

Assessment highlights 2021

Visual Art

Internal assessment 2

Project — inquiry phase 2

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Queensland
Government

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Queensland Curriculum
& Assessment Authority



For all Queensland schools

Assessment overview

Context

This assessment instrument is the second stage of a self-directed body of work and continues the exploration of the concept 'art as knowledge'. In this assessment instrument, students apply the focus that was developed in inquiry phase 1 to create and resolve artwork/s that communicate knowledge to an audience.

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

- development of visual solutions relevant to the student focus
- 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 2 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 (this 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

- create and resolve artwork/s that communicate the concept 'art as knowledge' through the development of visual solutions that relate to the focus and context/s that were defined in inquiry phase 1
- prepare artist's statement/s that supports their work/s and communicate their artistic intentions to an audience.

In their response, students were required to:

- implement ideas and representations to communicate concept, context and the chosen focus
- apply literacy skills using relevant visual art terminology and language conventions to communicate concepts and focus in an artist's statement
- analyse and interpret visual language and expression to explore student-directed focus and contexts
- evaluate art practices, traditions, cultures and theories that impact on decisions and communication in artworks
- justify viewpoints and selection of visual language and expression supported by knowledge of artwork of self and others
- experiment to explore ideas relevant to the focus and in response to the inquiry
- create meaning through knowledge and understanding of materials, techniques, technologies and art processes that complement the chosen focus
- realise visual responses to communicate artistic purpose and acquired knowledge.



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 is knowledge

IA2- Inquiry phase 2

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.

Artist statement

Stop and Smell the Roses

2021

2 panels (86 × 53cm)

Acrylic on Wood

The expression 'stop and smell the roses' encourages us to form a greater appreciation for little things in life. However, in my series, the expression serves a sinister dual meaning. My paintings portray two young children navigating an unpredictable environment. The theme of trickery is explored through the environment's personification. It lures the children apart with glossy purple berries and arched bridges – with '*Stop and Smell the Roses*', representing the voice of the forest – mesmerizing the children with various luxuries. The left panel shows a completely different biome than the forest – the manipulation of curved shapes, further alludes that this environment is evolving, and shifting. The artworks manipulate a formal context, to evoke audience's emotions. Compositionally, the landscapes are inviting – the placement of elements draws the viewer in. However, they are simultaneously eerie and off-putting – the extravagant primary colour scheme, and the stylisation of the bridge seem strange and unnatural.

Resolved work- display view



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

Resolved works- *detail*
Panel 1 (left)



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

Resolved works- *detail*
Panel 2 (right)



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:

