Visual Art (2007)
Sample assessment instrument

Short response items: Collections

This sample has been compiled by the QSA to help teachers plan and develop assessment instruments for individual school settings. It demonstrates the following criteria:

- Appraising

Assessment instrument

This sample assessment instrument:

- demonstrates short response items that gather evidence about some aspects of the appraising general objective
- provides opportunities for critical analysis and interpretation of information about language, expression and meanings in artworks related to concepts, focuses and media with some consideration of contexts
- is suitable as a formative appraising task which could be used to introduce the school’s concept for a body of work
- should be used in conjunction with additional appraising instruments to cover the remaining aspects of appraising
- should be part of a summative assessment program that includes a research component to enable all aspects of appraising to be demonstrated.
- could be suitable for supervised conditions (see syllabus for information about conditions)
- includes items that could be adapted to suit relevant artworks selected for a particular school’s individual concepts/focuses
- does not provide opportunities for the full range of appraising criteria to be demonstrated. There is restricted opportunity for presenting a viewpoint justified by adequate research, development, resolution.

Concept

The stimulus artworks on the following pages explore the concept of “collections” literally or symbolically through focuses such as.

- still life — constructed of similar everyday objects and the “strange or wonderful things” that people collect
- multiples — collection of similar objects, obsessions or passions
- words, symbols and signs — text as art, icons as art and cultural images as art.
Assessment items

**Question 1**
The first artwork, White Plastic Installation by John Dahlsen, is a large-scale installation. The wall piece uses high resolution digital prints on canvas. This two-dimensional print mimics the installation of the floor piece that is made from found white plastic objects.
The second artwork, White Cabinet and White Table by Marcel Broodthaers, is also an installation but uses found and organic materials. “Broodthaers often used found or discarded materials, favouring eggshells, which are without content other than the air.”

*With reference to these two artworks, respond in sentence form to each part of Question 1.*

Write 200–300 words in total.

1) Describe how each artist in their work has expressed the concept of Collections through the use of visual language.

2) How is John Dahlsen’s conceptual approach to using found objects different from Marcel Broodthaers’ installation?

3) What significance do you think the selected media has in contributing to the meaning of each work?

Image 1 — John Dahlsen, *White Plastic Installation*, 2003, Wall piece: 1 m high x 3 m wide (digital prints on canvas), Floor piece: 0.3 m high x 4 m wide x 0.4 m deep (found plastic objects)

Image 2 — Marcel Broodthaers, *White Cabinet and White Table*, 1965, Painted cabinet, table, and eggshells, Cabinet 86 cm x 82 cm x 62 cm, table 104 cm x 100 cm x 40 cm

**Either Question 2**

Each of the following three artworks uses similar everyday objects and “strange or wonderful things” as collections to create still life.

- Sarah Sze’s still life, Seamless, is a collection of small household objects installed into interiors to interact with the architecture of a space. “Her compositional language takes form by successively linking small bits of discrete information into a complex network.” — Carnegie Museum of Art

- The Tim Noble and Sue Webster installations of rubbish comment on the self-centredness of consumer society. “Sculptures are brought to life by projecting a single light source over a carefully arranged pile of domestic household waste – literally shining a light upon the discarded residue of conspicuous consumption.” — Tim Noble and Sue Webster

- Tony Cragg’s large-scale wall artwork uses many individual objects arranged to form a larger image. This work “comment[s] on the state of the nation [Britain] at that time, when it went through considerable economic hardship — especially in the north”. — Tony Cragg

Compare and contrast these three artworks and discuss how each artist has expressed meaning through the use of visual language and media. Reflect on and justify your viewpoint, with reference to the work, about how effectively each artist has covered or revealed their personal journey through their “collections”.

Image 3 — Susan Sze, *Medicine bundle for the non-born child*, 1999, Mixed media; variable dimensions

Image 4 — Tim Noble and Sue Webster, *Real Life Is Rubbish*, 2002, Mixed media; variable dimensions

Image 5 — Tony Cragg, *Britain Seen from the North*, 1981, Plastic and mixed media displayed: 4400 mm x 8000 mm x 100 mm relief
or Question 3

Each of the following three artworks uses multiples as a way of commenting on obsessions/passions or to reiterate or reinforce the intended meaning of the artwork.

