.
- Needs more fluidity and emotion into expressions and poses.

I considered creating a body of work on newspaper articles with a range of different political messages.

Monochromatic yellow colour scheme. I’ve taken a bright, happy colour, and deflated it.

Experimental Work 2
Acrylic Painting on Newspaper



Supporting evidence

Experimental Work 3 Acrylic Collage



I liked how the spiralling pattern contrasts the boxy shape of the car – this was replicated in the spiralling walls of the rabbit hole.



Ben Ashton,
The Curious
Incident,
2019
Oil on Panel
88.9 × 99.1 × 7.6
cm

benashtonart.com. (n.d.).
Retrieved from
<http://www.benashtonart.com/about-to-our-glorious-future>

Ben Ashton disrupts the ways nations recall their history, exploring the 'greatness that never was' (benashtonart.com, n.d.). Illusion had been a key concept throughout the evolution of my works, in terms of environments possessing a false sense of security. However, I had not yet considered illusion in the form of cultural identity.

This eventually led me to explore the consequences of our consumer society. Consumerism becomes the 'illusion', shielding and diverting our eyes from more serious global issues. In other words, Ashton suggests, we view our history with rose-tinted glasses, which causes us to blur the boundaries between perceived victories and wrongdoings (benashtonart.com, n.d.). I have expanded on the rose-tinted notion, by putting more emphasis on the present day. *Rabbit Hole* explores a 'greatness' that may never be, if we continue ignoring issues burning in the background of our society.

Ashton disturbs the normal by removing the sterile feel of old portraits. He takes something familiar, and makes it feel alternate, unsafe and tainted (benashtonart.com, n.d.) Experimental work 3, was created by tearing and rearranging a painting – creating a fragmented feel as seen in 'The Curious Incident'. This technique evolved in the final piece. *Rabbit Hole* disturbed the normal by rearranging familiar things; office shelves, windowsills, and household items, into hard-to-distinguish clutter. Removal of colour further blends the items into each other – to disorient the viewer.

Developing Use of Vehicles

The line of people (*Experimental Work 1*) didn't have much depth of meaning. I found the use of the car to be a good solution. Vehicles can symbolise where we are moving as a society. The polished state of the car represents, our ego. It's new and shiny – this doesn't change the fact that its sinking.

The alternate underwater setting works better. It allows extra symbolic elements, like the bubbles, headlights, and for the dynamic upturned positioning of the car.

Supporting evidence

Preliminary Sketch 1 Pencil on Paper



Developing Underwater Setting

Originally, I was using monochromatic blue colour schemes, as I was influenced by Tim Storrier, and it also made sense for the water. I experimented with multiple environments, until I arrived at this sketch, which was used in the final piece.



Tim Storrier influenced my use of appropriation, cluttered objects, and the notion of a downfall. *'The Histrionic Wayfarer (after Bosch)'*, is a reimagining of *'The Wayfarer'* painted in c1510 which is about a pilgrim making decision between good and evil (ABC News , 2012), or about the return of a prodigal son, a biblical story of how a man wastes his inheritance (NSW Art Gallery , 2012). By indulging in temporary pleasures, he falls into poverty.

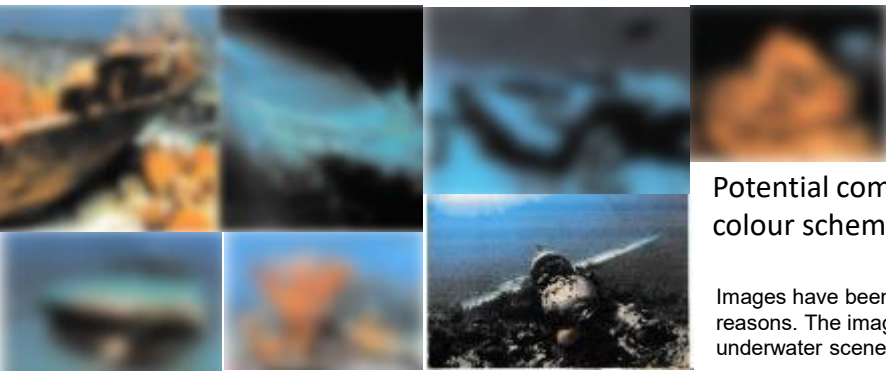
Storrier parallels this story to contemporary consumerism. He depicts a man overloaded with material things, that only weigh him down as he navigates an endless landscape. My artwork rabbit hole aligns with this notion, *depicting* the clutter of objects to be a burden – watching the car fall towards the black hole.

Storrier inspired me to further expand my use of appropriation, by embedding famous artworks, amongst the clutter, namely *'Mona Lisa'*, *'Girl with a Pearl Earring'* and one of Van Gogh's self portraits. Taking inspiration from the faceless man, I made them slightly alternate by crossing over their eyes. Crosses make the artworks feel corrupt, linking to *'The Wayfarer'* story.

Tim Storrier,
The histrionic wayfarer (after Bosch)
Acrylic on canvas
183 x 122 cm

ABC News . (2012, April 3). *Faceless portrait wins Archibald*. Retrieved from ABC News : <https://www.abc.net.au/news/2012-03-30/archibald-winner-named/3923082?nw=0>
NSW Art Gallery . (2012). *Tim Storrier*. Retrieved from NSW Art Gallery : <https://www.artgallery.nsw.gov.au/prizes/archibald/2012/29250/>

Inspiration Images



Potential complementary colour scheme.

Images have been blurred for copyright reasons. The images originally depicted underwater scenes.

Supporting evidence

Preliminary Sketch 2
Pencil on Paper



I originally planned for a top view of the car. However, through resolving the work, it unintentionally became a side view. As a result, the sink hole doesn't appear to go deep into the page, and the overall piece is less dynamic. This is an element I would change.

Progress Image



Coloured pencil texture was kept in this area to avoid an artificial feel.

Progress Image



Blending coloured pencil with turpentine allowed larger spaces to be covered faster.

Larger spaces of flat colour draw attention to small areas of detail by contrast (also balancing the composition).

Final Work
Coloured pencil on paper



Unless otherwise indicated the student response is © Ryan Thwaite 2022. This resource has been made available under the Creative Commons Attribution 4.0 licence (CC BY 4.0)

Attribution: *Assessment Highlights 2021 Visual Art IA3* © Ryan Thwaite 2022. CC BY 4.0

Other copyright material in this publication is listed below:

1. 'The curious incident' by Ben Ashton sourced from <https://www.benashtonart.com/about-to-our-glorious-future> Used with permission.
2. 'The histrionic wayfarer (after Bosch)' © Tim Storrier. Used with permission.

Certain images and layouts may have modified for copyright reasons or to improve publication quality.

3. Image of plane in 'Inspiration images': Milos Prelevic (2018) Underwater photography of wrecked monoplane, Unsplash.com, https://unsplash.com/photos/0lCw_kqmb7w

Published by Queensland Curriculum and Assessment Authority (QCAA) 2022.