



GENERAL COMMENTS

The VCE 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 2012 VCE Art examination and the examination assessment criteria.

The following criteria are used in context 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 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, reference to the different points of view and opinions expressed in commentaries on art and relevant aspects of the analytical framework

The examination assessment criteria can be found in the VCE Art sample examination paper on the VCAA website. It is highly recommended that students and teachers access the sample paper and read it carefully, paying particular attention to examination advice and specifications.

Many responses used a range of artists and artworks, demonstrating that students were well prepared for the examination. There was a slight difference in how the art issue question (Question 9) was framed in this year's examination and it presented some challenges to students who had relied on using a prepared response that didn't fully address the type of question presented. It is essential that students be prepared to demonstrate their knowledge of the artists and artworks studied during the year without relying on pre-prepared essays to answer any of the questions. Students must be ready to authentically demonstrate their knowledge of every artist and artwork studied, and draw upon the research they have completed during the year.

Students need to have a comprehensive understanding of all analytical frameworks in order to respond well to the VCE Art examination. Students should practise applying the analytical frameworks to a range of unseen and studied historical and contemporary artworks. To do this, students must engage with the study design by reading it carefully. The rationale, key knowledge and key skills help to unpack each of the outcomes students complete during Units 3 and 4.

Although students were not disadvantaged this year if they used the same artists for Questions 8 and 9, students must be ready to write about at least three different artists in the exam. Unit 3 requires students to write about one artist who has worked before 1970 and then another artist who has worked after 1970. Two artworks by each artist must be studied. Different artists must be studied in Unit 4 to the two artists studied in Unit 3. This information is clearly presented in the study design.

Reading time in any examination is very important. Students need to actively engage with the examination during this time by reading and then rereading the paper carefully, noting each instruction they need to follow in preparing their responses. Some students didn't read every question carefully and thus missed important instructions that were clearly presented in the questions. To avoid missing instructions in the examination questions, some students highlight key terms or instructions before they commence answering each question; this can be a good reminder of the important aspects of the question.

Students often write with great speed during the Art examination and present a large amount of information during a relatively short time period. Occasionally, students' handwriting was difficult to read; students should try to write legibly so that their answers can be read by the assessors.



SPECIFIC INFORMATION

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

This report provides sample answers or an indication of what the answers may have included. Unless otherwise stated, these are not intended to be exemplary or complete responses.

Section A

This section required students to apply key knowledge and skills and answer questions on unseen stimulus material. Teachers should note that not all art forms are 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 consists of 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 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	23	42	31	2.0

Artwork presented

Jean Dubuffet, *The Cow with the Subtile Nose*, oil and enamel on canvas, 88.9 × 116.1 cm, 1954

Assessment criteria

- understanding and appropriate use of art language and terminology

In Questions 1 and 2 students were asked to discuss how texture and form were used as formal elements in the artworks. Overall, students struggled to discuss how these formal elements were used in the artworks. Students tended to describe the formal elements rather than discuss how the artist had used them as a formal element. It was clear in high-scoring responses to both questions that most students had a well-developed understanding of the formal elements and could apply these to unseen artworks.

Many students responded more confidently to Question 1 than Question 2. Students discussed the artist's use of the formal element texture, often scoring well by discussing the implied texture of the artwork using language such as 'blotchy', 'uneven' or 'gritty' in reference to the cow's hide. Some students commented on the 'rough' application of paint used by the artist to create texture. Students who answered this question effectively tended to focus their discussion on the artist's use of the formal element and introduced an art principle to consolidate their discussion, as demonstrated in the example below, which used the principle of unity.

Implied texture is used in this work through the blotchy, uneven application of the oil and enamel paints on the work. The rough and patchy skin of the cow emphasizes its decaying nature and the mistreatment of this animal. The continued use of the scratchy texture into the green background unifies the work and suggests the connection of the animal to the decaying natural world.

Low-scoring responses tended to superficially address the artist's use of the formal element. Students were given marks for using language relating to texture in their response, yet needed to apply this with specific references to the artwork. It is not necessary for students to restate the artist's name and title of the artwork in their answer. This uses up valuable time and writing space. Students should also be wary of writing too much. The lined space provided is more than sufficient to answer a question worth three marks.