- Do-Ho Suh demonstrates this through the use of military dog tags installed as symbols of identity and camaraderie.
- Linda Ault explores the representations of people through objects and Donna Marcus uses recycled materials to bring memories of the past into a new context.

How has each artist communicated their intended meaning through the concept “collections” in their artwork? Justify your views by analysing and interpreting the visual language and use of the media used in each artwork.

Image 6 — Do-Ho Suh, Some/One, 1998, Stainless steel military dog tags, Glass-fibre reinforced resin, stainless steel structure, rubber sheets, Size variable; Some/One (detail), Size variable, Installation of ceramic saucers

Image 7 — Linda Ault, The orphans, 2003, Installation of ceramic saucers, Size variable

Image 8 — Donna Marcus, Parlour, 2006, Anodised aluminium, 153 cm x 133 cm; Parlour (detail)

or Question 4

Each of the following three artworks explores words, symbols and signs to communicate ideas and experiences.

- Yoo Seung-Ho’s artwork demonstrates this through what looks like traditional Korean landscape painting, “but on closer inspection the presumed brushstrokes appear as thousands of tiny, grain-size Hangul (Korean script)”.
- Rosalie Gascoigne’s assemblage of old, weatherworn and discarded road signage is fragments of letters and words. “Ghosts of words can be made out in this work: “DRIVE SLOWLY”, “WIND”. But Rosalie doesn’t want us to read the words — she wants us to enjoy the patterns of letters and fragments of language which no longer make sense.” — Gregory O’Brien, Art Monthly
- Glen Clarke’s artwork uses American and Vietnamese bank notes to create a sculptural form that explores space and social concerns. “Since my first visits to Vietnam I have been documenting bomb craters. While measuring, filming, tracing and photographing these emotive and politically charged spaces one discovers a morbid fascination with these shapes, and a haunting beauty about their physical, cultural and emotional form.” Glen Clarke

Describe the symbols that each artist has used, and explain how each artist has communicated their ideas and created meaning through their artwork. Justify your response by analysing and reflecting on the use of visual language and media.

Image 9 — Yoo Seung-Ho Eoheung – Once upon a time, 2006, Ink on paper laid on board. 244 cm x 162 cm

Image 10 — Rosalie Gascoigne, Big Yellow, 1988, Sawn-up reflective road signs of plywood and aluminium, three panels. 200 cm x 300 cm (approximately)
References

*Image 1* John Dahlsen (www.johndahlsen.com)

*Image 2* The estate of Marcel Broodthaers and the Museum of Modern Art (New York, USA) (www.moma.org)

*Image 3* Sarah Sze and the Fondation Cartier pour l’art contemporain 2000, Sarah Sze, Thames and Hudson Ltd (London, UK)

*Image 4* Tim Noble and Sue Webster (www.invisiblered.blogspot.com)

*Image 5* Tony Cragg and the Tate Gallery (London, UK) (www.tate.org.uk)

*Image 6* Do-Ho Suh (www.universes-in-universe.de)

*Image 7* Linda Ault (www.artlink.com)

*Image 8* Donna Marcus and the Dianne Tanzer Gallery (Melbourne) (www.diannetanzergallery.net.au)

*Image 9* Yoo Seung-Ho (http://apt5.asiapacifictriennial.com)

*Image 10* Rosalie Gascoigne (www.artmonthly.org.au)

*Image 11* Glen Clarke and the National Gallery of Australia (Canberra) 2005, National Sculpture Prize and Exhibition 2005, Publications Department, National Gallery of Australia

*All websites accessed 1 March 2008*
# Instrument-specific criteria and standards

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<tr>
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<th>Standard D</th>
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<td>• consideration of information about meanings in artworks relevant to concept 'Waiting', selected focuses and media</td>
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<td>• consistently accurate and skilful use of relevant visual art terminology, referencing and language conventions.</td>
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*Note: Colour highlights have been used in the table to emphasise the qualities that discriminate between the standards.*

*Key: Qualifiers that distinguish the standards A–E Characteristics of the general objectives*