



GENERAL COMMENTS

The following report addresses the examination content from the *VCE Art Study Design 2010–2014*. This report should be read in conjunction with the study design and the VCE Art examination 2010.

The 2010 Art examination paper was well received and generally the responses were good. Many students made serious attempts to respond to a variety of questions and followed the instructions accurately. Some students missed out on marks through not reading and following the instructions carefully.

Areas of strength

- Art terms were generally used correctly, showing that students understood the language, key knowledge and key skills in the study design.
- There was evidence that students had a good understanding of the material they had studied and were able to use their knowledge to address questions accurately.
- Some students used the artwork captions to support and consolidate their response.
- In general, students prepared well and approached the examination with confidence. Responses to the questions in Section C showed that many students had developed a mature and perceptive understanding of the topics they had researched.
- Many students seemed to have a good understanding of the convention of using an artist's surname only in the body of an essay rather than using a first name.

Areas of weakness

- Many students lacked knowledge of basic art terminology. Students should learn, understand and apply the elements and principles that are listed and defined under the Formal Framework in current *VCE Art Study Design 2010–2014* (pages 12 and 13).
- Some students wrote in pencil. It was clearly stated in the introduction to each section of the paper that all questions should be answered in pen.
- Students should take care with their handwriting. If the response was illegible, assessors were unable to assess the content fully. This may have resulted in a loss of marks.
- Students should use reading time carefully. Students were instructed to detach the insert from the centre of the examination booklet during reading time. Because many students did not remove the insert, there was confusion in many responses about which illustrations needed to be discussed. This was particularly evident in the use of images 1 and 2 for responding to Questions 3 and 4 in Section A.
- Students should have ensured that they understood what each question was asking them to do. Some responses were not awarded any marks as they simply did not answer the question.
- Many students did not use the content of the artwork captions and missed the opportunity to use the information they contained, such as the title, medium, size and dates, to support their answers. In Questions 1 and 2 it was not necessary to rewrite the caption. Rewriting the caption wasted time and space and did not earn any additional marks.
- Students who did not use their time well did not complete all questions and missed out on valuable marks.

SPECIFIC INFORMATION

Note: Student responses reproduced herein have not been corrected for grammar, spelling or factual information.

Section A

This section required students to apply key knowledge and skills in answering questions on unseen stimulus material. Teachers should note that not all artforms will be represented in these types of theoretical questions, therefore responses will not require students to have specialised knowledge of techniques and materials of any specific artform. This section was based on short answer questions and assessed the theoretical understanding of key knowledge and key skills in Units 3 and 4. These questions did not require extensive breadth or depth of analysis in the response.

Questions 1 and 2 were generally well handled; however, it was noted that the element of line was better understood than shape, which students confused with form. Many students recognised the elements of line and shape, but were unsure as to how these elements contributed to the meanings of the works. Few students were familiar with terms other than vertical and horizontal, and the qualities of line and the contribution these qualities made to the works.

2010 Assessment Report



Artworks presented

Lee Miller, *Portrait of Space, frame 4, final version*, gelatin silver print, 1937, 36.8 x 26 cm

Alexander Archipenko, *Woman Combing Her Hair*, bronze, 1915, 35 × 8.3 × 8 cm

Assessment Criteria

- understanding and appropriate use of art language and vocabulary

Students who scored well in this section applied adequate knowledge of the formal elements to the artworks and made strong use of appropriate comparisons. However, many students wasted time and space by repeating the given information in their response. Some students spent too much time constructing elaborate answers when short, direct responses were appropriate.

Many students did not gain full marks because they did not make any comparisons, and in many cases valid comparisons were replaced by unnecessary descriptions.

Question 1

Marks	0	1	2	3	Average
%	4	16	41	40	2.2

The following are examples of high-scoring responses to Question 1.

Sample 1

Line has most strongly been used to create the strong horizon line and hence fore-middle- and background. The thin repeated lines of the mesh create pattern and simulated texture. The swirling lines of the wave crests create movement and an ominous atmosphere. The thick bold lines of the frame create a focal point and highlight the unusual object in this setting.

Sample 2

The artist has relied on line to divide the composition of the work into thirds. Using a line formed on the surface of the earth, the artist has been able to rely on the natural horizon line which divides the ground from sky, to create a balanced and proportional composition. Moreover, the artist has 'framed' the work with jagged, torn mesh and a thick, frame-like opening to offer the viewer a portal into the balanced picture plane of space. Moreover, the fine and detailed line work of the mesh allows the viewer to peer through the work.

Sample 3

Line is used as a way of framing multiple sections of the gelatin print. The immediate border of the print, despite being uneven, frames the entire print, while the smaller, rectangular frame at the top of the image is almost rendered unnecessary due to the organic lines created by the torn mesh that reveal, and frame, more of the desert scene behind it. Also, the geometric horizontal line created by the line of pebbles gives the viewer a sense of multiple picture planes.

Question 2

Marks	0	1	2	3	Average
%	7	32	38	23	1.8

The following are examples of high-scoring responses to Question 2.

