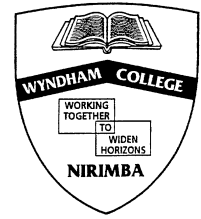




W Y N D H A M  
C O L L E G E  
Visual Arts Faculty



Preliminary  
VISUAL ARTS

**A S S E S S M E N T T A S K No.1**

Name of Task: **EXPLORING REPRESENTATION**

Areas of Study: Practice - Artmaking

Weighting: **20%**

Date Issued: **Week 1, Term 1, 2018**

Date Due: **Week 10 Term 1, 2018**

*In answering this case study you will be assessed on your ability to address Syllabus outcomes:*

*\* P1, P2, P4, P5 & P6*

Refer to Visual Arts course outcomes and assessment cover sheet for further detail of outcomes.

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**Content Focus:**

The purpose of this task is to:

- Learn about the practice of artmaking and developing a **body of work**
- Discover ways of representing the body through **material practice**
- Interpret the human form through a range of **expressive forms**
- Experiment with a variety of **media and materials**
- Identify how artists use **symbols, codes, messages and metaphors** in their works
- Learn about, understand and identify the **practice** of other artists

**The Task:**

You are to submit digitally, a portfolio of images which form a body of work reflecting the possible ways of representing the human form or figure through artmaking practice and a related research in your VAPD that investigates the human body, as a means of artists practice over recorded time on earth

The submitted artworks, "a Body of Work", will demonstrate a range of techniques in the studio; all students are to curate a selection of images to form a body of work from your artmaking experiences during term 1

The VAPD is also to be submitted with your documentation of experiments, ideas and other work undertaken along with your folio. The VAPD should be reflective and supportive of your practice as an artist. Work should also be dated with comments/ evaluation where appropriate

The VAPD should also include the representation of imagery and documentation of artists and artworks whose practice inspires you. The more you look, the more you discover!

All works will be predominately 2 dimensional images and you should attempt a wide variety of techniques and media (expressive) forms in order to develop your body of work

Your related "Body Parts" research should highlight the diversity of representation undertaken by artists. This is to be reflected in both the material & conceptual practices of the selected artists

All submitted work in Visual Arts should show care, creative awareness, originality and sensitivity.

## Part One:

From your classroom practices submit five (5) completed artworks. A range of techniques highlighting your art practice are to be selected, curated and digitally submitted for assessment on *Google Classroom*. For example, these may include:

- 1 monoprinting and/or collographs
- 2 etching and/or lino block
- 3 mixed media - collage/photo/paint etc.
- 4 paint – paper based works
- 5 wax resist and other mediums
- 6 pastel/chalk
- 7 charcoal, with or without paint
- 8 ink and/or acrylic wash
- 9 textural mediums – modelling compound and layering techniques etc
- 10 experimental images by palette knife, stick etc - non brush
- 11 “iconic” inspired imagery eg: “mambo”, periods of art etc
- 12 image release
- 13 digital photomedia images
- 14 wet photographic
- 15 images from other extension work or teacher directed classwork

Each image you select should be clearly labelled/titled and numbered, 1-5 in both your VAPD & in *Google Classroom*.

Remember, be **CREATIVE and EXPERIMENTAL**. Look at the ways artists represent ideas & don't be afraid to try out lots of NEW IDEAS! Start the habit of looking at the **works and imagery of other artists**, these should be referenced in your process diary and can be the source of endless ideas and inspiration. **Remember:** Document everything in your process diary – VAPD. Experimental images should be included in your VAPD. This marks the start of your art practice

Your practice should continue at home, beyond the classroom, as this is only the start of the journey with your artmaking and the ways in which ideas can be represented



## Part Two:

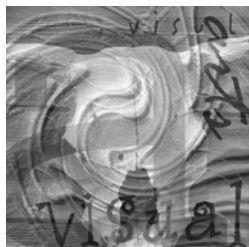
**“Body Parts” – this is a visual research for you to discover the ways parts of the body have been interpreted and represented by artists throughout the course of civilisation**

Choose a **body part or feature** to provide the inspiration for your own investigation. You are required to research, collect and document images of the selected body part eg: “hands”, “skulls”, “feet” or “eyes” etc. You can also further choose to focus and refine your task to a particular ideas or concept you would like to examine such as: psychology, state of mind, gesture or emotion etc

- You are to find and include a diverse **range of visual imagery**: these may be illustrations, small scale artworks, digital scans, drawings, photocopies, collage etc which represent your body part. Presentation must be evidenced in both a visual and written form.
- You must include examples from a **broad range of artists**, historical and cultural time frames, styles and movements up to the present or post modern and contemporary context.
- Your research should highlight and **explain the diversity** of conceptual and material approaches undertaken by artists in representing images and interpreting ideas of the body, specifically your chosen body part, in particular innovative material approaches.
- Further, in providing explanations of **the concepts and meanings** which the artist explored, consideration should be given to how the world and audiences may view the imagery, ie. What would a viewer think about the work? What is the artist responding to?
- Ensure you annotate your images by presenting or stating the **purpose and significance** of the body part with reference to the diverse range of **influences** that assisted or inspired artists in forming the imagery. These could include ideas such as:
  - politics and power
  - psychological, the subconscious, state of mind
  - fashion
  - gender
  - feminism
  - events, culture, race
  - environment, geography & place
  - society, social issues, change, social media
  - historical evidence, time
  - religion, spirituality, beliefs
  - technology, science, invention, innovation
  - philosophy
  - rituals, ceremonies, magic
  - isolation
  - emotion, gestures, desire
  - icons
  - humour
  - fetish
  - consumerism & advertising

**Your completed task should represent an informed and considered approach to art study & is to be submitted in your VAPD**





