Stage 2 Visual Arts – Art
Assessment Type 2: Practical
PRACTITIONERS STATEMENT

Goodbye Tonight Practical 1
Lindsey Bryant's Cerberus Thylacine and the Spanish Invader in this year's Helpmann exhibition really sparked my interest in lino printing. I wasn't particularly fond of nor interested in lino printing when I did it in grade 8, but this artwork really changed my perspective. However it wasn't until I watched 'Lost prophets' Goodbye Tonight music video that I knew what I wanted to do. Music is one of the biggest aspects of my adolescent life so far, and is naturally a major influence in my work. This video, coupled with the memory of Bryant's work helped create the idea for my final piece almost instantly.

My favourite genre/era in music centres around pop punk and similar genres in the late 90's/early 2000's, and I drew most of the inspiration for my character from the singers of the bands in that time. I studied the music videos and photo shoots from those bands and figured out the style of clothing/hair/accessories that my character would need to have in order for it to fit into the right scene.

The intended meaning of my art work deals with a personal sense of nostalgia. I'm nostalgic for a music scene I was never a part of, and I represented this idea by creating a skeletal form to visually represent the singer (which is loosely based on Lost prophets front man Ian Watkins). The background is made entirely of concert tickets, some scanned from tickets I have and other sourced from the internet, but the common thread between them is that they are all linked to that time frame in one way or another. The tickets are either from gigs/bands from that era, bands that influenced the music from that time, or bands that have since been influenced by them. It's mostly just meant to be symbolic of the importance of that context visually and musically, as well as the fact that I feel as though, despite a lot of those bands still being around, that scene is over and done, and those bands will never be like they were in that era. The combination of the monochromatic lino carving and the painted lino print underneath is meant to represent that the modern bands and latest albums, while similar, will never have to same impact as the original ones when that scene was at its peak.

One of the main artists that I can relate my work to is Chris Bourke, because while his work is much more detailed in the carving, it still has a style I relate to more than most printmaking artists. It was also from his work that I decided that painting the inside of my lino print would be more effective and increase the visibility of the final print on the cluttered background. Once this was completed I felt that the distinction between the background and the main subject was not as successful as I wanted it to be so through consultation with my art teachers I decided to use the actual lino block as the main subject. This gave the overall artwork a more sculptural feel. The tactile quality of the carved lino block really gave the central character a stronger visual identity.

The overall scale of the final artwork places a great emphasis on the importance music has had on my life and work. I feel as though it is a good expression of the type of person I am regarding style and interests and a good indication of my personal aesthetic.
Practical 2
Lycanthrope and Distant Cousins

My second practical idea initially came about after having seen a profile image of a man edited to have a lion face. I'd always found the idea of mixing animals and humans interesting, but this struck me as being particularly fascinating and well done. I later found an image of a 'grime edit,' where obviously cartoonish drawings are placed over photos to give the appearance of melting skin. While not particularly well executed, I thought it was an interesting idea to combine the two mediums.

In the past few years I've developed my own personal aesthetic taste, and I was keen to work with cartoonish drawing using thick, black line work. Tom Whalen was a big inspiration in the way of colouring. He rarely uses outlines, however his colouring is always clearly layered rather than being tonal and gradual. His work manages to have depth-using layers of flat colour to portray shadowing, and the colouring is always very bright and distinct, which is something I tried to emulate and incorporate into my own style. It was difficult to pinpoint other artists that inspired me, as most of the drawing work I found, as well as the animal/human combination photography, was simply anonymous. Andrea Sonnenberg, or 'Teenage Witchery' was an inspiration in terms of photography, because she takes photos of her everyday life. Her images have a really natural essence to them, and there are imperfections within the photographs, they don't look like they've been done in a studio or intentionally set up. This to me made them more realistic, and was something I strived to incorporate into my own work. It is one of the main reasons I went back through photographs I'd taken in previous years from school camps and parties. I wanted it to be real.

Si(mon) Mitchell was an artist I found after I'd started on my finals. He collaborated with Rock Sound magazine in the UK, and created a front cover featuring images with cartoons drawn on them. The magazine seemed particularly fascinated by this type of work, running an online article detailing how the cover was created, and Mitchell used all the same techniques as I had; printing and tracing the image, sketching and black lining the drawings around the tracings, scanning the drawings and then digitally editing them from there. Initially I had gone in blind with this practical, as it's very difficult to find information, so finding an established artist who uses the same methods was extremely reassuring.

