

ASSESSMENT TASK COVER SHEET

Course Name: Year 8 Visual Arts

Due date for final submission: Term 4 Week 6 2022

Assessment Task Number: 3

Assessment Task Title: World Building Art Critical Historical Response

Assessment Weighting: 20%

Total Marks Allocated to this Task: 25

Task Description

This assessment task introduces you to the Frame elements. It requires you to respond to a series of short answer to long answer questions. This task will address Matthew Cusick and his artistic practice.

Read the following information carefully and answer all questions in full sentences.

Answers must be written in your own words and can be written onto the assessment sheet or written/typed and stapled to this assessment as an attachment.

MATTHEW CRUSICK



*Course of
Empire
(Mixmaster II),
2006*

Inlaid maps and
acrylic on wood

MATTHEW CRUSICK INFORMATION

Matthew Cusick was born in New York City in 1970 and graduated from The Cooper Union with a BFA in 1993. His work has been **exhibited** internationally since 1996, including New York City gallery shows. The artworks by Matthew Cusick are these beautiful maps of roadways that “go nowhere”, weaving and curving around the world.

His inspiration began when he discovered a box full of old maps in his studio. The artist then began to experiment and was immediately fascinated with the possibility of creating his own places and time zones with just a few snips. Since then, he has created an extensive **body of work** that has been exhibited internationally and reproduced in publications such as The New York Times, Harper's Magazine, and Art in America.

Many of Cusick's works depict Southern California with its sprawling freeways, celebrity culture, mansions, and themes of **nihilism** and **escapism**. Common themes in his work include immense waves, landscapes, and even portraits. His work has received numerous awards and can be found in many collections around the world.

Cusick includes his newest work, "Course of Empire: Mixmaster II" (2006). This new "Mixmaster," layered with animal migration paths, trading posts, and railroad depots is viewed by the artist as a portal into history. Maps are still masterfully cut and inlaid, but some areas are left untreated while others appear to have already eroded. Cusick plays with the world's geography to create conceptual histories of war, colonization, disputed territory, political upheaval, and globalization.

On his practice, Cusick says, “I am a painter and a collagist. I work with glue and printed material as well as acrylic paint and ink. The printed materials that I work with derive from archaic educational and cognitive sources, such as maps, atlases, encyclopedias, and school textbooks. I am drawn to the ephemeral nature of this printed information and the latent content that surfaces over time. I like to catalogue, archive, and arrange information and then dismantle, manipulate, and reconfigure it. My creative process is informed by the visual properties and informative complexities of the material I am using.”

Cusick says, “Maps provided so much potential, so many layers. I put away my brushes and decided to see where the maps would take me. I think collage is a medium perfectly suited to the complexities of our time. It speaks to a society that is over-saturated with disparate visual information. It attempts to put order to the clutter and to make something permanent from the waste of the temporary. A collage is also a time capsule; it **preserves the ephemera** of the past. It reconstitutes things that have been discarded. A collage must rely on a kind of **alchemy**; it must combine ordinary elements into something extraordinary.”

Essentially, Cusick creates elaborate collages **depicting** humans, animals, water and landforms crafted entirely from recycled maps. The maps used for this body of work come from Cusick's collection of American world atlases and school geography books from 1872-1945, a time period during which the world's **geography** changed dramatically. By juxtaposing antique maps with modern highway images, Cusick tells the story of America's foreign policy and domestic infrastructure and its struggle to remain the ultimate superpower.

Cusick slices **segments** of **antiquated** maps from old encyclopedias, textbooks, roadmaps, and atlases and lays them down into familiar forms, taking advantage of the colourful shades map makers chose to represent the earth's surface from oceans to rainforests to deserts.

Cusick uses **atlases** for his powerful collages, **uniting** pieces of the landscape that are actually quite far apart to create his own new world. Armed with scissors and a craft knife, the artist playfully rearranges the **fundamental** organisation of modern **society**.