The following is an example of a low-scoring response for Question 1.

Texture has been used in the aqua green background as you can see the paint is scratched back to represent grass. There is a rough, blotchy texture on the cows brown hide which depicts that its coat is very old.

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Question 2

Marks	0	1	2	3	Average
%	10	30	38	23	1.8

Artwork presented

Barbara Hepworth, *Sculpture with colour (Oval form), Pale Blue and Red*, painted wood and strings, 45.7 cm (length), 1943

Assessment criteria

- understanding and appropriate use of art language and terminology

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

Example 1

Hepworth uses form in combination of organic and geometric shapes. The silhouette of the sculpture is a soft, oval, egg like form, however the detail of the work, the area cut sharply into wood is a strict, geometric shape that works harmoniously with the natural curve of the outer form. Similarly, the contrast of the straight, taut strings is softened by the circular pattern they are arranged in, giving the work a balanced elegance.

Example 2

Form is used in the oval sphere structure of the sculpture. A long cylindrical form has been cut out through the centre of the work and then a quarter of the sphere has been cut out as well. This allows the viewer to peer in and through the heart of the oval sphere structure, that is filled with strings that place emphasis on this section and suggests the dangers and tension of challenge before one can pass through to the other end of life or a task.

The following is an example of a low-scoring response to Question 2.

Form is used because it's a 3D sculpture with a touch of abstract to it. Giving the sculpture this type of form helps give you a better view of what it looks like inside.

The following response illustrates how some students found it difficult to discuss form as a formal element.

The artist uses unique curves and shapes to create an abstract form. The light tone allows shadows to form, the contrast between this tone creates the form and show that this is three dimensional.

Question 3

Marks	0	1	2	3	4	5	6	Average
%	4	5	17	26	21	17	9	3.4

Artworks presented

Antonio Susini after a model by Giovanni Bologna, *Rearing Stallion*, bronze, 30.6 × 29 cm, ca. 1600

Berlinde De Bruyckere, *K36 (The Black Horse)*, polyurethane foam, horse hide, wood, iron, 295 × 286 × 158 cm, 2003

Assessment criteria

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

In this question students were asked to compare the use of materials and techniques in the artworks. 'Technique' is one of the aspects of the formal framework that analyses 'how the formal elements and principles of an artwork contribute to the meanings and messages of an artwork' and is outlined on page 12 of the *VCE Art Study Design*: '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?'

Many competent responses were written by students. Students were assessed on how well they compared the use of materials and techniques to create the two sculptures. High-scoring responses logically compared the characteristics of the materials and techniques used by the artists to create the two sculptures. Students often contrasted the solidity and fragility of the two sculptures, linking their interpretation with reference to materials and techniques used.

Students needed to be sure that they compared the two artworks and avoided simply listing their understanding of the artworks by writing about one artwork and then the other separately. The student examples below compare the two artworks.

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The following is an example of a high-scoring response.

Susini's work 'Rearing Stallion' which is a model of Bologna's work has been created with bronze which is a traditional material used for sculpture. It is unlike de Bruckere's horse which was created using contemporary materials including polyurethane foam, horsehide, wood and iron which can be considered more unusual sculptural materials. Susini's horse has been created by heating the bronze to a high temperature and using a mould. Whereas de Bruckere's horse seems to have been carved from foam and then covered in horsehide with wood and iron supporting the structure.

The following is an example of a satisfactory response.

Susini's 'Rearing Stallion' is a polished bronze sculpture typical of its time. Employing the flexibility of bronze to create a highly detailed, anatomically correct rearing horse, with a diversity of texture from the coarse mane to the shining, smooth hide. This sense of detail is not as closely examined in de Bruckere's diverse use of materials, which are used instead to give the texture of the horse, but not as accurately the form, going so far as to use real horsehide for her desired effect.

Question 4

Marks	0	1	2	3	4	5	6	Average
%	6	2	10	21	24	21	16	3.8

Artworks presented

Antonio Susini after a model by Giovanni Bologna, *Rearing Stallion*, bronze, 30.6 × 29 cm, ca. 1600

Berlinde De Bruyckere, *K36 (The Black Horse)*, polyurethane foam, horse hide, wood, iron, 295 × 286 × 158 cm, 2003

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

Many responses to Question 4 were insightful and poetic. It was pleasing to read so many thoughtful responses that demonstrated students' ability to authentically respond to unseen artworks. Students read these artworks and presented a range of meanings and messages that were linked to specific examples.