Sample 1

The artist here has relied on cubist dimensions to produce a disjointed and disfigured shape that implies the outline of a woman. The artist has incorporated the technique of contraposto to balance the work, which thus gives the piece a sense of fluidity, despite the block-like shapes used that create the sculpture. The sharp, curvaceous shapes used here reflect a similar style achieved on canvas, and further contribute to the dynamic yet weighted piece of art. The bend of the woman's thighs compliments the arch of her arm which subsequently creates a near perfect circular outline of her head.

Sample 2

Shape has been used expressively. Most obvious in the top half, form has been distorted and the action of combing hair is only recognisable in conjunction with the title. The organic shape of hips and belly create the gender – obviously female – while the geometric form of her legs suggest strength and finesse. The hole where the head is leaves the viewer questioning meaning. The sculpture has created shape, (unlike implied in paintings)



Sample 3

Three-dimensional shape is used in the piece to create curved, shiny surfaces and long, slim lines that are indicative of elements of the female form. The slightly Futurist qualities of the bronze seem to allow these basic shapes to form a sense of movement and balance in the overall piece. Also, the angles created by the corners of the shapes used to form the figure, allow light to be reflected in a way that highlights the three-dimensional aspects of the figure while demonstrating a roundness and curvaceousness that is associated the female form

Question 3

Marks	0	1	2	3	4	5	Average
%	12	7	18	29	20	13	2.8

Artworks presented

Ernst Ludwig Kirchner, *Self-Portrait as a Soldier*, oil on canvas, 1915, 69 × 61 cm

Paula Rego, *The Artist in her Studio*, acrylic on canvas, 1993, 180 × 130 cm

Assessment Criteria

- understanding and appropriate use of art language and vocabulary
- understanding and applying all Analytical Frameworks to the analysis of artworks

Many students used the incorrect plates for their responses; however, students who followed the instructions on the examination paper and wrote about the appropriate illustrations did reasonably well. As in Questions 1 and 2, many students described the works rather than making a valid comparison.

The term ‘stylistic qualities’ appeared to be poorly understood, and many students wrote only about colour and brushwork. The more successful responses understood and commented on the works in the context of art history.

The following are examples of high-scoring responses to Question 3.

Sample 1

Artwork one ‘Self Portrait as a Soldier’ mixes stylistic representational shapes with bright vibrant, non-realistic colouring. Artwork two ‘The Artist in her Studio’ is more realistically portrayed through colour, shape and form. Artwork One’s subjects are representational, the shape of the subjects have been manipulated and distorted in order to represent a person, but does not look realistic as Artwork two does. Artwork one employs the use of vibrant colouring, bright yellows and oranges which emphasis the artist’s perception of colouring, whereas Artwork two uses real life colours, portraying subjects as they are. Artwork one uses uneven, dispirited brushstrokes in the development of his work, making it look more violent and expressive, compared to Artwork two’s smooth texture created as a direct portrayal of life.

Sample 2

Kirchner’s self portrait (artwork 1) and Rego’s self portrait (artwork 2) both contain distinctive stylistic qualities. Artwork 1 appears rough and blurry, due to the smudged affect created with the oil paints. There is no real focus on line, as colour is used to portray forms and figures. The obscurity of the image perhaps portrays a sense of looking into the past, a memory of the artist’s. Artwork 2 uses much more details, and line is a prominent feature, used to portray a realistic view. The work is cluttered with different images, portraying the artists many ideas and working habits. Both artworks are paintings, but have been created in different ways; Artwork 1 depicts an Impressionist style as it captures a fleeting moment in time, evident in the quick, uneven brush strokes whereas Artwork 2 has been painted in a post-modernist style, focusing on colours and detail.

Sample 3

Kirchner’s German expressionist work is roughly textured through his application of oil paint. The figures appear crude and lack strong definition which contrasts to the stylised work by Rego. Kirchner uses light to add emphasis to aspects of his work whilst Rego uses light to create shadow and tone. Kirchner uses overlapping to create shadow and tone. Kirchner uses overlapping to create perspective yet there is minimal perspective within the work making for a crowded ‘busy’ feel to the painting. Rego uses geometric line such as with the table and chairs to create perspective – very different to Kirchner’s overlapping approach. Kirchner uses a bold palette of limited contrasting colours – striking reds, navy blues and hot yellows whereas Rego uses a much broader colour palette of greens and purples as well as analogous colour. Both are portraits reflecting the lives of the people of the time. Kirchner’s is more of a narrative of the horrors of war, and his choice of colour creates unity throughout the work.



Question 4

Marks	0	1	2	3	4	5	6	Average
%	16	7	16	21	18	13	9	2.9

Artworks presented

Ernst Ludwig Kirchner, *Self-Portrait as a Soldier*, oil on canvas, 1915, 69 × 61 cm

Paula Rego, *The Artist in her Studio*, acrylic on canvas, 1993, 180 × 130 cm

Assessment Criteria

- understanding and appropriate use of art language and vocabulary
- comparing and contrasting the meanings and messages of artworks produced before 1970 with artworks produced since 1970
- understanding and applying all Analytical Frameworks to the analysis of artworks
- analysis of artworks to comment on their meanings and messages

This question was generally handled well by students who attempted it. However, descriptions of the artworks were often given instead of comparisons as required and, as in Question 3, many students used the incorrect plates for their responses.

The following are examples of high-scoring responses to Question 4.

