



GENERAL COMMENTS

The Art examination is based on content from the *VCE Art Study Design 2010–2014*. This report should be read in conjunction with the study design, the 2011 VCE Art examination and the examination assessment criteria.

The following criteria are used to assess the Art examination paper.

- understanding and appropriate use of art language and vocabulary
- knowledge of artists and interpretation of artworks made before and after 1970
- knowledge of a range of relevant resources used to support the interpretation of artworks
- comparing and contrasting the meanings and messages of artworks produced before 1970 with artworks produced since 1970
- understanding and applying 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, reference to the different points of view and opinions expressed in commentaries on art and relevant aspects of the analytical framework

The 2011 examination covered areas of study for Outcome 1 of Units 3 and 4. Students generally responded well and organised their time appropriately to complete all questions. The exam gave the students the opportunity to clearly demonstrate the knowledge and skills that they had developed over the year. Overall, students demonstrated a sound knowledge of the Analytical Frameworks.

Areas of strength

- Students demonstrated a well-developed understanding of material and were able to use their knowledge to address the requirements of the questions.
- Students demonstrated a sound knowledge of the use of the Analytical Frameworks.
- A sound knowledge of artists and artworks was demonstrated in Section C of the paper.
- Students were able to apply basic art terminology when responding to most questions on the paper.
- There were some creative responses from students throughout the paper. Students responded well to the images presented and made use of the commentaries provided when required.

Areas of weakness

- The Analytical Frameworks were not always adequately referenced. Students must apply knowledge of the frameworks that are on pages 12 and 13 of the *VCE Art Study Design* to unseen artworks.
- Some students struggled with art analysis using the formal elements (see visual analysis), which are defined under the Formal Framework on Page 12 of the *VCE Art Study Design*.
- Responses to Questions 3, 4, 5, 6 and 7 were often not specific enough and many students made an attempt to answer the question generally without really reading the requirements of the question; for example, by discussing all aspects of the Formal Framework when only a visual analysis was required.
- Students often wrote too much on the questions in Sections A and B of the examination, therefore leaving little time to respond adequately to the higher-scoring questions in Section C.
- Students are advised that the space provided for writing responses on the exam paper is a good indicator of the required length of the answer.
- Students must refer to artworks when they are responding to the questions. Often students referred only to the commentaries or viewpoints, with little reference to the artworks themselves. In some cases, the responses were so general that they could have been applicable to a number of different artworks.
- There was still a general lack of knowledge surrounding ‘art issues’. These are defined under the Unit 4 outline on page 25 of the *VCE Art Study Design*. Examples are also provided in the Advice to Teachers on pages 50–53 of the study design.
- Students struggled to provide ‘viewpoints’ about artworks and there was a lack of understanding of what was required.



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 art forms will be represented in these types of theoretical questions, so it is advisable that students prepare themselves by accessing artworks that are produced in a range of different art forms. This section contains short answer questions and tests the theoretical understanding of key knowledge and skills in Units 3 and 4. The restricted length of the answers, combined with the previously unseen nature of the artworks, means that these questions do not require responses of great breadth and depth of analysis, but rather a focused application and demonstration of the student's understanding of key concepts such as the elements and principles of art, style or subject matter and how these convey meanings and messages.

Question 1

Marks	0	1	2	3	Average
%	4	32	44	20	1.8

Artwork presented

Ruby Tjangawa Williamson, *Pul murputja*, synthetic polymer paint on linen, 2009

Assessment criteria

- understanding and appropriate use of art language and vocabulary

For Questions 1 and 2, students were asked to discuss how colour and tone were used as a formal element in the artworks provided. Overall, both questions were answered well and students could identify the elements and offer appropriate responses.

Most students could identify the colours used in the artwork; however, many struggled to discuss how they were used as a 'formal element'. In correct responses, many students discussed contrast in colour and how colour created a composition or shapes in the work. The question required students to analyse how the elements were used.

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

Sample 1

The artist has used a palette of contrasting warm reds and browns opposed by the cool blues and greens. The artist draws the focal point to the top of the image with the use of three flat blue circles. The artist incorporates high key colours seen in the whites and greens as well as the low key browns.

Sample 2

Tjangawa Williamson uses ... broad areas of colour which creates a vast sense of space. Warm, earthy colours as well as cooler contrasting hues are applied in a stippled manner with the dot techniques which gives a sense of pattern and interest. The sharp white of the foreground intensifies the surrounding warmer colours, heightening a lively atmosphere.

Question 2

Marks	0	1	2	3	Average
%	5	32	44	18	1.8

Artwork presented

Narelle Autio, *Untitled #32 (from The Seventh War)*, gelatin silver print, 1999–2000

Assessment criteria

- understanding and appropriate use of art language and vocabulary

Most students could analyse how tone had been used either to create atmosphere, depth or space in the photograph. Students should try to avoid writing too much or working outside the defined space as excessive inappropriate information may jeopardise the quality of their answers and take up time that is required to complete the paper.