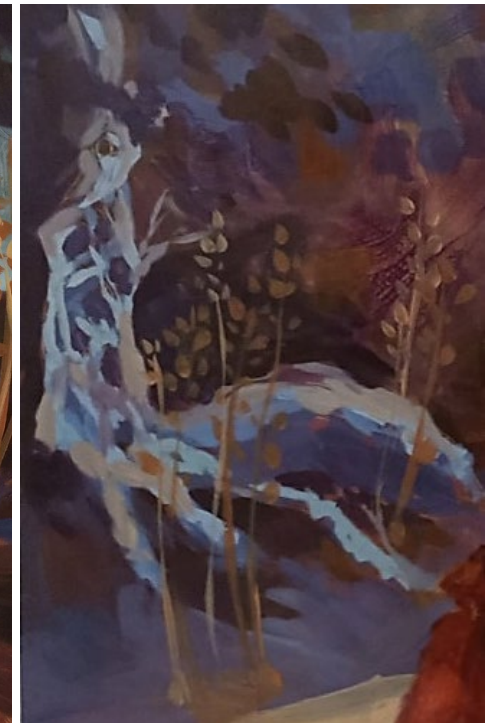
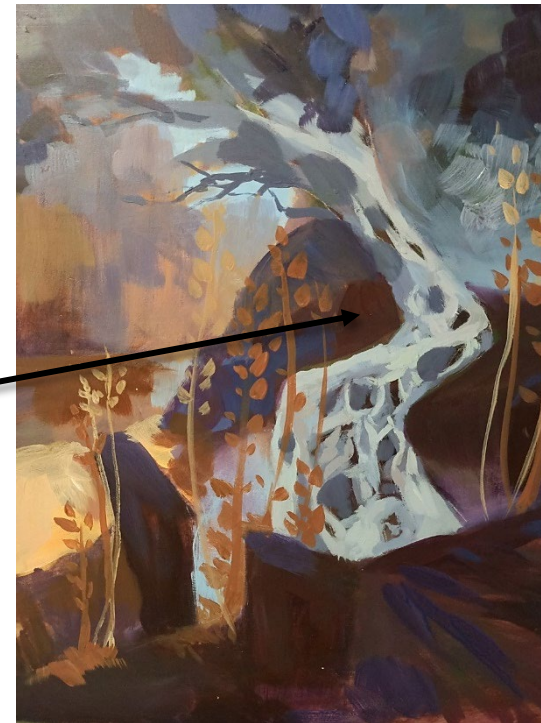
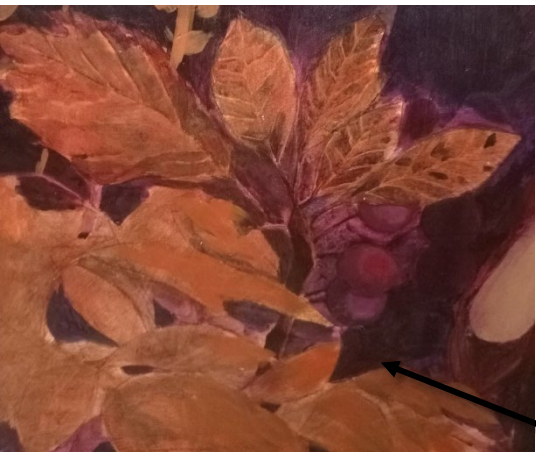
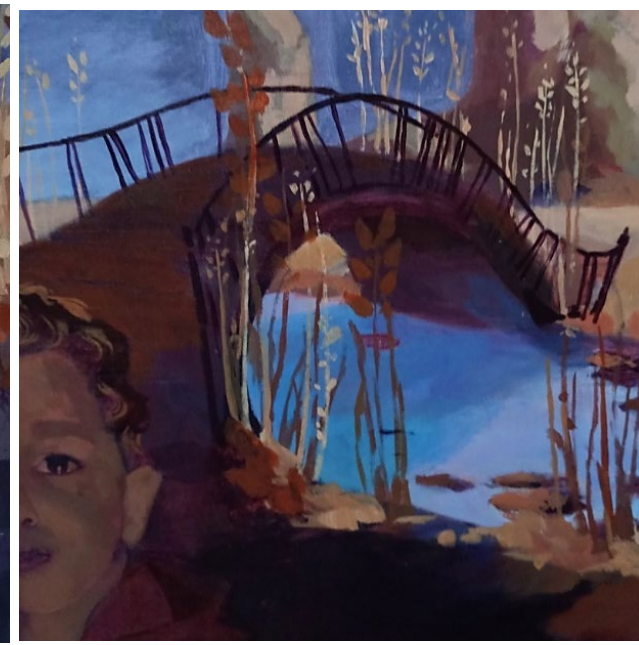
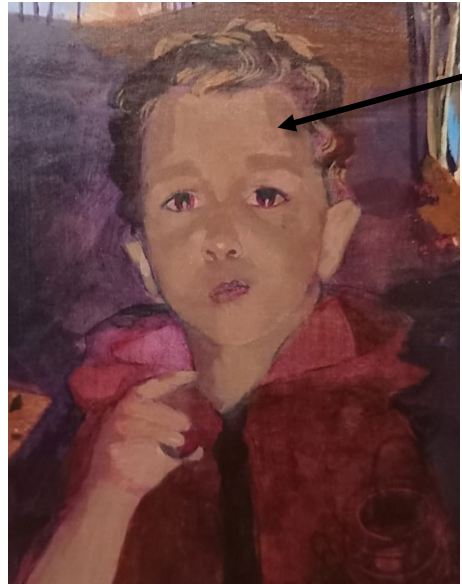
'Snow White Swallows the Poisoned Apple' uses a chaotic composition, with minimal negative space – relying on a primary colour scheme to define focal elements. She evokes emotions through pained facial expressions, and exaggerated body postures.

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:

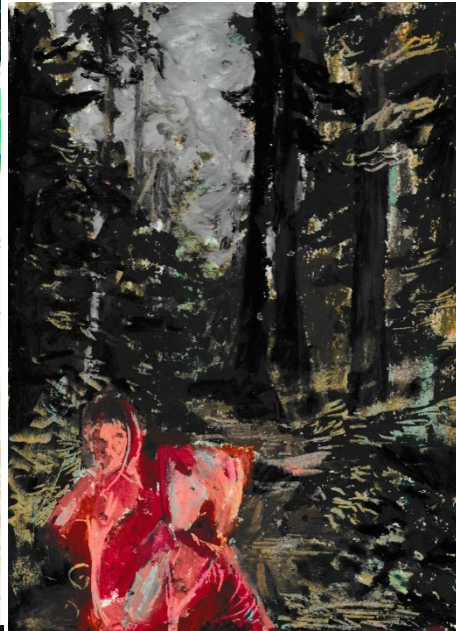
The style and symbolism of the pieces, reflect the theme of trickery. The trails of foliage, roses, and berries are enchanting, yet, worrying. The landscape seems uncannily perfect, alluding some greater force it at play. The use of light and dark furthers this notion. The children are clinging onto 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

Supporting evidence

Shelter (series)
Oil pastel on Paper



Originally, I was going to do a series exploring the formal context of this shark hoodie – showing different variations to evoke emotion. I like the toned down colour scheme, and the scratchy textural effect of the oil pastel, however experimenting with digital thumbnails led to stronger compositions.