Sample 1

Artwork One contains the artist wearing a soldier's uniform, representing his sense of authority and power. The cigarette in his mouth suggests a rebellious streak, and an attitude of not caring too much. The picture in the background represents the artist's depiction of tumult, as if he could not draw a self portrait without containing them as they make up part of his identity. The representational technique also suggests his creative mind, and the colour yellow suggests that he sees himself as bright and unconventional. Artwork two contains many objects which make up the Artists own thoughts and imagination. The 'Artist' in the painting has been drawn larger to show that she is the most significant, and all other subjects are smaller, suggesting that they are figments of her imagination. The statues symbolise history and art, the paintings symbolise her identity, and the lettuce may symbolise her connection with nature.

Sample 2

Both artwork 1 and artwork 2 portray the artist in their natural working environment. Artwork 2 represents a much more relaxed working style, as the studio is cluttered with different works and objects. The different figures in the work symbolise the scattered feeling of the artist, as she feels she is always in more than one place, with so many ideas. In contrast, artwork 1, though blurry, represents a very uniform and ordered working style, as he positions the model where he wants her and appears only to be working on one work at a time. The naked female figure suggests that the artist prefers to work on human figures whereas the lettuces in artwork 2 suggest that the artist prefers to paint still-lives, with natural objects, at this particular time.

Question 5

Marks	0	1	2	3	4	5	6	7	8	Average
%	8	3	6	12	16	17	18	12	8	4.6

Artwork presented

Subodh Gupta, *Line of Control (1)*, brass and copper utensils, stainless steel and steel structure, 2008, 500 × 500 × 500 cm

Assessment Criteria

- understanding and appropriate use of art language and vocabulary
- understanding and applying all Analytical Frameworks to the analysis of artworks
- analysis of artworks to comment on their messages and meanings
- ability to develop a personal point of view on ideas and issues about art
- ability to discuss and debate issues with the use of supporting evidence

Contemporary Framework (VCE Art Study Design, page 13)

The Contemporary Framework is used to examine an artwork, irrespective of when it was created, in the context of contemporary art ideas and issues. For the purpose of this study contemporary art ideas and issues are those originating



in the late 20th Century onwards. With a focus on current ideas and issues, students should consider the following questions:

- How have contemporary art ideas and issues challenged traditional understandings of artworks and their significance?
- How does the choice or presentation of subject matter or medium, materials and techniques reflect or challenge artistic or social traditions?
- What is the impact of dynamic media applications and other emerging art forms on the viewer such as video, digital, projection, installation, interactive, street art, sound and performance art? How do these art forms differ from traditional ideas of viewing and experiencing object-based art in museums and galleries?
- How might artworks of the past take on new or different meanings in the context of contemporary ideas and issues?

It was evident that some students lacked understanding of the Contemporary Framework.

While there were many appropriate personal interpretations, other students simply restated the content of the commentaries without developing a personal position.

The following are examples of high-scoring responses to Question 5.

Sample 1

The artwork seems to evoke the image of an atomic bomb, and this iconic image would certainly be at the forefront of a modern viewer's mind, given that fear of mass destruction has pervaded our consciousness since the invention of the atomic bomb. The use of an abundance of modern household items reminds me of the chaos of Indian slums, and is suggestive of the wastefulness of our commercial culture. Given the duality of the shape of the artwork; a spreading tree could echo our connection to the land whilst an atomic bomb would show our abuse of it, it seems to rely largely on the viewer's interpretation. Given our awareness of political and environmental issues, the meaning appears likely to be the latter.

Sample 2

Gupta's 'Line of Control (1)' fits into the postmodern idiom of art, questioning the nature of art with its unusual use of materials and being highly confronting while providing humour. On first impression, the three dimensional structure most closely resembles a 'mushroom cloud that hangs in the air after an atomic explosion'. The use of man made, synthetic material symbolises that we are the makers of the destruction, and violence of the world, and that we are all some way to blame for misusing the gifts of the earth. This is also supporting the suggestion of a 'spreading tree', showing rather than eating fruit and such, the natural gifts of Earth, we take it into our own hands to create food and materials, leaving a stain on the Earth, and creating an artificial environment to live in. The contrast of 'the clean white interior' and 'the sculpture's shape' causes tension, and aims to trigger concerns about how much 'control' we have on the direction of the world.

Sample 3

Gupta's 'Line of Control' employs found objects, a common use of materials in the Pop Art movement and still used widely in contemporary art today. The artist's use of such materials challenges traditional understandings of sculpture, drawing upon everyday life in the creation of something extraordinary.

The artist also embraces the very new art form of installation as a means of presenting his ideas on nature or war. No boundaries exist around the artwork, and as it is placed in the very centre of the gallery space, the viewer would be able to walk around the sculpture, viewing it from various angles and enhancing the sense of interaction between viewer and artwork, removing the traditional separation between the two.

That the meaning of Gupta's work is quite ambiguous is also reflective of a disconcert for the traditional as many contemporary pieces allow the viewer to choose their own interpretation of a work. Personally I feel that Gupta is making a comment about the destruction of war – a 'mushroom cloud' is suggested in the commentary, made of everyday items reflecting the idea that war is built upon the goods and wealth of everyday people and these are the people most affected by such destruction.

Section B

In this section, students were presented with visual material and commentaries. Students were assessed on their ability to analyse and interpret the information given.