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

Sample 1

Autio uses tone in this work to create a sense of drama and emphasis. The body of the main figure is lit with high tonal contrast, giving the form solidity and depth. The light tones at the surface of the work are stippled and bright, creating a sense of movement and emphasis on the texture of the water. The strong dark tone ... is overpowering ... particularly in contrast to the figure suggesting that they are overwhelmed by a powerful source.

Sample 2

Tone has been used in the photographic work 'Untitled 2' by Narelle Autio to evoke a sense of ethereality and abstract to the figures as they flail in the water around them. Tone has been added with heavy contrast and flecks of white lead the viewer's eye around the work, using the lines and highlights of the figures linking them towards the tumultuous surface of the water...

Sample 3

Narelle Autio's photograph uses tone to create light and space. The image is monochromatic and therefore relies entirely on tone to create the underwater effect. The very pale areas give the sense of light reflecting off bubbles in the water... This is in contrast with the darker, shadowy areas which give us a sense of depth of the water. The tonal gradation on the bodies in the water also creates a sense of three-dimensionality.

Question 3

Marks	0	1	2	3	4	5	6	Average
%	11	13	21	23	17	11	5	2.8

Artworks presented

Giovanni Antonio Bazzi, known as Sodoma, *Holy Family*, oil on panel, ca. 1500

Zhang Xiaogang, *Bloodline (Big Family No. 9)*, oil on canvas, 1996

Assessment criteria

- understanding and appropriate use of art language and vocabulary
- understanding and applying analytical frameworks to the analysis of artworks

Questions 3 and 4 were closely related. Students were required to use a visual analysis to compare the artworks in Question 3 and then compare the meanings and messages of the same artworks in Question 4. At times students provided the interpretation of meanings and messages in Question 3, which left little opportunity to provide a response in Question 4. Another common mistake was to use the artworks for Questions 1 and 2 when responding to Questions 3 and 4. Students must read the instructions for each question carefully; all instructions are clearly presented as part of the question.

For both questions, students were asked to compare the artworks. A common mistake was for students to discuss the artworks individually rather than compare them. Stronger answers often used either the visual analysis or meanings and messages to structure the comparison. Many students described the artworks rather than analysing or interpreting them.

Students were asked to use visual analysis to compare the two artworks from page 1 of the insert. Students were sometimes confused as to what aspects of a visual analysis they were to use. Visual analysis is part of the Formal Framework (listed on Page 12 of the *VCE Art Study Design*). The definition of visual analysis is:

Visual Analysis – How have the formal elements of line, colour, tone, texture, shape, sound and form including focal point and space have been applied by the artist and to what effect? How do these qualities contribute to the meanings and messages of the artwork?

Many students tried to include other aspects of the Formal Framework, such as technique, style and symbols. Students were required to compare the artworks using visual analysis. Students sometimes discussed one artwork and then the other without drawing out comparative elements. Some also referred only to the meanings and messages without referring to the design art elements.

The most successful answers effectively structured and organised a comparison of the similarities and differences between the two artworks in a confident and articulate discussion of visual analysis, identifying and discussing the application of the formal elements and how they contribute to the meaning and messages in the two artworks. These



answers succinctly drew out and discussed the key similarities and differences between the two artworks showing an excellent understanding and appropriate use of art terms and vocabulary.

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

Sample 1

Giovanni Antonio Bazzi's work 'Holy Family' displays many stylistic qualities of Renaissance paintings, including the use of colour and light, whereas Zhang Xiaogang's 'Bloodline (Big Family No. 9) appears to be much more contemporary in light and colour use. 'Holy Family' uses rich colours such as the red skin in the woman's dress, and features highly detailed background scenery, whereas 'Bloodline' is primary monochromatic, with only the baby and bloodlines in a vibrant red. This is a much more contemporary approach to colour use as opposed to the more natural colours used by Bazzi. However, both depict a family of 3, a theme covered by most artists throughout history. And despite time and cultural differences there are obvious similarities in subject matter.

Sample 2

Bazzi's religious image creates a true sense of reverence and sacredness, as well as a connection between figures. The colours are earthy, and create a somewhat naturalistic sense. In contrast the colours in Xiaogang's work are cool and monochromatic, except for the central figure. This creates an impersonal and disconnected feel. Bazzi uses the drapery and soft texture of material to surround and emphasise the solidity of the figure. In contrast 'Bloodline' is flat and texture is used in the background to create a cold environment. The sharp contrast of the baby creates a strong emphasis on this figure which is not as explicitly apparent in the Bazzi piece.