The following is an example of a high-scoring response.

Susini and de Bruyckere both chose a horse as their main subject matter, of which they have depicted in different poses using different materials. Susini's 'Rearing Stallion' seems to depict the glory and majesty of the beauty of nature's animal. The horse is rearing and appears to be neighing. Susini favours a scene of action of movement frozen in time. The rippling muscles in the horse's body emanates power and control which could also be linked to male sexuality of the artist, as this could be his ideal depiction of the animalistic qualities in men and to be as powerful as the horse endorses this. In contrast 'The Black Horse' by de Bruyckere seems to endorse a more gentle nature of the horse, as it appears to rest its head on its haunches and nibble at grass. The pose it is in implies a vulnerability which is the direct opposite of Susini's work. The texture of the horse is also delicate and detailed whereas Susini's horse is solid and smooth.

The following example is another high-scoring response that clearly compares the meaning and messages read by the student.

'Rearing Stallion' is a triumphant, powerful depiction of horses. Using excruciating detail, Susini attempts to reveal the raw physical power of his subject, paying particular attention to the rippling muscle and power in the animal's legs. In sharp contrast, De Bruyckere's work is solemn, exaggerating the crumbled anatomy of the horses, cutting off its ears and leaving its legs slightly deformed as if to reveal the cruel treatment humans deal to the noble animals that Susini depicts. This further emphasizes how the de Bruckere's use of real horse hide in the work, perhaps as a comment on the material desire to keep animals, is juxtaposed next to Susini's romantic depiction.

The following example is a low-scoring response that provides a very limited comparison and understanding of the meanings and messages in the two artworks. The student provides little evidence of how he/she has come to the understanding of why the two horses depicted are 'beautiful'.

The meaning and messages of these artworks are to show how beautiful horses can look and what their bodies are capable of. Even though the artworks are separated by many years it still shows the beauty of them.

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Question 5

Marks	0	1	2	3	4	5	6	7	Average
%	6	3	10	19	22	18	11	11	4

Artwork presented

Ai Weiwei, 'Forever' Bicycles, installation made out of 42 modified bicycles, 275 × 450 × 450 cm, 2003

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

Information about the contemporary framework can be found on page 13 of the *VCE Art Study Design*.

In this question, students were asked to interpret the artwork in the context of one or both of

- presentation
- content/subject matter.

If only one area was focused on, the response was expected to be of greater depth. Students were also asked to provide an interpretation with reference to the

- commentary
- artwork illustrated.

Students were able to interpret the artwork using the contemporary framework, integrating and interpreting what was in the commentary. Most students responded to the presentation and content of the artwork in an insightful way. The students also tended to refer to the commentary rather than just rewording it. Many students tied in quotes from the commentary and expanded on these with an interpretation of the ideas that the artist was expressing in the work, referring to content and subject matter.

The following is an example of a high-scoring response to Question 5.

Example 1 Wei Wei has clearly pushed the boundaries of traditional art materials (canvas, paper, paints) by using bicycles from everyday life and placing it in a gallery. He also challenges the traditional view that should be solely made by the artist by using a popular brand of manufactured bikes. 'The bikes have been joined together in a circle' therefore suggests the continuous cycle of life and the repeated patterns of fate in life.

Therefore, by placing ordinary objects in the gallery, Wei Wei suggests that art too imitates life, as ideas are reused and appropriated and by using a literal representation of his message, Wei Wei therefore subverts these patterns by rebelling on traditional art and conveying his message of the continuous nature of life in a way of the past did not. In the images his bikes seem to unite with the industrial looking room, suggesting that art and life are connected and the fact that his work takes the whole space, means that it 'interferes with the viewer's ability to move freely and view the work from different angles' subverting the traditional notion that art should be hung and be able to be carefully inspected and analysed, suggesting that like his work, life cannot be reviewed constantly and that life has its surprises that no one can predict.