Assessment Criteria

- understanding and appropriate use of art language and vocabulary



- comparing and contrasting the meanings and messages of artworks produced before 1970 with artworks produced since 1970
- understanding and applying the Cultural Analytical Framework
- analysis of artworks to comment on their messages and meanings
- ability to develop a personal point of view on ideas and issues about art
- ability to discuss and debate issues with the use of supporting evidence

Cultural Framework (VCE Art Study Design, page 13)

The Cultural Framework is used to identify the influences on an artwork of the time, place, purpose, cultural and political settings in which it was made. These influences may include historical, political, social, socio-economic, religious contexts as well as aspects of ethnicity and gender. Students should consider the following questions:

- How do the social, political, cultural or religious contexts of the artwork contribute to its meaning? How have historical or contemporary events shaped the intention of the artist or our understanding of the artwork's meaning?
- How do gender values reflect the social context of the time the artwork was produced? How do these values compare to the values of today?
- How does the physical placement of artworks affect their interpretation?
- How does the cultural background of the viewer influence the interpretation of an artwork?

Some students restated the information provided in the commentaries but did not add anything further.

Although there were some excellent interpretations of the content of the artworks, there was a notable lack of reference to the illustrations to support the points being made. Onus's work was generally well understood and many students made references to the Australian colours, symbols, Aboriginal patterning and the notion of reconciliation.

Question 6

Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	Average
%	5	1	2	3	5	7	7	7	8	10	9	8	9	6	5	3	4	8.6

Artwork presented

- Katsushika Hokusai, *Great Wave off the Coast of Kanagawa* (from a series entitled *Thirty-six Views of Mount Fuji*), polychrome woodblock print, ink and colour on paper, ca. 1830–32, 25.7 × 37.9 cm
- Lin Onus, *Michael and I are just slipping down to the pub for a minute* (from *Adventures of X & Ray*), gouache on illustration board, 1992, 50 × 38 cm

The following are examples of high-scoring responses to Question 6.

Sample 1

Both artists, Hokusai and Onus have responded personally to the theme of identity – particularly in terms of their culture. Hokusai challenges traditional concepts of 19th Century Japanese art and society through his inclusion of influences from other cultures. The 'European style of shading, perspective and realism' demonstrates his personal interest and respect for European art techniques and culture. He easily merges the styles and techniques from the different cultures and creates his own personal, unique style – a blend between two cultures. He does prove a close affinity with the Japanese environment though as his composition includes the everyday activities of the Japanese men in the long boats merging with the outstretched, reaching waves. He portrays 'the unity of man and nature', something he identifies with culturally. Onus on the other hand, appropriates from 'Great Wave at the Coast of Kanagawa'. His cultural mix of Scottish and Aboriginal descent is apparent in his work. The shading technique in the waves, appropriated from Hokusai is reminiscent of European style shading and as an Indigenous Australian, he would identify closely with the waves and ocean – something so important in Australia culture. 'He uses wit and humour' in his title and the words 'slipping down to the pub' suggest a modernised culture blended with the visual representation of a more constant - ever present one – Aboriginal culture. The indigenous style is evident through the use of vibrant orange sky, helping create the setting of Australia, and also the technique of the white dots in the waves and coming off the sea foam resembles Aboriginal art. This demonstrates his response to the blend of cultures which make up his identity. Similarly to the Japanese, the indigenous feel a close connection to the land and Onus 'emphasises the idea of ... the spiritual connectedness of everything that exists in nature.'

Sample 2

Both Onus and Hokusai's artworks explore the theme of identity through a cultural framework. Hokusai attempts to change his Japanese culture's artistic identity that previously focused on cartoon-like artworks of rich and powerful people. He used



European style elements of shading, perspective and realism, while still in the realm of Japanese art. This reflects his culture as although he wishes to explore different things, his art is still very much reflective of his Japanese background. Onus' artwork is also reflective of his culture. Using Hokusai's blended culture artwork as a start, Onus introduces Aboriginal style techniques like cross hatching and traditional earthy colors for the dog and the stingray like surfboard it stands on. This artwork is highly reflective of Onus' mixed heritage background. He is Scottish and Aboriginal, so he uses symbolism to express the diverse cultures that make up who he is. He has used the typical cultural icons of surfing, and mateship (symbolised by the dog and the stingray) to pay homage to his white Australian background. However the cross hatching of the stingray and the earthy colors used on the dog and the sky symbolise his Aboriginal descent. These differing cultures are blended together in the artwork which is reflective of Onus' culture of living in a society that has had so much problems with the relationships between black and white, while he himself is both. The Japanese style waves appropriated from Hokusai's work are reflective of a 'multicultural' Australia, which has greatly influenced Onus' identity. Hokusai's artwork is less a reflection of his own personal identity as it is an exploration of his country Japan's identity. The domestic travel boom that was occurring in Japan at this time is reflected in the artwork by people in boats in the sea. He also comments on a part of his national identity that is obsessed with the sacred image of Mount Fuji by symbolising the top of the mountain just visible through the waves. Unlike Onus', which seeks to explore his personal and national identity, Hokusai's artwork attempts to differentiate himself from Japanese culture to find his own identity, while not losing touch with his Japanese background. He does this well by using his own personal European style while still employing aspects of traditional Japanese art.