Sample 3

Giovanni Antonio Bazzi's 'Holy Family' and Zhang Xiaogang's 'Bloodline' both take a formal approach, taking careful note of form, tone and detail to create realism. Each work uses the lighting effects of the Renaissance, their figures appear smooth, illuminated and somewhat unreal, though they are still life like. Each work depicts a family, but whilst the warm colour palette and classical background of 'Holy Family' creates an angelic mood of peace and serenity, Xiaogang's image 'Bloodline' uses a black and white palette, along with the dark red colour of the baby, to convey a sinister meaning.

Question 4

Marks	0	1	2	3	4	5	Average
%	10	7	25	31	18	9	2.7

Artworks presented

Giovanni Antonio Bazzi, known as Sodoma, *Holy Family*, oil on panel, ca. 1500

Zhang Xiaogang, *Bloodline (Big Family No. 9)*, oil on canvas, 1996

Assessment criteria

- understanding and appropriate use of art language and vocabulary
- comparing and contrasting the meanings and messages of artworks
- understanding and applying analytical frameworks to the analysis of artworks
- analysis of artworks to comment on their meanings and messages

Students were required to compare the meanings and messages of the two artworks. It was intended that students would use all, or at least one, of the analytical frameworks to respond to the question. Most students drew on the use of symbolism, as part of the Formal Framework. There were some responses that applied the Cultural and Personal Frameworks as well as the use of techniques as part of the Formal Framework.

Students engaged with the ethnicity and cultural aspects of the images and were able to compare the images with cultural references. There was less reference to the religious symbolism in Bazzi's 'Holy Family'.

Stronger responses contained an effective comparison of the meanings and messages in the two artworks. These responses selected and clearly explained the use of comparative details to draw out key distinctions/similarities between the two artworks, and there was an evident capacity to recognise and discuss the meanings and messages in the two artworks.

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



Sample 1

The meanings and messages in 'Bloodlines'; seem very cold and grim. The sombre expression on the faces of the parents almost portrays disappointment and there is a strong sense of discipline to this work. The use of tightly close up buttons seems very uniform, as though their world is full of rules and regulations. This family seems disconnected and sad, and are only connected by their blood. The passive gaze of the mother in 'Holy Family' reflects some of this sadness, as though she is disappointed or lost. The father figure seems excluded from the family, the mother turning her back on him and forcing him to reach in to see his baby. The contrast of the happy baby is the only happy face we see in either of these works and represents some of the liveliness of a newborn child.

Sample 2

Bazzi's work uses religious figures, sacred with their halos and glowing skin, however he also portrays a very humanistic quality to the figures. There is emphasis on the connectedness of the family, the Christ child smiling and jovial as the earthly figure shows him a flower. This creates a connection to the natural and emphasises the earthly qualities of the figures. In contrast Xiaogang's figures show no emotion or family connection. In fact they are connected solely by blood, evident through the blood red of the baby. The lack of colour creates a detachment and lack of ceremonial connection with the viewer which is evident in 'Holy Family'. The black and white is indicative of a photograph from the past, whilst Bazzi's older work has a freshness that seems like it could be in the present.

Sample 3

Bazzi's work was painted in the High Renaissance period, a time when religious devotion was particularly important, and his work features clear Christian references, particularly to that of the virgin mother and her child. Whereas Xiaogang's work is much more contemporary and considering the Asian appearance of the family and Xiaogang himself having a Chinese surname, the work may be a comment on China's One Child Policy. The titular reference 'Big Family No. 9' also alludes to this. The symbols used in the artworks to create meaning are very different. Bazzi has religious references including halos and a flower, which could symbolise the purity of the Virgin Mother, whereas Xiaogang primarily uses red and the bloodlines connecting the baby to his parents, creates meaning.

Question 5

Marks	0	1	2	3	4	5	6	7	8	Average
%	9	4	10	14	17	20	14	9	4	4.1

Artwork presented

Jim Lambie, *Eight Miles High* installation, mixed media including: coloured vinyl tape, wall-mounted double-bed mattress and black enamel paint, concrete blocks and ceramic cockatoo, 2009

Assessment criteria

- understanding and appropriate use of art language and vocabulary
- understanding and applying 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 such as video, digital, projection, installation, interactive, street art, sound and performance art on the viewer? 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?

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In this question, students were asked **to interpret** the artwork in the context of:

- presentation
- content or subject matter.

If only one area was given greater focus, there was an expectation that the response would be of greater depth. Students were also asked to provide a **personal interpretation** with reference to both:

- commentaries
- the illustration.

Responses to this question indicated that some students were unfamiliar with applying the Contemporary Framework. Many responses drew upon the commentary provided with the artwork or the material presented in the illustration to provide the interpretation. Students must be aware that they are to use this material only to support their personal interpretation; they should not just reword the commentary. The more successful responses made references to the artist's use of materials and the gallery space to provide a contemporary framework. Some also made references to the music influences and 1960s style to provide support for their interpretations. Presentation of the artwork, content and subject matter were confidently addressed.