The fact that his work looks foreboding due to its high stature and overlapping of metal again reflects the nature of life. His title 'Forever Bicycles' is ironic as these bicycles are not made to last forever and will eventually end up in a rubbish tip, suggesting the danger of the destruction of the environment. It also subverts the traditional notion that art must last forever to be powerful as Wei Wei shows that it doesn't need to last forever to impact on the viewer and make a comment on society.

The following response discusses the artist's use of materials and the placement of the work in the gallery space. The student refers to the non-traditional presentation of the artwork and comments on how the work represents environmental issues. This example is more concise than the example above but of equal quality. The student has commented on the presentation of the work in the gallery space and discusses how the work challenges traditional viewpoints and aesthetics. The student refers to the physical presentation of the work as confronting, with reference to materials and formal elements.

Example 2 Ai Wei Wei's 'Forever' is a powerful comment not just on time and the cyclical nature of life and death, but also a fierce challenge to the way we traditionally view and experience art. Arranging his work 'in a manner that interferes with the viewer's ability to move freely and view the work' seems to be a comment on the uncomfortable nature of the meaning in the work. Just as we cannot move freely around Ai Wei Wei's work, unable to view every angle in its entirety, we have a limited



amount of control over time, and our perception of it is continually warped by the angle from which we each subjectively view it. The repeated circles and intertwining lines of the work, as can be seen in the illustration, suggest the cyclical and inevitable passage of time, employing everyday found objects in a way that challenges traditional thinking that dictates that an art work must be originally crafted and aesthetically accessible to its audience. Ai Wei Wei's work offers more of the comfort of traditional art, instead confronting its audience both visually and physically.

It appears that many students struggled to analyse artworks using the contemporary framework. Lower-scoring responses tended to focus on the personal ideas that the artist was expressing in the work and did not relate to the contemporary analytical framework. They often drew on the presentation and content of the artwork and the related commentary.

The following are examples of medium- to low-scoring responses to Question 5. These responses are representative of lower-scoring answers. The students have simply reworded the commentaries or not referred to the commentaries at all. They did not discuss the ideas behind the artwork in great detail and tended to provide a description of the subject matter and presentation, rather than an interpretation.

Example 1

'Forever Bicycles' is a contemporary artwork created in 2003 which is very much a contemporary time, depicts an art installation (only recently were art installations created and one way contemporary stylistically). The artist uses play on words within the work being forever bicycles standing for both the name and 'illustrates the endless passing of time', which is a contemporary and innovative idea. Ai Wei Wei takes the bicycles out of the street and into the gallery, and this bringing the everyday into a fine art setting. The artwork 'interferes with the viewers ability to move around freely' and allows the viewer to walk in and around the work in order to be fully viewed unlike the traditional art works.

Example 2

Ai Wei Wei uses this artwork to address social issues in China. The way he has presented them in relation to a tight space is significant because in modern China it is very overpopulated and crowded. It may also refer to the contemporary issue which the artist faces himself where you don't feel free with your actions and are constrained by the tight laws of the over bearing Chinese government. Ai Wei Wei has chosen to use the bicycle as a subject matter because it represents the mass production of goods in China such as the 'Forever Bike'. Chinese people also easily associate with it, which is important to the artwork's meaning and messages. He has chosen the bikes going in a circle to show how Chinese society is travelling in a circle and not actually getting anywhere.

Section B

This section of the examination paper required students to respond to the written and/or visual stimulus provided on the examination paper. This section assessed 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	Average
%	2	0	1	3	4	6	8	8	10	11	10	9	10	8	4	7	9.1

Artworks presented

Jules-Abel Faivre (artist/designer), Devambez Imp., Paris (printer), *We'll Get Them!* ('Subscribe to the second release of French War Bonds for the National Defence'), lithograph, 113.0 × 79.3 cm, 1916

Ray Beattie, *Image for a dead man*, synthetic polymer paint and collage (one Infantry Combat Badge) on canvas, 218.5 × 145 cm, 1980

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 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

Information about the personal framework can be found on page 13 of the *VCE Art Study Design*.



The following are examples of high-scoring responses.