The intended meaning of my work was mostly about having an outlet for my ideas, but I also tried to pick animals (and a dinosaur) that best suited the people I was drawing. On most occasions I asked which animal my friends best associated with, and I used their opinions in combination with what I most saw them as to create my final images.

My artistic approach differed compared to my usual style. Each piece started and finished on the same page. Every drawing was worked on and tweaked on the same page as the original tracing until I was happy. This enabled me to start on my actual final pieces very early on in the creative process. Some of my images weren't successful, and didn't fit well enough on the photographs to be used, but overall I'm pleased with how well they turned out. Whilst it is not the most technically skilled medium, it's extremely tedious and I feel as though I was able to convey my own personal style and aesthetic effectively through it. Despite the heavy use of digital technologies, I'm extremely passionate about the fact I had to hand draw every image first. Whilst Photoshop gives precision to colours and textures, the use of pencil and marker in the preliminary outlines was just as important.
Assessment Comments
This practical is a B grade.

Student Practical

Practical Application

PA1 Conceptualisation, development, and resolution of imaginative or personally relevant visual ideas.
The responses explore two different imaginative and personally relevant visual ideas. Practical 1 based on nostalgia for a music genre. Practical 2 developed from the idea of combining animal attributes with people. The conceptualisation is thoughtful and well-planned, especially evident in Practical 2.

PA4 Application of technical skills and use of media, technologies, and processes to communicate visual ideas in a work or works of art.
The resolved artworks demonstrate some refined technical skills in the application and some sensitive use of a variety of media. The combination of the large original lino block carving, hand coloured lino block print and collaged elements in Practical 1 show an effective application of media and processes in response to an idea.
The conceptualisation and success in communication of an idea is more thoughtfully indicated in Practical 2 where the process of combining photographs, drawings and digital technologies are aesthetically utilised with sensitivity and refinement.

Practitioner’s Statement

Analysis and Synthesis

AS2 Use of visual arts language to interpret, respond to, and synthesise thoughts on visual arts, including issues and/or questions.
The statements recount the processes undertaken in the resolution of the respective ideas with considered attempts to respond to visual arts issues.
The proficient use of visual arts language is more evident in statement 2 in relation to the articulation of a synthesis of thoughts on the development of a personal aesthetic with reference to techniques and impact on the visual art elements in consideration of their effectiveness to the idea.

AS3 Evaluation of own work and connections or comparisons with other practitioners’ work.
The responses show some thoughtful and considered connections with other practitioners in relation to techniques and the affirmation of ideas with reference to specific influences especially in relation to Practical 2.
Evaluation of the work has been generally thoughtfully considered in terms of the effectiveness of media choices and the creative integration of media, materials, techniques and technologies to communicate the ideas in both practicals.
## Performance Standards for Stage 2 Visual Arts