Medium-scoring responses provided a focused and specific discussion of the artwork and had some success in developing a personal interpretation of the artwork containing references to the work itself. However, the responses generally had difficulty defining a personal point of view and often repeated the ideas in the commentary.

The following are high-scoring responses to Question 5.

Sample 1

Jim Lambie's installation 'Eight Miles High' is a vibrant and psychedelic piece that enlivens and excites the viewer. Far from what would be considered a traditional art form, this installation creates an immersive and interactive experience that defies and crosses the traditional boundary between art and the viewer. Lambie uses a wide range of media, rather than a sole medium such as paint. Similarly he uses coloured vinyl tape, something highly original and hence contemporary.

Lambie also incorporates a ceramic cockatoo, something he did not create, defying the traditional notion that the artist should be the sole creator of the work. This incorporation of sound creates an immersive experience, with references to modern culture, rather than solely focusing on technical aspects of his work.

Sample 2

Jim Lambie's work 'Eight Miles High' is clearly a contemporary art work due to his use of a combination of non-traditional materials, including vinyl tape, a double bed mattress and various concrete shapes. This is a common practice for contemporary artists, in whose work the concept is often more than or as important as the aesthetics of the final product. Lambie has combined these ready-made and non-traditional materials into an installation which the viewer can walk into and fully immerse themselves. Walking around the space, the concrete blocks appear as though they may be sinking into the patterned floor, creating a feeling that you may be floating or walking on something unsteady. The title's reference to 60s pop music as stated in the commentary gives us further insight into the meanings of the artwork. From inside the installation gallery space, we see things from a different perspective, and the vibrant colours of the floor changes the way that the viewer interprets the space around them, leading the viewer to imagine their environment more clearly.

Section B

This section of the examination required students to respond to written and/or visual stimuli provided on the examination paper. Responses were expected to be two to four paragraphs in length. This section assessed the students' ability to analyse and interpret artworks and commentaries.

Question 6

Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	Average
%	4	3	4	7	8	7	8	11	9	8	7	7	7	4	4	2	2	7.5

Artworks presented

Christofano Allori, *Judith with the Head of Holofernes*, oil on canvas, ca. 1616–18

Cindy Sherman, *Untitled #228 (Judith with the Head of Holofernes)*, type C colour photograph, 1990

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 and 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?

This question required students to discuss the different ways the artists had responded to the depiction of women in art. They were to provide an interpretation with reference to the cultural analytical framework.

This question required an informed and perceptive discussion referring to both artworks within the context of the Cultural Framework and the ways the two artists have responded to the depiction of women in art. Students needed to refer to both artworks and to aspects of the commentaries in order to develop a personal interpretation. Lower-scoring responses often paraphrased the commentaries and offered little interpretation of the artworks.

In their responses students needed to provide evidence of the different ways in which the artists have depicted women. Often students referred to the feminist approach Sherman used better than the symbolism of Allori's work. However, they struggled to find examples in the artworks and relied heavily on the interpretation provided by the commentaries.

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

Sample 1

Both Allori and Sherman present evocative images which question the role of women in society – challenging the stereotype of a woman being the 'damsel in distress' and seem as less dominating in most cultures, both artists portray the woman as being in power, proud and ruthless. Painted in 1616–18, Allori's work would have been quite controversial within the cultural perspectives of the time. By taking such an ancient story part of the Italian culture and traditions and twisting it, Allori aims to depict women as 'dangerous and heartless' beauties. It is almost a message for men to be aware of women's impact and influence within society. Similarly, Sherman's artwork is grotesque and bizarre and pushes the boundaries of how women should be seen in society. By using a post-modernist approach through appropriation, Sherman comments on a modern day culture. By photographing herself as Judith, Sherman is making a comment on the depiction of women in the media and 'pokes fun at the tradition of depicting women in art'. The 'deliberately cheap looking photographic style' challenges traditional, cultural perceptions of women in flashy magazines, billboards and 'Photo-Shopped' artworks. Sherman's use of heavy make-up is symbolic and indicative of the modern-day culture and attitudes dressed with materialism, body image and beauty.

Sample 2

Cristofano Allori's work 'Judith with the Head of Holofernes' depicts Judith, the central figure in the painting, as a beautiful but heartless woman who will destroy any man that comes under her spell, as opposed to Cindy Sherman's photograph which, although based upon Allori's painting, ridicules the concept of women as heartless destroyers of men. Painted in the early 17th century, Allori's work comes from a time in which society was particularly patriarchal, as well as religious, and women were often considered to be evil or dangerous to men. However, Sherman's photograph employs a purposefully cheap looking style in order to mock or paint out the flaws in this archaic way of representing women in art. Her photograph is quite feminist and suggests that women are heartless man-eaters, which is essentially the message of Allori's work, emphasised by the fact that he has depicted Judith as his own lover and himself as the head of Holofernes. Not only does his painting reflect the patriarchal society in which he lived, but it also alters the original story in which Judith was seen to be a brave hero who fought for her people. Sherman's photograph seems to be returning this original concept of Judith as a heroic, brave, feminine icon, particularly considering it was taken late in the 20th century following the women's rights movements in the first half of the 20th century.