Faivre and Beattie who worked in very different eras depicted war in very contrasting ways. Faivre depicts war as a courageous decision by many soldiers and he idolizes this with the phrase 'We Will Get Them!'. The artwork was made during 'the First World War' and 'depicts a young soldier running into battle without any fear about the dangers ahead' (Commentary 1). Faivre creates his artwork in a way that would be used as propaganda, glossing over death and the dangers a soldier faces in war. Faivre 'pledges their commitment to fight'. As an artwork, Faivre's message is a very effective and is motivational, inciting an immediate reaction from viewers to give their support. I feel this artwork creates a sense of courage and responsibility, to capture the viewer's attention. In contrast to Faivre, Beattie's artwork 'Image for a dead man' conveys a totally opposite reaction to war, conveying great 'sorrow' in the 'waste and loss' of many lives. Beattie fought in the Vietnam War as stated by Commentary Two and has made this artwork in 'memoriam' to those who 'fought and died in the war', many of whom would have been friends and possibly family. In contrast to Faivre who portrays an optimistic portrayal of war, Beattie conveys a very harsh reality of war, death and scarring faced by the soldiers. The work suggests 'the presence of a soldier who is no longer there to wear them' (Commentary 2). As an artist, Beattie captures the effects of war in a more realistic sense, laying bare his own sadness and scarring from his own experiences in the war, unlike Faivre depicts the optimistic view of war and the courageous emotions needed to face war. In a sense, both these artists depict life for the viewer saying we all have our own battles we need to fight and that courage will take us a long way, but sometimes it won't always go in our favour.

This response effectively discusses the ideas expressed by both artists with a focus on the personal framework. The student has succinctly compared both artworks and referred to the symbolism in the works. The use of language is sophisticated and the student has intertwined the commentaries into the response. This response refers to composition and subject matter of the works and applies the personal framework. The student has referred to the meanings and atmosphere of both works by referring to the symbolism in the images.

Both artists, Jules-Abel Faivre and Ray Beattie have responded quite differently to the idea of war, due to their different personal experiences influencing their work.

Artwork 1 seems to reflect the propaganda occurring during the First World War where war was depicted as heroic and an adventure that young men would enjoy. Certainly aspects of comradeship and patriotism were part of this as is evident in the confident pose and manner of the young man depicted with his outstretched hand.

An element of 'contra Pasto' seems to depict the freedom of movement in the figure, as Commentary 1 states 'We'll Get Them emphasizes the courage of the soldier and the eagerness to run into battle without fear of the dangers ahead'. Faivre was encouraged to create this poster, as it lacks a sense of individual opinion about the actual feelings of the artist towards the real occurrence of war. I think this poster has a very glorified air in relation to war, a bit superficial and fake.

Artwork 2 'Image of a dead man' is a direct contrast to the first image, as it does not glorify war, instead as Commentary 2 states it reveals his 'personal sense of sorrow' about the human cost in war. It is a grim reminder that people cannot escape death or decay. And no matter the reason people inevitably die. Ray Beattie's personal experience in the Vietnam War influenced the mournful way he has depicted the uniform of a soldier draped neatly on the chair; isolated and presented as the last remnants of a man who has lost his life for the sake of his country. The identification tags may point to Beattie's opinion that war is organised and coldly detached, that the only method of identification of a soldier is by a dog tag and uniform. I think this artwork is a sad reminder of the loss of vitality in a human person after death.

In some responses, students tended to describe the images rather than applying an interpretation of the personal framework. Some students reworded the commentaries as their interpretation of each image.

The following are examples of medium- to low-scoring responses.

The student has addressed the criteria for the question in the following response. The use of language is not as sophisticated as the better responses. The student has placed a reflective personal opinion at the end of the response, referring to the images. However, both artworks and the artists' depiction of war are compared and contrasted.

These two art works pose two very different attitudes towards war. Artwork 1 uses an exciting font along with the image of an enthusiastic soldier to create a sense of fearlessness which glorifies war and neglects the real dangers which a young soldier might face. The script 'We will get them!' which is very inclusive and implies 'the war will only be won if everybody' 'pledges their commitment to fight'. It targets fear in those not enlisted that if they don't do something they are betraying their country. In the second work the artist has a much more solemn composition. The artist uses his dog tags as a representation of his identity in the painting, which also suggests that he feared not returning from the battlefields of Vietnam where he served. It also shows that he has laid down his gear and is no longer a soldier. The way the artist directly addresses death in a complete juxtaposition to the first image where the artist has completely ignored reality. The way in which a lot of people view war in contemporary culture is much more accurately represented in Artwork 2. If I was to be shown as a illustration of war as a young man fit for battle I would want it to be a realistic depiction like Artwork 2.