Original Photograph

Composition Study 1
Digital Thumbnail



First attempt at creating a dynamic forest composition. Exploring different features: rocks, trees, leaves, vines, pathways, cliffs. I like the way the lighting is staged from behind the figures, as it foreshadows approaching danger.

Further Composition Studies
Pencil Sketches on Paper

Manipulating the formal context:

- Composition of forest and figures
- Exaggerating shapes of hoodies, trees
- Exaggerating Size of trees in comparison to figures, to illustrate the powerlessness and vulnerability of the children.



Supporting evidence

Tree Studies
Acrylic on Paper



My focus is to 'be more conceptual and illusive by moving away from realism'. Piet Mondrian's tree works inspired me to create my own series of trees, experimenting with colours, shapes that aren't typically seen day to day in nature.

I like the ashy grey colour schemes, as they put more emphasis on the composition.



The manipulation of formal elements makes this the most successful study:

- Size contrast shows the insignificance of the children against the trees.
- The contrasting red, creates a strong focal point on the hoodies.
- The simplification of the hoodies shapes portrays the figures to be almost ghostly. This further adds to the sense of being lost, in a foreign environment.

Further Tree Studies
Oil Pastel on Paper



Piet Mondrian, The Gray Tree, 1912

Piet Mondrian. (2021). *Piet Mondrian*. Retrieved from The Gray Tree : [https://commons.wikimedia.org/wiki/File:Piet_Mondrian,_1911,_Gray_Tree_\(De_grijze_boom\),_oil_on_canvas,_79.7_x_109.1_cm,_Gemeente_museum_Den_Haag,_Netherlands.jpg](https://commons.wikimedia.org/wiki/File:Piet_Mondrian,_1911,_Gray_Tree_(De_grijze_boom),_oil_on_canvas,_79.7_x_109.1_cm,_Gemeente_museum_Den_Haag,_Netherlands.jpg).

Piet Mondrian was a significant influence during the development of my works. His extensive series of tree paintings (from 1908 – 1913), reflect a gradual evolution of painting style. The earlier works were more realistic studies of the tree's chaotic structures. However, the later works were abstract, and deconstructed into the most basic cubic shapes. In this process, Mondrian aimed to understand the fundamental rules that cause the satisfying visceral response when appreciating natural scenes– finding that emotional responses are created through balance and harmony, in colour, shape and composition.

Supporting evidence

Stop and Smell the Roses
Preliminary Digital Thumbnail (Panel 1)



Stop and Smell the Roses
Colourised Digital Thumbnail



Composition: Curves and Spirals

Adds movement to and guides the viewer around the image. Also adds to the two sided concept I intend to convey. It is beautiful and alluring, but at the same time feels uneasy and trapping. Spirals often appear subtly in fairy tales, for the rabbit hole in 'Alice in Wonderland'.

Tree acts as a centrepiece to the composition, inspired by Mondrian. It's severe slope to the left is balanced by the heavy foliage on the right side.

Stop and Smell the Roses –
Preliminary Digital Thumbnail
(Panel 2)



This thumbnail represents the figures as they enter the forest – lured in by the illuminated pathway. The gravestones were initially more focal, however, became less literal in the final piece.

I originally intended for the colour scheme to consist of neutral earth tones. However, due to the busy compositions, this reduced the readability of all the elements in the artwork. Instead, a more primary scheme was used – reflecting Paula Rego's style.



Supporting evidence

Image redacted for copyright reasons

This image can be viewed online at
https://saatchigallery.com/artist/paula_rego

Paula Rego was another significant influence, inspiring me to further embed elements of fairy tales, for symbolism. In 'Swallows the Poisoned Apple', Rego depicts Snow White in a less desirable light: a middle-aged woman is slumped across a piece of furniture, with a pained expression, suggesting a horrible, violent demise.

Several themes Rego explore, parallel those in my artwork.

Key themes include:

- illusion versus reality – the death scene is portrayed undesirably, contrasting the way it is originally told, which romanticises a Snow White eating the apple, falling into a deep sleep. I aimed to emulate this same concept in my works. For instance, the ghostly trees, the red roses, and the random arched bridge, feel illusive and misplaced. The ugly reality – these are luring tactics to draw the children in.

-Holding on to youth and rejecting adulthood. In a similar way, my artwork explores vulnerability, and the pressure for children to mature, to face the dangers of the outside world. The sense of impending doom in my artworks could parallel the threshold of adulthood.

Rego also influenced my manipulation of formal elements – I have also used a very chaotic, cluttered composition, and the three primary colours are the main accents throughout my pieces. Because they are at opposite sides of the colour wheel, they increase the clarity of the piece, by defining separate parts of the busy composition.

Paula Rego
***Swallows the Poisoned Apple*, 1995**
Pastel on paper, mounted on aluminium
178 x 150 cm

Saatchi Gallery. (2021). Paula Rego. Retrieved from https://saatchigallery.com/artist/paula_rego

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1. 'Gray Tree' by Piet Mondrian 1911 sourced from

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