Sample 3

Christofano Allori's art work 'Judith with the Head of Holofernes' plays with the notion of the 'femme fatale' and represents the woman as a cruel temptress. This 17th century artwork depicts an ancient story; however it also considers it in the context and attitudes of the time. Allori's representation of the women suggest that they were 'dangerous and could not be trusted', a view that would be relevant to the male-dominated society of the time. This society considered women solely as decorative and beautiful objects. The women in this piece are dressed in pure, fine, silk, the ruffled and shiny texture contrasting with her dainty skin. This physical beauty seems to have power over men, who are unable to control their desires. Allori presents a very dark and sinister side to the woman. The background is dark and encroaching, suggesting danger. The cold look of indifference and the conspiring appearance of the maid suggest a ruthless attitude to men.

In contrast Sherman's contemporary piece satires this idea of the femme fatale. Her over-dramatised appearance compared with the 'deliberately cheap looking photographic style' suggests the notion of women as cruel villains is completely unrealistic and ridiculous. The head she holds – that of Allori himself, is wrinkled and grotesque, suggesting the ideas of this man are a fickle thing of the past.

In the context of our contemporary world where women are viewed at a much more equal level to men, Sherman emphasises the power of women not solely through their beauty. She conveys this using irony in the elaborate depiction of herself which is ultimately rendered fake through her cheap surroundings. Her powerful expression despite 'heavy make-up' suggests the importance of women standing up against the still present depiction of women as 'beautiful, yet merciless temptresses'.

Question 7

Marks	0	1	2	3	4	5	6	7	8	9	Average
%	5	3	5	12	16	17	16	14	8	5	5

Artwork presented

Antony Gormley, *Another Place*, 1997, installation consisting of 100 cast iron life-size figures set into the beach and foreshore of Crosby Beach, Sefton, UK

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 artability to discuss and debate issues with the use of supporting evidence

This question required students to justify the purchase of the work for permanent exhibition at a specified location. The students were to support their point of view with reference to the artwork illustrated and to both the commentaries provided.

Students were familiar with the format of this question and it was well handled. Stronger responses referred to arguments surrounding environmental issues and ideas regarding immigration that they proposed could develop from the acquisition of the artwork. The discussions were informed and perceptive and the key ideas were drawn into the students' own points of view. Stronger answers identified thoughtful and different points of view expressed by the commentaries and engaged with them critically in order to advance their position. The responses were also supplemented with references to the artwork itself.

However, some students continued to rely heavily on rewording the commentaries as an interpretation. Weaker responses also did not have a developed argument and often did not refer to the artwork. These responses were related more to the 'moral and ethical' grounds surrounding the artwork. They often opposed the making of artwork rather than referring to the permanent acquisition of the artwork.



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

Following is a response in favour of purchasing the artwork for this permanent location.

The council should allow the piece to stay. People go to the beach, as Commentary 2 states, to 'reinforce their relationship to nature', which is exactly the intention of Antony Gormley's pieces of installation art. I believe that whilst some people may be put off by 'these ugly, rusting, naked men' the works will be appreciated fully by those who understand and appreciate that the works inspire thought about 'tides', 'deportment and immigration' and 'nature'. Far from being off putting, the works are ephemeral and will grow and change with the landscape, not to mention the attitudes of those who encounter them. The sculptures may be destroyed, or a glass case may be fitted around them but Gormley must recognise that no matter what action is taken, the sculptures will mirror society and therefore fulfil the true purpose of art.

Furthermore, the works pose no serious threat to 'the environment', as suggested in Commentary 1, nor will they 'scare off', 'birds' who are domesticated and mingle with humans constantly in environments such as beaches.

The art works engage viewers and take down the wall of pretention and 'frigidity' surrounding 'famous artists' and 'high art', adding culture to the town and 'bring art out of the gallery into everyday life'. Lastly, those who truly are disturbed by these figures may choose from the 'kilometres free on either side' as Commentary 2 states. Antony Gormley's works 'Another Place' are harmless and beautiful sculptures which remind viewers that the beach truly is a place of beauty and of natural art, and should be allowed to remain in place.

Following is a response in favour of purchasing the artwork for this permanent location.

Gormley's 'Another Place' is a contemporary art installation that lets its audience interact with the work and experience it first-hand. The concept of taking the piece out of the gallery and into the public space creates controversies among the public but ultimately provides a distraction from everyday life.