In the following response, the student has described the images and repeated the commentaries in their response. There is little evidence of the application of the personal framework.

Example 4 In Artwork 1 the artist shows the young man running into battle not knowing what will happen whereas Artwork 2, the artist portrays what does happen when you run into battle. In Artwork 1 it's a poster trying to recruit for the French war saying 'We'll Get Them!' in French up the top. He is trying to reach out to civilians for their help. The soldier does help to show the courage of the poster because he is unknown of the dangers ahead of him. Artwork 2 this has a more personal connection with the artist because he had served in the Vietnam War as a soldier. It helps portray the sorrow and loss of the people involved in armed combat and in a memorial for all those who fought in the war. In the image is a chair, and sitting on it is a folded up flag with an army jacket with badges and a hat on top and in the middle wrapped around are identification tags for a soldier who is no longer. Artwork 2 I feel has a stronger connection to the war and what it usually leads to, whereas Artwork 1 is recruiting help from their citizens to help them.

Question 7

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	4	1	3	10	15	13	16	14	10	6	7	5.7

Artworks presented

Angela de la Cruz, *Clutter Bag (Orange II)*, oil on canvas, wood, 180 × 75 × 60 cm, 2004

Jenny Phillips, *Corymbia ficifolia* (red flowering gum), watercolour on paper, 53 × 39 cm, 1998

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 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

When students were responding to this question they were required to refer to

- the artworks illustrated
- both commentaries.

In their responses, students were also required to discuss the

- winning entry
- ideas expressed by the other two judges.

Students responded confidently to this question and provided passionate and articulate reasons as to why the selected artist should win the painting prize. The stronger responses covered all areas of the question, including identifying the winner of the painting prize, referring to the two commentaries and directly referring to the artworks in an original way. Students either supported Artwork 1 because of the artist's choice of subject matter and because it was 'risk-taking' or Artwork 2 because of the more realistic and scientific interpretation. Many responses combined references to the artworks to support their use of commentaries.

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

The following response focuses on the commentaries as justification to win the prize and then refers to aspects of the contemporary analytical framework and examples of the artworks in the discussion. The student successfully combines a strong personal sentiment in the response.

Both works by Angela de la Cruz and Jenny Phillips are beautiful works of art each with their different emphasis on certain elements of art. Whilst Cruz used the typical materials of oil on canvas, she gave it a new meaning by presenting it in a different way. Phillip's very clinical, exact depiction of a red flowering gum also shows knowledge, and precision that comes with acute skills of observation.

However, as Commentary 1 states, in a modern society that is constantly changing 'art should involve risks' and 'push the limits of expression'. I think art is meant to provoke deep philosophical thought, and not simply passive observance, like in traditional art. It is more meaningful for a person if the artwork stirs a feeling or puzzles over a creator's intentions. 'Clutter Bag' may provoke confusion and a feel of claustrophobia with its distorted shape and earthy colour palette. It reminds me of the roughness of life, and speaks of a rebellion against the traditional depiction of art where the meaning is clear. Phillips' work may be precisely detailed and 'beautifully designed' as Commentary 2 states but it lacks the depth and 'artistic sense' that 'Clutter Bag' clearly reveals.

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I think 'Clutter Bag' by Angela de la Cruz should win the prize as it challenges the traditional concept of art and requires challenging thought. Jenny Phillips' 'Corymbia ficifolia' lacks the depth and provocation that I feel should inspire me to feel a certain way about it.

The following response describes both artworks in detail while referring to the commentaries to justify why *Corymbia ficifolia* should win the prize. It links the commentaries with the student's interpretation of the artworks in the discussion.