Question 7

Marks	0	1	2	3	4	5	6	7	8	9	Average
%	3	1	3	11	15	19	17	15	8	7	5.3

Artwork presented

Damien Hirst, *For the Love of God*, platinum cast of human skull, human teeth, 8601 diamonds, 2007

Assessment Criteria

- understanding and appropriate use of art language and vocabulary
- understanding and applying the Cultural and Contemporary Frameworks
- analysis of artworks to comment on their meanings and messages
- ability to develop a personal point of view on ideas and issues about art
- ability to discuss and debate issues with the use of supporting evidence

Students were familiar with the format of the question and handled this question well.

High-scoring responses referred to both commentaries and the image of the artwork and engaged with them well. However, low-scoring students simply reworded the commentaries rather than analysing the content and engaging with it. Many students simply agreed with one of the commentaries without exploring the other or formulating a personal opinion. The large price demanded for the work often became the focus and overwhelmed all other artistic considerations. Many students related the work to current political events; for example, the fight against poverty, the use of blood diamonds and the exploitation of miners who provided the raw materials. Some students neglected to provide a personal opinion or made little reference to the artwork itself.

The following are examples of high-scoring responses to Question 7.

Opposed to the purchase of the artwork

Sample 1

I do not think Damien Hirst's 'For the Love of God' should be purchased for the gallery, on the basis of its price tag. Although 'Commentary 2' appears validated in its contention that once the price for the artwork is paid, it is often forgotten about the aesthetic and symbolism, I don't believe this is applicable to 'for the Love of God'. The excessive price tag – in excess of '50 million pounds ... the highest amount of money ever asked for by a living artist' (Explanation) appears integral to its work. That is to say that the 'excessively expensive materials' (Commentary two) seem to have been chosen to warrant the sky-high price tag and hence provoke debate about the very value of its value. Could not zirconia diamonds or less expensive materials be used to the same sparkly, glitzy aesthetic effect? Hence I believe the materials used actually detract from the meaning of the work, as our focus lies on the price tag and appreciation for the cost of the diamonds, and not the actual piece of art. Furthermore there is a question of morality as explored in Commentary One. In a world of 'poverty' and struggling 'young and emerging artists' it seems the purchase of this work would be a great disservice to the world of art, and society. The sacredness of art needs to be protected and not infected by the price tag.



Sample 2

Damien Hirst's sculpture is a visually stunning piece that could indeed be argued as one of 'his most important works' as commentary two notes. However the price that Hirst is asking is too high for a public gallery to spend. It would be 'morally wrong' as commentary one notes on numerous levels; especially given the poverty in the world. Contemporary art challenges a variety of perceptions and world views, presenting the artist's own persona beliefs and requiring the viewers' in return. While it is indeed a beautiful reflection of age, and visually captivating commentary on the beautification and in a sense immortality of death, as represented by the 'unbreakable' diamonds that line its surface, Hirst's piece is simply too expensive, and the money could be vastly better spent on young emerging artists who can just as successfully produce works of thematic significance. Moreover, despite the views of commentary two, high prices for works by artists like Monet and Van Gogh have taken years to procure, as the arts community have begun to recognize the significance of their works. Bluntly, this is not the first work of its kind to explore themes of death combined with beauty, nor is it the first to incorporate expensive and highly rare materials. Perhaps in years to come, this work might reach a level of status and importance achieved by artists such as Pollock and even Warhol, however for now, this sculpture, and its price tag, is simply too excessive for a public art gallery to pay.

In favour of the purchase of the artwork

Sample 1

Damien Hirst's contentious piece is a relevant statement on the futile consumerist approach to life in contemporary society and a reminder of values that are truly necessary in our lives. Despite the belief that it would be 'morally wrong' for the gallery to purchase the artwork 'given all the poverty in the world', it is this very idea that the artist is playing with. Realistically the view that the 'gallery should certainly buy this work' will win the debate proving exactly what the artist intended: that the accumulation of material objects, whether art or not, expensive or not, is part of the way that we orientate our lives today. If not for any other reason than the work that went into sourcing the diamonds, casting the skull and placing the human teeth in position, this piece should be bought by the gallery to solidify the artist's contention that 'the passing value of memory and fame' is irrelevant in the face of 'mortality. A message that is increasingly relevant as we become more and more reliant on fads and limited resources to satisfy our never-ending desires, both cultural and consumerist.

Sample 2

If I was part of a panel considering 'For the Love of God', I would recommend purchasing it. The price is certainly rather exorbitant, however a price tag of 50 million pounds immediately asserts the artwork's importance, and may draw many people to the gallery to contemplate such an invigorating and highly aesthetically pleasing artwork. The second commentator may not appreciate the 'crass' and 'vulgar' artwork, but I believe it showcases highly 'superior aesthetic and technical skill'; the diamonds create a sparkling, enigmatic sense of life, beauty and glimmering fulfilment, causing the deep eye cavities to become positively inviting. It is an artwork highly relevant to our society today; it both seems to suggest death, symbolised through the skull, but can be hopeful and offer new light, whilst warning against the excessive overindulgence of fame and luxury, as if one's skull is left spiritually empty. Whilst it is true that younger, cheaper artists' works may not be bought, this artwork, created in such an interesting, unusual manner, will inspire countless developing artists who similarly want to challenge preconceived ideas regarding art.