## Wyndham College Visual Arts – Yr 11 Visual Arts

### Assessment cover sheet – EXPLORING REPRESENTATION

Name: \_\_\_\_\_

Assessment Task No: 1

Mark: **/50**

Criteria	Performance					
	Elementary			Excellent		
<p><b>P1: Explores the conventions of Practice.</b> Shown by:</p> <ul style="list-style-type: none"> <li>• Developing, experimenting, researching, criticising, and reflecting your ideas in your VAPD</li> <li>• Sustaining and exploring all possibilities by setting goals for the development of your artwork</li> <li>• Meaningful research/investigation of artists practice</li> </ul>	1	2	3	4	5	6
	1	2	3	4	5	6
	1	2	3	4	5	6
<p><b>P2: Explores how the world, audience, artist and artwork are related to artistic practice.</b> Shown by:</p> <ul style="list-style-type: none"> <li>• Consideration and exploration of various artistic forms and media in your art making practice</li> <li>• Critically analysing reasoning behind your ideas and that of artists and how they relate to the world and the artwork, visually and/ or verbally</li> </ul>	1	2	3	4	5	6
	1	2	3	4	5	6
<p><b>P4 &amp; P5: Investigates subject matter &amp; forms as representations in art-making through the development of meaning in the making of art.</b> Shown by:</p> <ul style="list-style-type: none"> <li>• A variety of interpretations demonstrated conceptually and materially within each artwork</li> <li>• Demonstrated learning from the work of other artists, artworks and images</li> </ul>	1	2	3	4	5	6
	1	2	3	4	5	6
<p><b>P6: Explores a range of material techniques in ways that support artistic intentions.</b> Shown by:</p> <ul style="list-style-type: none"> <li>• A clear explanation of the ideas represented by artists &amp; their practice</li> <li>• Identifying the influences which help shape artist practice</li> <li>• Demonstrated accomplishment in artmaking</li> </ul>	1	2	3	4	5	6
	1	2	3	4	5	6
	1	2	3	4	5	6

**BODY OF WORK Marks:**

\* Submitted Images 1-5            /50

\* Body Parts Research            /50

**Total marks for the submitted task: \_\_\_\_\_/100**

Comment: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Criteria - for each part of the task EXPLORING REPRESENTATION	Marks
<ul style="list-style-type: none"> <li>• Demonstrates an articulation of ideas and concepts that are elaborated, reiterated, subtle and sustained coherently in the form(s) of the work. Meanings make significant references and register on a number of levels</li> <li>• Displays technical sensitivity, refinement, discrimination, moderation, and is respectful of the conditions set by the selection of materials and limitations including course prescriptions</li> </ul>	41 – 50
<ul style="list-style-type: none"> <li>• Demonstrates an articulation of ideas and concepts showing some elaboration and reiteration that is more coherent and subtle in some aspects of the work than in others. Meanings and references register on a number of levels but are not as significant</li> <li>• Displays technical sensitivity and moderation, although some aspects are more refined while others are elaborated and/or overworked. Generally respectful of conditions set by the selection of materials and limitations including course prescriptions</li> </ul>	31 – 40
<ul style="list-style-type: none"> <li>• Demonstrates an articulation of idea/concept showing some connection that is more apt and coherent in some aspects of the work than in others. Meanings and references register on some levels but in limited ways</li> <li>• Displays technical proficiency yet not very sensitive or refined. Some display for display's sake, thus little moderation. Some respect for conditions set by the selection of materials and limitations including course prescriptions</li> </ul>	21 – 30
<ul style="list-style-type: none"> <li>• Demonstrates an articulation of idea/concept confined to some aspect(s) of the work. Meanings and references register in restricted and obvious ways</li> <li>• Displays little refinement or subtlety. Some repetition or inconsistent application. Little discrimination or moderation, limited respect for conditions set by the selection of materials and limitations including course prescriptions</li> </ul>	11 – 20
<ul style="list-style-type: none"> <li>• Demonstrates a simplistic, immediate articulation of idea/concept. Meanings register in banal ways. References are limited, driven by the image</li> <li>• Displays neither technical accomplishment nor moderation. Unsubtle, unrefined, incongruous, superficial. At variance with conditions set by selection of materials and limitations including course prescriptions</li> </ul>	1 – 10



Craig Ruddy



Banksy



Ben Frost



Ben Quilty



advertisement



Ron Mueck



Reg Mombassa



Pete Turner



Jean Michel Basquait



Marcel Duchamp



Edvard Munch



Patricia Piccinini



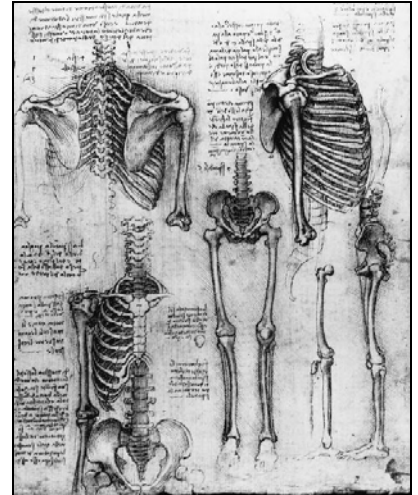
Ed Keinholz



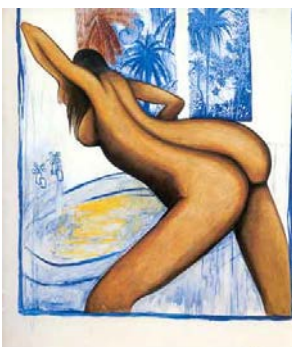
Andy Warhol



Pablo Picasso



Leonardo Da Vinci



Brett Whiteley



Vincent Fantauzzo "Heath". Oil on canvas - the People's Choice for the Archibald Prize:2008

Vincent Fantauzzo