By creating life sized naked sculptures and placing them along the beach, Gormley forces the audience to double take and be more aware in their day to day life. They create a hazard, dangerous to people and a liability to swimmers. Being made from iron, they are solid, sturdy structures that overtime will begin to rust in the elements. As stated in Commentary 1, 'People go to the beach to swim, surf, fish and relax – not to see art.' These 'men' create obstacles for beach goers and may offend some viewers with the confrontational approach to nudity. The wildlife too will begin to suffer as another man-made item is introduced to the environment. 'it poses a threat to the wildlife.....that will, no doubt, be scared off by all these, ugly, rusting, naked men'(Commentary 1).

The intention of art is to provide questions and create controversies in a community. The unique idea that art doesn't have to stay in its usual gallery environment is challenging and has seemingly scared some viewers. As stated in Commentary 2, 'The sight of silent figures staring out to sea and being washed over by the tides is beautiful and asks us to consider the long journey that we all make throughout our lives'. This artwork is pensive and forces the public to reflect on themselves, a beautiful work that embraces our humanity.

As part of the panel, I would decide to keep this work at Crosby Beach as it is beautiful and only takes up a small section of beach. This work would attract tourists and passers-by and would create another attraction in Sefton.

As Commentary 2 states 'The siting adds to its meaning because it reinforces its message about humanity's relationship to nature'.

Section C

In this section students were asked to give extended responses to two questions. This provided students with an opportunity to discuss and debate art issues and the meanings and messages of artworks that they had studied in Units 3 and 4.

The students were also required to present their informed opinion with reference to artworks and with the support of selected viewpoints and relevant aspects of the analytical frameworks.

Question 8

Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	Average
%	11	1	2	4	5	4	5	10	10	7	9	8	6	7	5	5	7.9

Assessment criteria

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



The Analytical Frameworks are listed on pages 12 and 13 of the *VCE Art Study Design*.

Most students handled this question competently; they selected appropriate artworks, referenced them appropriately and provided extensive evidence of their knowledge with reference to the artworks. Generally, high-scoring responses referenced aspects of the formal, cultural, personal and contemporary analytical frameworks. However, there was still a majority of students who did not know how to adequately apply the frameworks to an interpretation of an artwork and often just described it. There was also some confusion still arising of the correct application of the Personal, Cultural and Contemporary Frameworks.

The students were required to provide a comparison and contrast of two artworks – one produced before 1970 and one produced after 1970. Unfortunately, there was still some concern about students confusing the dates of the artworks.

Students need to provide a more integrated comparison rather than just analysing the artworks and listing features of them. Comparison requires an analysis of the similarities and differences in artworks. For example, a student could discuss how line has been used differently in the artwork pre-1970 compared to post-1970.

Stronger responses contained a thoughtful and informed application of the framework and demonstrated a confident understanding of the chosen analytical framework. These responses used specific examples from the selected artworks to strengthen and enhance the application of the analytical framework. The students demonstrated a confident understanding of how to compare two artworks using one analytical framework.

Students should be aware of the weighting of the question and how much space they have to write their responses.

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

Sample 1

*Analytical Framework: Cultural Analytical Framework
Artwork 1: Michelangelo Buonarroti 'David' 1504
Artwork 2: Ron Mueck 'Pregnant Woman' 2002*

Michelangelo Buonarroti's sculpture 'David', created in 1504 at the height of the Renaissance period, depicts the biblical hero 'David' just before entering into the battle with Goliath. The theme of heroism has been approached by many artists throughout history, including both Michelangelo and Ron Mueck, a contemporary sculptor. Mueck's work 'Pregnant Woman' stands at approximately 2.5 metres tall and features a naked woman at full term of pregnancy. It including those that 'David' represents 'David' is physically beautiful and has been considered to be an almost perfect specimen of man, a quality typically associated with a hero. He was carved as a symbol of the underdog, a representation of the political situation of Florence at the time. He is also a religious figure, another marker that he comes from a particular time and place in which religious devotion was of utmost importance, whereas 'Pregnant Woman' is a depiction of the everyday person. Unlike 'David' she is not physically perfect or beautiful, but has flaws including skin imperfections, cellulite and swollen feet. She is a reflection of the average person in society and not a god-like hero, and she questions our traditional notions of heroism. Her swollen feet and belly remind us of the physical burden of pregnancy and give us a hero in the average mother rather than a physically fit billboard model, celebrity or religious figure, as well as being a far more accurate reflection of the average person in our society. 'David' although undoubtedly a hero and a beautiful piece of art, does not hold the same place in a modern viewer's mind, which may not be religious, that 'Pregnant Woman' does. We are able to connect with 'Pregnant Woman' in a way that we are unable to with 'David' as she is like us, and a time hero for the modern-day underdog.