I think Artwork 2 should win the prize. As stated by Commentary Two, 'contemporary art does not need to be challenging and innovative all the time', and the simple beauty and exquisite detail in Phillips' work is highly deserving of the painting prize, as it shows not only the powerful observational skills of the artist, but the refined technique and style of her work is a refreshing return to the work of botanists and 'new world explorers' of the nineteenth century. Whilst I agree that 'art should involve risk and push the limits of expression' (Commentary 1), I do not believe this is necessary in all art, and to suggest Phillips' work is 'not really a work of art' is not only close-minded but entirely wrong. The skill and precision of the artist is more than testament to her artistic prowess, and just because her subject matter is more literal, does not mean it is not a response to the world around us, as all art essentially is. I fear that in embracing contemporary art, we seek to desert traditional art, which to me would seem counter-intuitive to embracing all art as legitimate. Phillips' work is superior in skill to de la Cruz's, and fits the brief of a painting prize more adequately. The three dimensional effect of de la Cruz's work, as can be seen in the illustration, is the true power of the artwork, rendering it more sculptural than painting, whereas the intricate detail of the flowers and nuts in 'Corymbia ficifolia' is the focus of the work.

Weaker responses tended to describe the artworks and either did not refer to the commentaries or relied heavily on the commentaries. Some answers relied on the commentaries to consolidate their point of view and lacked clear and individual references to the artworks.

The response below only refers to one artwork and one commentary. Therefore, it does not address all aspects of the question, as both commentaries and both artworks were to be discussed.

I believe that Artwork 2 'Clutter Bag' should be chosen as the winner of the contemporary painting prize. This is because it shows a direct link to contemporary art and the way that it is individual and unique and doesn't show a direct portrayal of what the artwork is about. In comparison to the watercolour painting it is more outstanding and causes controversy because it evokes a feeling of unknowing when viewing the very bright and crazy sculptured work which fits more directly with what contemporary work is about. The way in which the artist has also taken the traditional painting and turned it into a 'three dimensional object projecting off the wall' also shows the contemporary manner of the piece. The way the artist has 'involved risk' and has 'pushed the limits' in order to show her personal depiction of what a painting is to her. The second artwork is very traditional and sticks to the traditional ways of applying paint so it doesn't appear to some to come across as 'contemporary' in style. The canvas on the bag helps to project shine onto and around the work and the careful, direct paint application onto the bag also helps to show the intimidating colours but also the viewer can question what is being portrayed and what the artwork means to them.

The use of language in the following response is not as sophisticated. The student does not refer to the commentaries and there is little direct reference to the artworks.

I think Artwork 2 should win because it is so much easier to recognise and identify what is in the painting and you can notice all the detail gone into it and the observation and research for it. Whereas in Artwork 1 I find it hard to grasp what the sculpture is meant to be and anyway the prize is for a painting. Just because Artwork 2 is not a 3D piece of work doesn't mean its not a piece of art and there is nothing wrong with traditional. There has been more detail and effort put into Artwork 2 and you know what the picture is as soon as you look at it and it will also assist scientists studying that plant. Botanical art can still be contemporary and does not have to be risky or have to push the limits of expression, plus you can tell what's being depicted in Artwork 2 and it feels very native and traditional to look at.

Section C

This section gave students the opportunity to provide extended responses to two questions. Students had to discuss and debate art issues and meanings and messages of artworks they had studied in Units 3 and 4.

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	Average
%	8	1	3	7	9	12	13	13	13	9	11	5.9



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

Students were required to select an artist and artwork they studied this year and apply two analytical frameworks of their choice to discuss the artwork's meanings and messages. Students approached the question in a variety of ways: some students wrote about one analytical framework and then the other, while other students integrated a discussion about the two analytical frameworks. Both alternatives often scored highly. However, in some circumstances where two slabs of text were presented, students had missed a valuable opportunity to demonstrate how the frameworks support each other in analysis.

Students often scored highly on this question, which related to the coursework completed in Unit 3. Students clearly demonstrated their understanding of the artist's work they studied and how to apply the analytical frameworks to interpret the meanings and messages in the artwork. Most responses tended to be well written. Students need to be prepared to demonstrate that they can reorganise their knowledge and adapt it to a variety of question styles when required.

The most popular frameworks to apply were the formal and personal frameworks. Students need to be aware that they must apply all aspects of the formal framework in their responses: formal elements, techniques, style and symbols. On rare occasions, students simply referred to parts of the formal framework to construct their response; for example, 'symbolism' or 'techniques'.