Artworks by Monet and other Impressionists were often considered monstrosities when they were first painted, as they were shocking to the art world, and now they represent some of the greatest artistic talent and innovation in human history; in the futures, this lively, exciting, extravagant artwork may similarly be considered one of the most important works in history, as it challenges us both in the materials used, and the cost it represents.

Section C

Question 8

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	9	2	3	4	7	10	15	15	14	9	12	6

Assessment Criteria

- understanding and appropriate use of art terminology and vocabulary
- understanding and applying all Analytical Frameworks to the analysis of art works
- analysis of artworks to comment on their meanings and messages



Formal Framework

The Formal Framework is used to analyse how an artwork's formal elements and principles contribute to its meanings and messages. Students should consider the following questions:

- *visual analysis*: How have the formal elements of line, colour, tone, texture, shape, sound and form including focal point and space been applied by the artist and to what effect? How do these qualities contribute to the meanings and messages of the work?
- *technique*: What materials and techniques have been used? How do the materials used or the technical skills shape or affect interpretation? Is this due to inherent qualities of the materials or to their application by the artist?
- *style*: What are the distinctive stylistic qualities of the artwork and how do they contribute to meaning? How does the work relate to other works in a similar style or from the same historical period or cultural background?
- *symbols and metaphors*: What physical aspects or presentation of the artwork contain symbolic meaning and use of metaphor? This may include the use of formal art elements, the compositional arrangement of figures or objects, the medium or the technique used by the artist, the style in which it is created.

Personal Framework

The Personal Framework is used to interpret how an artist's experiences, feelings, thinking and/or personal philosophy can be reflected in an artwork. It can also be used to gain awareness of the effect of the viewer's cultural background and experience on the interpretation of the artwork. Students should consider the following questions:

- What relationship does the artwork have to the artist's life and experiences? What visual evidence supports this reading? Has the artist used a specific process or practice in creating the artwork that may reflect their personal philosophy and ideas?
- How is the artwork linked to people, places or experiences of personal significance to the artist such as the artist's personal feelings, thinking, aspirations, beliefs, desires (conscious or subconscious) or preoccupations, or to memories, dreams or personal world of fantasy?
- How does the experience and background of the viewer affect the interpretation of the artwork?
- What are the symbols or metaphors explored or utilised in the artwork?

Cultural Framework

The Cultural Framework is used to identify the influences on an artwork of the time, place, purpose, cultural and political settings in which it was made. These influences may include historical, political, social, socio-economic, religious contexts as well as aspects of ethnicity and gender. Students should consider the following questions:

- How do the social, political, cultural or religious contexts of the artwork contribute to its meaning?
- How have historical or contemporary events shaped the intention of the artist or our understanding of the artwork's meaning?
- How do gender values reflect the social context of the time the artwork was produced? How do these values compare to the values of today?
- How does the physical placement of artworks affect their interpretation?
- How does the cultural background of the viewer influence the interpretation of an artwork?

Contemporary Framework

The Contemporary Framework is used to examine an artwork, irrespective of when it was created, in the context of contemporary art ideas and issues. For the purpose of this study contemporary art ideas and issues are those originating in the late twentieth century onwards. With a focus on current ideas and issues, students should consider the following questions:

- How have contemporary art ideas and issues challenged traditional understandings of artworks and their significance?
- How does the choice or presentation of subject matter or medium, materials and techniques reflect or challenge artistic or social traditions? What is the impact of dynamic media applications and other emerging art forms on the viewer such as video, digital, projection, installation, interactive, street art, sound and performance art? How do these art forms differ from traditional ideas of viewing and experiencing object-based art in museums and galleries?
- How might artworks of the past take on new or different meanings, in the context of contemporary ideas and issues?



Students handled this question confidently and competently; however, many students misunderstood and/or misinterpreted the application of the word 'contemporary'. In the context of the study design, the Contemporary Framework is defined very specifically.

There was some confusion between the understanding and application of the Personal and Cultural Frameworks. The Personal Framework was sometimes treated as being biographical, without consideration of the implications of time and place. Some students redefined the frameworks and used the language of the previous study design. Sometimes 'description' was nominated as a Formal Framework; however, this was incorrect. Some students provided information that was not consistent with the Analytical Framework they had nominated, and in some cases there was an imbalance in the information provided.

The following are examples of high-scoring responses to Question 8.

Sample 1

*Artist's name - William Kentridge
Specify title of artwork and approximate date - Mine, 1991
Analytical framework 1 - Cultural
Analytical framework 2 - Formal*

William Kentridge is a South African artist born in 1955 into a time when his nation was in turmoil. From the time he was born, figures such as Nelson Mandela were involved in anti-apartheid movements and Kentridge watched as the South African culture became even more divided than previously. Exploited black Africans and white Imperialists fought against one another in a struggle for power. Many of these issues can be seen in Kentridge's animation 'Mine' – which contrasts the lives of the miserable oppressed workers in the depths of the mines, with Soho Eckstein a fictional character, a 'greedy capitalist land developer' – who lives in luxury. Kentridge allows his thought about issues of exploitation and greed in the culture of the time to flow freely, as can be seen in the way the scenes of the animation flow and transform easily, moving from one image to the next. Towards the end of the film Soho Eckstein is presented with a tiny rhino which proceeds to run about on his doona sheets – symbolising the way in which many white people of that cultural period regarded African land, people and animals – merely as trinkets of wealth. Kentridge's strong family culture which believed in social justice and was outraged by the political and social inequities of the time must have influenced him in the making of 'Mine'. Technically Kentridge has created this work using 18 separate charcoal drawings. He has modified the pictures between camera shots by erasing and re-drawing certain parts. The ephemeral and volatile nature of charcoal lends itself well to this purpose – it leaves traces of past drawings, giving a sense of time passing.