Sample 2

*Analytical Framework – Personal Analytical Framework
Artwork 1: Van Gogh 'Self Portrait' (1889)
Artwork 2: Mark Quinn 'Self' (1991)*

Both artists depict themselves in their artworks, but in very different ways. Van Gogh expresses his emotional self through the expressive use of colour and line, whereas Quinn creates a self-portrait through contemporary measures. He has used 4.5 litres of his own blood to create a cast of his own head. The use of his own DNA as a medium draws the idea that his portrait not only looks like him but is made from his own bodily matter. Quinn explores the idea of mortality through his work, as the frozen blood installation highlights the fragility of his life. Quinn's scientific take on portraiture strongly contrasts Van Gogh's Post-Impressionist work. Van Gogh was afflicted with many mental issues. It is believed he suffered from depression, bi-polar disorder and epilepsy. Van Gogh represented his depression through his work 'Self Portrait' (1889). The use of blue holds many solemn connotations. The swirling lines of the background suggest Van Gogh's unstable mental state. Van Gogh was never recognised as the great artist he was in his time, only every selling one painting. This would have added to his troubles. Van Gogh's expressive work contrasts the clinical looking work of Quinn.



Sample 3

Analytical Framework – Contemporary Analytical Framework

Artwork 1: John Brack 'The Bar' (1954)

Artwork 2: Howard Arkley 'Superb & Solid' (1998)

Both Melbourne based artists, John Brack and Howard Arkley's work tested ideas and conventions of the time, exploring suburban Australia and the everyday lives of Australians. Largely a traditional artist, Brack looked to the old masters for inspiration. His work 'The Bar' is homage to Manet's 'Bar at the Folies Bergere' in 1882. However rather than creating an opulent and sensuous work, Brack considers the austere society of Post WWII Melbourne. Brack was a highly methodical worker, using traditional oil paints and preparing countless sketches to refine his composition. This is a more traditional method however he also defied ideas of the time. This work was created using bold line work. In 'The Bar' he flattens the picture plane to create a claustrophobic sense and makes the workers he depicts appear lacking in depth and individuality. This is further reinforced by the use of a monochromatic colour scheme.

In contrast to Brack's mundane representation of the suburbs, Arkley represented a vibrant world of colour. His highly contemporary airbrush technique creates a precision in line and creates an almost machine like quality to the work. Arkley worked in a frenetic and intense manner, his works more obscure than Brack's, which suggests more of a contemporary mentality with a greater focus on concept and ideas, rather than an outright representation.

Brack's consideration of the mundane nature of working life is still pertinent today. Post World War II Melbourne was a society steeped in rigid conventions which are not so evident today yet we are still confronted by a widespread drinking culture, alluded to in the sense of escape the men seek in 'The Bar'. Arkley's work, while it can be seen as a celebration of the suburbs also alludes to the isolation one can feel despite being surrounded by people. Brack also suggests this in his work. Arkley's dark, recorded interest in 'Superb and Solid' suggests insularity and a need to hide the emotions in today's materialistic and consumerist society.

Question 9

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	10	3	5	6	10	12	12	12	12	9	10	5.6

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 art works
- 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

This question was generally answered well, and students expressed clear viewpoints. However, a lack of clarity about the definition of art issues and what an art issue entails was evident in some responses.

Unit 4, Area of Study 1 states:

Discussing and debating art

Students discuss and debate art issues such as the varying interpretations of the role of art in society. They research, analyse and interpret artworks related to their discussion. They refer to a range of resources and commentaries to examine and debate opinions and arguments, and refer to artists and artworks to support their points of view. They use relevant aspects of the Analytical Frameworks to provide structure for their analysis.

Hence, Question 9 asked students to discuss two or more viewpoints about an art issue that they had studied in Unit 4. During Unit 4, students should have studied an art issue and should be able to provide a viewpoint, supported by commentaries, on that issue. The students should have studied the following, as listed on page 25 of the *VCE Art Study Design*:

- a minimum of one selected art issue
- at least one artist not studied in Unit 3 and a minimum of two artworks by that artist
- a range of diverse viewpoints as seen in commentaries relating to artworks and art issues.

Therefore, students should have been able to clearly identify an issue, provide viewpoints and commentaries relating to the issue and refer to at least two artworks by an artist. There was little reference to specific artworks in many responses and students had just focused on the issue with little reference to supporting commentaries.



The debate about art ideas and issues should encourage students to identify supporting and opposing viewpoints about the selected art issue, and require them to support their understanding using research and evidence from commentaries. Students or teachers could define the art issue further by posing questions around the issues, such as ‘Is graffiti art or vandalism?’, ‘Are men represented as being more powerful than women in art?’, ‘What is and isn’t art?’, ‘Is the censorship of political art dangerous?’ or ‘Is the use of live animals in art ethical?’.