After receiving his BFA from Cooper Union in painting, in 2001 Cusick began collecting and working with maps and appropriated film clips, employing printed matter and digital video as a **surrogate** for paint.

Matthew Cusick is impressed by the colours, shapes, and creative possibilities found in maps. His works are an homage to the unfamiliar, to the past, and to travelling. Reality and fantasy are merged.

Things you need to KNOW to complete this task:

Content	Artist case studies – Matthew Cusick, Shaun Tan, Yang Yongliang Picture books - The Arrival (Shaun Tan), Belonging (Jeanie Baker) Artistic mediums with which to express or visually represent conceptual ideas and narratives
Skills (verbs)	Interpreting, planning, drawing, painting, collage, decision making, story-telling

My Assessment Task Planner:

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7
Day 8	Day 9	Day 10	Day 11	Day 12	Day 13	Day 14

Things you need to DO to complete this task:

Step	Things I will do	What I will see as a result
1	Listen and engage in Visual Arts lessons ensuring that set tasks are completed, archived and organised.	I will understand content and use artists studied in class to inspire my own work.
2	Read the instructions and the assessment task carefully.	I will understand what I need to do, and begin to form ideas.
3	Create sketches and plan ideas. Ask for teacher feedback.	I will solidify my ideas into concepts and visual ideas so I can develop them further using constructive feedback from my teacher.
4	Sketch, layer and develop artworks for BOW.	I will have a resolved vision of a world that I created.
5	Reflect and discuss my work with other students.	I will have a better understanding of the world I have created.

Outcomes to be assessed:

- 4.1 uses a range of strategies to explore different artmaking conventions and procedures to make artworks
- 4.2 explores the function of and relationships between artist – artwork – world – audience
- 4.3 makes artworks that involve some understanding of the frames
- 4.4 recognises and uses aspects of the world as a source of ideas, concepts and subject matter in the visual arts
- 4.5 investigates ways to develop meaning in their artworks
- 4.6 selects different materials and techniques to make artworks

ASSESSMENT MARKING RUBRIC

	ARTIST PRACTICE 4.6 explores aspects of practice in critical and historical interpretations of art	CONCEPTUAL FRAMEWORK 4.8 explores the function of and relationships between the artist – artwork – world – audience	THE FRAMES 4.9 begins to acknowledge that art can be interpreted from different points of view through the FRAMES	SUBJECT SPECIFIC ART TERMINOLOGY 4.10 art criticism and art history	COMMUNICATION OF MEANING TO AUDIENCE 4.10 recognises that art criticism and art history construct meanings
A	Demonstrates a sophisticated understanding of how artist practice informs the development of artworks	Demonstrates a sophisticated exploration of how the relationship between artist – artwork – world – audience impacts the creation of artworks	Demonstrates a sophisticated understanding of how The Frames can be used in the interpretation of symbolic meaning	Provides a sophisticated use of subject-specific art terminology with highly developed visual language	Provides in interpretation a sophisticated ability to construct meanings about artwork and how this is communicated to an audience
B	Demonstrates a thorough understanding of how artist practice informs the development of artworks	Demonstrates a thorough exploration of how the relationship between artist – artwork – world – audience impacts the creation of artworks	Demonstrates a thorough understanding of how The Frames can be used in the interpretation of symbolic meaning	Provides a substantial use of subject-specific art terminology with well-developed visual language	Provides in interpretation a thorough ability to construct meanings about artwork and how this is communicated to an audience
C	Demonstrates a sound understanding of how artist practice informs the development of artworks	Demonstrates a sound exploration of how the relationship between artist – artwork – world – audience impacts the creation of artworks	Demonstrates a sound understanding of how The Frames can be used in the interpretation of symbolic meaning	Provides an adequate use of subject-specific art terminology with sufficient visual language	Provides in interpretation a sound ability to construct meanings about artwork and how this is communicated to an audience
D	Demonstrates basic understanding of how artist practice informs the development of artworks	Demonstrates a basic exploration of how the relationship between artist – artwork – world – audience impacts the creation of artworks	Demonstrates basic understanding of how The Frames can be used in the interpretation of symbolic meaning	Provides a few subject-specific art terminology references working towards developing visual language	Provides in interpretation a basic ability to construct meanings about artwork and how this is communicated to an audience
E	Demonstrates limited understanding of how artist practice informs the development of artworks	Limited attempt exploration of how the relationship between artist – artwork – world – audience impacts the creation of artworks	Limited attempt at understanding how The Frames can be used in the interpretation of symbolic meaning	Limited attempt at using subject specific art terminology and visual language in interpretation	Provides in interpretation a limited ability to construct meanings about artwork and how this is communicated to an audience