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<th>Knowledge and Understanding</th>
<th>Analysis and Synthesis</th>
<th>Inquiry and Exploration</th>
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<td><strong>A</strong> Initiation of complex or challenging and well-planned conceptualisation, development, and resolution of innovative, imaginative or personally relevant visual ideas. Comprehensive exploration to refine technical skills and use different media, materials, and technologies. Insightful and thorough documentation of creative visual thinking and problem-solving processes. Highly effective application of refined technical skills and sensitive use of media, materials, technologies, and processes to generate, visualize and develop visual ideas in a work or works of art or design.</td>
<td>In-depth knowledge of selected visual arts concepts, forms, styles, and conventions, and a clear understanding of their practical application. In-depth knowledge and understanding of visual arts in different cultural, social, and/or historical contexts. Insightful and discerning understanding of aesthetic and/or functional qualities in a variety of works of art or design.</td>
<td>Highly perceptive critical analysis and interpretation of a variety of works of art or design from different contexts. Extensive and sophisticated use of visual arts language to interpret, respond to, and synthesise thoughts on visual arts, including issues and/or questions. Discerning evaluation of own work and connections or comparisons with other practitioners’ work. Insightful evaluation of, and conclusions about, visual arts learning.</td>
<td>Productive and thorough use of research skills and a clear understanding of inquiry methods to locate and appropriately acknowledge sources, explore, experiment, and develop perceptive and clear insights into a range of aspects of the visual arts. Astute exploration and self-analysis in development of a personal aesthetic through the visual arts.</td>
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<td><strong>B</strong> Thoughtful and well-planned conceptualisation, development, and resolution of imaginative or personally relevant visual ideas. Throughful exploration to refine technical skills and use media, materials, and technologies. Thoughtful and organised documentation of creative visual thinking and/or problem-solving processes. Effective application of some refined technical skills and some sensitive use of media, materials, technologies, and processes to generate, visualize and develop visual ideas in a work or works of art or design.</td>
<td>Some depth of knowledge of selected visual arts concepts, forms, styles, and conventions, and a sound understanding of their practical application. Some depth of knowledge and understanding of visual arts in different cultural, social, and/or historical contexts. Clear understanding of aesthetic and/or functional qualities in several different works of art or design.</td>
<td>Well-informed and well-considered critical analysis and interpretation of several works of art or design from different contexts. Proficient use of visual arts language to interpret, respond to, and synthesise thoughts on visual arts, including issues and questions. Thoughtful evaluation of own work and connections or comparisons with other practitioners’ work. Thoughtful and well-explained evaluation of, and conclusions about, visual arts learning.</td>
<td>Systematic use of research skills and a sound understanding of inquiry methods to locate and appropriately acknowledge sources, explore, experiment, and develop mostly clear insights into different aspects of the visual arts. Thoughtful exploration and self-analysis in development of a personal aesthetic through the visual arts.</td>
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<td><strong>C</strong> Considered conceptualisation, development, and resolution of imaginative or personally relevant visual ideas. Competent exploration to refine technical skills and use media, materials, and technologies. Organised documentation of creative visual thinking and/or problem-solving processes. Competent application of technical skills and elements of sensitivity in the use of media, materials, technologies, and processes to generate, visualize and develop visual ideas in a work or works of art or design.</td>
<td>Appropriate knowledge of selected visual arts concepts, forms, styles, and conventions, and a clear understanding of their practical application. Considered knowledge and understanding of visual arts in different cultural, social, and/or historical contexts. Appropriate understanding of aesthetic and/or functional qualities in different works of art or design.</td>
<td>Informed and considered critical analysis and interpretation of two or more works of art or design from different contexts. Competent use of visual arts language to interpret, respond to, and synthesise thoughts on visual arts, including issues and questions. Considered evaluation of own work and connections or comparisons with other practitioners’ work. Competent and appropriate evaluation of, and conclusions about, visual arts learning.</td>
<td>Competent use of research skills and considered understanding of inquiry methods to locate and appropriately acknowledge sources, explore, experiment, and develop some insights into different aspects of the visual arts. Some considered exploration and self-analysis in development of a personal aesthetic through the visual arts.</td>
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<td><strong>D</strong> Elements of conceptualisation and some development and resolution of visual ideas. Some exploration of technical skills, using media, materials, and technologies. Disjointed or partial documentation of creative visual thinking and/or problem-solving processes. Partial application of technical skills and some use of media, materials, technologies, or processes in developing a work of art or design.</td>
<td>Some basic knowledge of selected visual arts concepts, forms, conventions, and styles, and an emerging understanding of their practical application. Some reference to knowledge or understanding of visual arts in a cultural, social, or historical context. A superficial understanding of aesthetic or functional qualities in works of art or design.</td>
<td>Some basic consideration and interpretation of at least one work of art or design with superficial reference to the context. Restricted use of visual arts language to interpret, respond to, and describe thoughts on visual arts, including issues or questions. Some description of own and others’ works, with some tenuous connections or comparisons. Some basic summary and description of visual arts learning, with elements of evaluation.</td>
<td>Some use of basic research skills and awareness of inquiry methods to locate one or more sources (with attempted acknowledgment), explore, and experiment. Superficial recognition of the role of visual arts in personal development.</td>
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<td><strong>E</strong> Emerging skills in the conceptualisation, development, and resolution of visual ideas. Attempted exploration of technical skills, using media, materials, or technologies. Limited documentation of creative visual thinking or problem-solving processes. Attempted application of technical skills to develop a work of art or design.</td>
<td>Limited knowledge or understanding of concepts, forms, or styles in visual arts. Emerging awareness of different visual arts contexts. Some awareness of the need to understand aesthetic or functional qualities in works of art or design.</td>
<td>Emerging awareness of connections between at least one work of art or design and the context. Limited use of visual arts language for interpretation or response in the visual arts. Attempted description of own and others’ work. Attempted description of aspects of visual arts learning.</td>
<td>Attempted engagement in a directed research process. Emerging awareness of the role of visual arts in personal development.</td>
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