Sample 2

*Artist's name - Peter Booth
Specify title of artwork and approximate date - Painting 1982
Analytical framework 1 - Formal
Analytical framework 2 - Personal*

Booth's artwork 'Painting 1982' displays an image of cannablistic horror, alluding both to Booth's painful personal experiences and his view of humanity; it was included in an exhibition entitled 'Human/Nature'. The painting depicts that which resembles a scene in hell; mutants, dead bodies, men and carrion devouring human flesh exude a sense of painful malice under their host, a spiderlike creature, and Satan the snake. The bright scarlet of the blood contrasts starkly with the white bodies and dark background alluding to a sense of ferocity and danger. There is a great sense of movement in the artwork, as although it is a moment frozen in time, the bodies tangled and intertwined in various positions creating a grotesque, writhing sense of movement. Booth suffers from limbic epilepsy, a condition which affects the intuition and perceptions of his brain; visions, hallucinations and dreams have invaded Booth's life, having a profound personal influence on his artwork. The inhumanity of the figures in 'Painting 1982' certainly reminds one of nightmares. Also the burst of fire on the left side makes reference to Booth's memories of his upbringing in the industrial wasteland of Sheffield, England, and images of misery and pain he recalls. Thus, Booth's 'Painting 1982' reflects upon his personal turmoil as well as commenting on his perception of humanity's violent nature.

Sample 3

*Artist's name - Francisco Goya
Specify title of artwork and approximate date - 3rd May - 1814
Analytical framework 1 - Formal
Analytical framework 2 - Cultural*

The rigid, balanced and traditional nature of the composition of the '3rd May' reflects the authoritarian nature of the society which Goya lived within. 19th Century Spain was a society ruled by oppression and authority, whether the monarchy, the church or the Napoleonic forces (pictured as the executioners) who promised freedom yet were discovered to be no more than another



authoritarian ruling power, individuals were simply pawns in their game. Goya captures in the 3rd of May the execution of Spanish rebels who fought back against the Napoleonic army. A liberal at heart, Goya opposed this structured oppressive society as is evident in this painting. The unification of the soldiers on the right of the image in one strong diagonal form, drawing the viewer's eyes into the image, grey in colour, they appear lifeless and the strength of their sole form and rigid positioning demonstrates they are the authority, the lifeless oppressors. Juxtaposing this we have the rebels who are guided towards along the bayonets of the executioners, who's positioning appears random and sporadic, yet on closer inspection we see that they too are balanced, each group forms a single shape of their own, another reflection of the structure of this society and perhaps even a reference to the subservience to the monarchy through the rebellion against the invading forces. The single figure who stands alone is a central Christ-like martyr positioned like one being crucified, stigmata evident on his hands. His dress, white and yellow, in the traditional clothing of a peasant, yet the colour adds a further aspect of purity and martyrdom. This use of a Christian symbol demonstrates the further influence of the church over this society. Yet with Goya's known distrust of the church we feel this use of Christian imagery may be a mockery of the imposed martyrdom on these everyday individuals, as an attempt by the public to remove themselves from the truth of the existence, powerless rebellion is futile.

Question 9

Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	Average
%	10	1	2	3	4	7	5	5	7	7	8	7	9	9	6	10	8.6

Assessment Criteria

- understanding and appropriate use of art terminology and vocabulary
- knowledge of a range of relevant resources used to support the interpretation of artworks
- understanding and applying all Analytical Frameworks to the analysis of artworks
- analysis of artworks to comment on their meanings and messages
- ability to develop a personal point of view on ideas and issues about art
- ability to discuss and debate issues with the use of supporting evidence; reference to the different points of view and opinions expressed in commentaries on art and relevant aspects of the Analytical Frameworks

The majority of students struggled to clearly label and identify the issue they wished to present. Many students simply named the issue with a single word; for example, censorship, graffiti, environment, body, pornography and vandalism. Students are reminded that these are not issues in themselves and a context for the issue needed to be identified. Students needed to define why these words were the focus of public concern. It was necessary to inform the reader of the background to the students' exploration of these topics through the use of commentaries. It should be noted that an issue is a matter that has arisen through some level of public engagement. It does not necessarily have a strong 'for' or 'against' component, but may simply be a matter of general interest. Students needed to select a topic related to art for discussion in this question. Many responses showed a strong sense of social commentary without offering an art context. The question asked for references to two commentaries, but many students used either only one commentary or none at all. Many 'commentaries' consisted of one word placed in inverted commas, but this was not a valid example. Such responses prevented students from being awarded full marks. Many students presented a description of a topical event without developing a personal opinion about the issues surrounding it.

The following are examples of high-scoring responses to Question 9.