Art issues can be treated in a number of ways. For example, street art could involve a response to any of the following.

- Is graffiti art or vandalism?
- Should galleries collect work by street artists?
- Should street art be conserved, preserved and protected?
- Is street art illegal and does it add value to our culture?

The more successful answers covered different viewpoints clearly and confidently. There was a well-informed discussion of different viewpoints that were related to artworks studied. These students provided a critical evaluation and informed discussion of the viewpoints and artworks studied. They were able to successfully weave a range of commentaries into their discussion and refer to artworks they had studied to support their points of view.

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

Sample 1

Issue: Authorship in Post-Modern Art

Artworks: Jeff Koons ‘Balloon Dog’ (2008), Marcel Duchamp ‘Fountain’ (1917)

Questions on authorship and originality date back to the 13th century, yet it is still an issue in modern-day society due to the ideas of Post Modern art, such as appropriation; which questions the notion of authorship, originality, copying and reproduction.

Art historian Rainer Crone described contemporary art as the ‘rejection of authorship as the essential feature of authenticity and originality’ – highlighting the fact that ‘death of originality has now become a new form of originality’. This is evident in works by artists Andy Warhol and Marcel Duchamp who believed that art is about ideas rather than worldly things. Duchamp argued that ‘everything and anything could be art, an artist merely needed to identify it and place it in a gallery to serve its artistic role’ – evident in his artwork ‘Fountain’ (1917) a ‘readymade’ of an old urinal. This reveals how art is becoming less about craftsmanship, artistic talent and skills, but rather about ideas.

However, I believe that artists should be able to manipulate that which inspires them, transcend beyond these ideas and formulate their own ideas for an artwork, rather than disrespecting the authorship of other artist’s work. Appropriation by an artist should not mean inappropriate use or forfeiture of copyright.

Artists such as Jeff Koons defy this whole notion of authorship, particularly through his work ‘Balloon Dog’ (2008.) ‘Balloon Dog’ is a 10 metre tall, stainless steel structure which sold for a hefty price and reignited a court case after Koons tried to sue a San Francisco company – Parklife over claims they had violated his intellectual property by selling small balloon dog book ends. Koons takes banal products from consumerism and presents them in a kitschy, shallow and meaningless way. The sculpture has a seductive, shiny surface reflective of ‘having consumer goods’ as compared to Parklife’s smaller, matte-finish bookends. Koons is abusing the flexibilities of the copyright law in order to gain exclusive rights and big bucks over the works which had inspired him. This is not what art or being an artist is about. Supporters of Koons describe him as being one of ‘the most important artists of his generation’ because his art poses questions. Yet critic Roslyn Krauss disagrees, – ‘Koons is not exploiting the media for avant-garde purposes, he’s in cahoots with the media, it’s self-advertisement and I find that repulsive’. Fame and fortune should not be the sole purpose of art, nor should artists disrespect the authorship and originality of other artists. As Art Historian John Peraut once said ‘isn’t art, like poetry or philosophy, about the search for knowledge and truth?’

Sample 2

Art Issue: Appropriation

Artworks: Sam Leach ‘Proposal for a landscaped Cosmos’ (2007) Shepherd Fairey ‘Greetings from Iraq’ (2002)

Appropriation, or the use of another person’s work in a new context, has long been accepted as a valid art practice in the art world, but continues to stir up controversy in the media. A recent example being Sam Leach’s controversial victory of the Wynn Prize with his painting ‘Proposal for a landscaped cosmos’ which was a work heavily appropriated from Dutch artist Adam Pynacker.

American Street Artist Shepherd Fairey too, is often criticised for his use of appropriation in art. In an online article published in late 2007 by Mark Vallen, Fairey’s work ‘Greetings from Iraq’ was criticised for having ‘no political or ironic message’ and displaying ‘an over-reliance on borrowing the design work of others’. The poster, based upon a Yellowstone National Park tourist poster from the 1930s, features planes, a caravan of camels and large explosion with the statement ‘Greetings from Iraq’.

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The work is presented somewhat like a postcard with the ironic text creating an anti-war sentiment. As J. O'Shea pointed out, in an online rebuttal to Valleri's argument, this text creates a 'clear political and ironic statement'. The use of appropriation in this case, as in many of Fairey's works is entirely valid as he has translated the original work into a new context to create a new meaning. The use of the Yellowstone National Park poster only enhances the meaning of Fairey's work by alluding to America's involvement in the Iraq war, when teamed with the ironic text, it creates quite a strong political anti-war message. Mark Vallen's other criticism is that Fairey's work indicates an 'over-reliance' on the work of others is entirely redundant as appropriation itself is the use of others work. Fairey's work is an excellent example of successful uses of appropriation, and appropriation itself is an art practice that is valid and should be considered so, not just by the art world, but the general population also.