ASSESSMENT MARKING GUIDELINES

Grade	Criteria
A	<ul style="list-style-type: none"> - Demonstrates sophisticated understanding of how artist practice impacts the creation of artworks and the final product. - Demonstrates a sophisticated exploration of how the relationship between artist – artwork – world – audience impacts the representation of time and audience interpretation - Demonstrates sophisticated understanding of how The Frames can be used in the creation of work and in the contribution of meaning - Provides a sophisticated use of subject-specific art terminology with highly developed visual language - Provides in interpretation a sophisticated ability to construct meanings about artwork and how this is communicated to an audience
B	<ul style="list-style-type: none"> - Demonstrates a thorough understanding of how artist practice impacts the creation of artworks and the final product. - Demonstrates a thorough exploration of how the relationship between artist – artwork – world – audience impacts the representation of time and audience interpretation - Demonstrates a thorough understanding of how The Frames can be used in the creation of work and in the contribution of meaning - Provides a thorough use of subject-specific art terminology with highly developed visual language - Provides in interpretation a sophisticated ability to construct meanings about artwork and how this is communicated to an audience
C	<ul style="list-style-type: none"> - Demonstrates a sound understanding of how artist practice impacts the creation of artworks and the final product. - Demonstrates a sound exploration of how the relationship between artist – artwork – world – audience impacts the representation of time and audience interpretation - Demonstrates a sound understanding of how The Frames can be used in the creation of work and in the contribution of meaning - Provides a sound use of subject-specific art terminology with highly developed visual language - Provides in interpretation a sound ability to construct meanings about artwork and how this is communicated to an audience
D	<ul style="list-style-type: none"> - Demonstrates basic understanding of how artist practice impacts the creation of artworks and the final product. - Demonstrates a basic exploration of how the relationship between artist – artwork – world – audience impacts the representation of time and audience interpretation - Demonstrates basic understanding of how The Frames can be used in the creation of work and in the contribution of meaning - Provides a basic use of subject-specific art terminology with highly developed visual language - Provides in interpretation a basic ability to construct meanings about artwork and how this is communicated to an audience
E	<ul style="list-style-type: none"> - Demonstrates limited understanding of how artist practice informs the development of artworks and the final product. - Limited attempt exploration of how the relationship between artist – artwork – world – audience impacts the representation of time and audience interpretation - Limited attempt at understanding how The Frames can be used in the creation of work and in the contribution of meaning - Limited attempt at using subject specific art terminology and visual language - Provides in interpretation a sophisticated ability to construct meanings about artwork and how this is communicated to an audience

QUESTIONS

The Frames

1. What has inspired Cusick's work? Explain. /2
2. What materials have been used in Cusick's *Course of Empire (Mixmaster II)*? Why has Cusick used these materials and what meaning do they contribute to the work? /5

Artist Practice:

1. Discuss Cusick's artmaking practice. How does this impact the creation of his artworks and the final product? /4
2. What does the extensive collection and archiving of material allow Cusick to do that could not be done otherwise? /6

Conceptual Framework:

The Conceptual Framework looks at the relationships and the layering of the relationships between the Artwork, the Artist, the Audience and the World. In Cusick's work;

1. How are the present moments of a time past, reinterpreted and reconstructed? /3
2. How do you imagine Contemporary audiences would interpret those reconstructions? /5