Sample 1

Sam Leach 'Self in Uniform' (oil painting) (2008)

Heinrich Knirr 'Portrait of Adolf Hitler' (oil painting) (1935)

Sam Leach's artwork 'Self in Uniform' (oil painting) (2008) stirred up controversy particularly amongst Australia's Jewish Community, when selected as a finalist for the 2009 Archibald Prize, as it features an appropriation of a well known stance of Adolf Hitler, seen in Heinrich Knirr's 'Portrait of Adolf Hitler' (oil painting – 1935). Whilst Leach has been accused of being sensationalist and comparing himself to the Fuehrer, Leach's contention behind his artwork and the technical quality of the artwork provide Leach with credibility as an artist and make the appropriation of Hitler relevant to post modern art.

Leach's artwork, primarily in greyscale features colour only in the armband Leach is wearing – whilst no swastika is visible, it is implied, Leach assuming that his viewer has cultural historical knowledge of World War II (WWII) and hence, a cultural interest in current world issues, Leach stating his contention as 'we cannot discount that Nazism may not happen again'. The greyscale pallet of 'Self In Uniform' also contrasts 'Portrait of Adolf Hitler' – whose background is red to imply Hitler's reality. Leach who does not believe in endorsing Nazism, organized evil, instead chooses a dark, colourless background. Leach draws further comparisons with his artwork, with the use of Hitler's pressed suit, however contrasts with Leach's use of light to illuminate Leach's chest in 'Self in Uniform' perhaps implying that he has a 'lighter heart' than Hitler. Furthermore, Leach's gaze varies from that seen in 'Portrait of Adolf Hitler' who gazes into the distance, Leach's gaze is on the viewer because as Leach



comments, after winning the 2010 Archibald Prize, 'I like to have my artwork as a personal conversation with the viewer' conveying his belief that Nazism could happen again, a direct conversation with the viewer.

Anton Bloch (director of the NSW Jewish Board) criticised Leach, saying he was 'making evil culturally acceptable' and whilst he 'could see at face value what Leach was trying to say, the conclusion one draws more readily is that Leach is drawing parallels between himself and the Fuehrer'. Leach however acknowledges Bloch's comments saying 'it is the pinnacle of evil in modern society, I didn't want to use it too lightly'. Leach's appropriation of Hitler's portrait provides the stirring of passions required of his contention, to use another figurehead would not have the same impact as his use of what is a contemporary icon of evil.

Leach's artwork further gains credibility as an artwork with Capon, the gallery director, commenting on the artwork as being 'meticulous' and of 'exquisite detail'. Capon had not originally noticed the Hitler reference and stated given the Jewish hereditary of many of the judges 'we would not have included the artwork if it had intended to offend'.

Due to the technical qualities of Leach's artwork, he gains credibility as an artist which gives his contention ... greater depth. Robert Goot (Board of deputies) commended Leach on his statements saying that despite the controversy, a number of Jewish members 'whole heartedly agree with Leach's denunciation of evil'. Furthermore, post modern art is meant to 'stir passions' which Leach's controversy does.

In conclusion, Leach's artwork 'Self in Uniform' is not a sensationalist attempt for publicity but a genuine denunciation of evil with no intention to offend and artistic credibility. As Goot states, Leach's artwork is not only 'profound, but entirely relevant' and appropriate.

Sample 2

Heritage Protection over Melbourne's Graffiti lane ways.

'Untitled' by Miso – Waratah Place Melbourne

'Vomit colour' Meggs – Hosier Lane

'Stencil' art or 'graffiti' art is becoming a new global phenomena. Street artists once shielded their identity from the public to now publishing books and documentaries like Banksy's 'exit through the gift shop'. Melbourne is 'renowned for its notorious graffiti artists such as Miso and Ghost Patrol.' Melbourne's laneways are 'a main attraction' according to the Lonely Planet travel guide. Victorian Government has noted the attention lanes such as Hosier and Union Lane receive. And have put forth for them to be listed as heritage protection in June 2009. This is to stop artworks being graffitied over and destroyed. However this is the intent by the artists. Melbourne curator Andrew Mae implies to the ABC (23/6/09) that by placing protection on the graffiti it stops the ephemeral nature of a living artform. I am a graffiti enthusiast myself and regularly visit Hosier lane. On my visit in August 2010 I discovered one of my favourite artworks by Meggs had been covered by a spray painted dragon. Even though I was disappointed I got a rush from seeing all the new Artworks on the wall. Miso commented in an ABC documentary 'its nice to see an artwork evolve from when I first pasted it up (untitled in Waratah lane Melbourne) being destroyed by rain and idiotic kids tagging over it.' Miso uses paste ups and cut outs to create her artworks. She uses a range of material to create a varying decaying effect in her artworks. In the cut out in Waratah lane she uses butchers paper and baking paper. Graffiti art interacts with its audience and the artists are generous enough to share their work for free to the public. By placing a heritage protection over the laneways the relationship between artists and audience will be lost. Miso states in the ABC documentary 'its nice to overhear people comment on your work when they don't realise the artist is right behind them.' The intent of graffiti will also be destroyed as it is still rebelling against laws. So if there is a heritage on graffiti it defeats its rebellious message. I think it would be the greatest loss to Melbourne's art culture by having this protection.