The most popular artists to discuss were Frida Kahlo, Peter Booth, John Brack and Banksy.

The following are stronger examples of responses to Question 8.

Artist: Kathe Kollwitz

Artwork: 'Tod und Frau'

Frameworks: Personal, Cultural

Kathe Kollwitz (1874 – 1945) was a German Expressionist who lived in Germany throughout the time of the First World War and encountered many influential battles, which were held at the time.

'Tod und Frau' shows the emotional battle of a mother being torn between death, which is portrayed as a skeleton, and her young vulnerable child, who is latching on to the front of her chest. Because of the harsh circumstances that were happening in Germany at the time and the amounts of poor underprivileged people that were living in Berlin at that time the often common battle that occurred was the struggle of survival in order to stay and be the care giver for their children in order for them to be living a somewhat healthy and sustainable life. Kollwitz understood the struggle after working alongside her husband in a medical facility in one of the poorest areas of Berlin and she was able to see the poorest of the poor fight in order to stay and be there for their families and not leave their children on earth unprovided for.

Kollwitz uses harsh, contrasting blacks and whites in order to emphasise the figures being torn apart and to define the fine details in the figures, in particular the identifiable muscular strain on the mother as she tries to escape from the grasp of death which is entwining her. The darkness, which surrounds the skeleton in contrast to the bright light around the child, shows the destruction of death and the vulnerability of innocence of the child. The harsh lines which are used to outline the symbol of death in comparison to the soft nearly invisible lines which outline the child shows the contrast, with the muscular mother in the centre trying to tear from the clutches of death into the weak fragile grasp of her child.

The following response draws effectively on Caravaggio's personal and cultural background and refers to the work. The language used in the response is detailed and analytical.

Artist: Caravaggio

Artwork: 'The Flagellation of Christ'

Frameworks: Cultural, Personal

'Flagellation of Christ' was one of Caravaggio's first works produced upon his arrival in Naples after fleeing Rome. The artist left the Italian capital on the run from the law, after having killed a man. Naples was a city rife with corruption, so much so that they welcomed the fleeing artist with open arms. However, the evidence of the dark underworld of Naples and of Caravaggio's newfound preoccupation with the man he murdered can be clearly seen in 'Flagellation of Christ'.

Caravaggio's trademark use of tone is more pronounced than ever, the dark streets of Naples leaking into the stark shadows that cloud the vast majority of this artwork. The contrast of Christ's white flesh against the encompassing black is almost suggesting a suffocation of what is good and pure in the world. The raw flesh is pale and unblemished, however the trickle of blood from his



crown of thorns and the cruel way one of his captors twists Christ's arm as he steps on his calf, another brandishing a whipping switch, the purity of his skin serves only as a reminder of the ruin that is soon to come of it. The mean twisting faces of the men seem to suggest the overwhelming cruelty of mankind, and the twisted grin one wears acknowledges the almost gleeful capacity for violence that rests in the human spirit.

These are the realities faced by Caravaggio, with his blood stained hands, and it is in conveying them that he offers a true portrait of humanity, or at least, the humanity he witnessed, giving no comfort and defying the traditional view that art should present beauty and lift the human race from sin.

The dramatic almost theatrical composition of the work, with a spotlight effect on Christ, is reminiscent of the religious floats Caravaggio may have seen travelling through the streets of Naples, and may have influenced the work.

Some weaker responses relied on one framework more than the other and in other cases students did not refer to the artworks they had studied. Students needed to provide detailed references to artworks, illuminating specific details that underpinned their interpretation of the artist's ideas. Specific examples from the artwork must be referred to when applying the frameworks for analysis and interpretation.

The following are examples of weaker responses to Question 8.

The response below gives a confused description of the meanings of the artwork and has difficulty applying the frameworks. There are some references to the artwork but often the discussion becomes repetitive. There is some reference to the formal framework through a discussion of symbols in the work, but the contemporary framework is not clearly identified. The student struggles to identify how the work represents the stolen generation.

Artist: Gordon Bennett

Artwork: 'The Insider' 1988

Frameworks: Formal, Contemporary

Gordon Bennett is a famous Indigenous contemporary artist that expresses his artwork through his life experiences and he reunites his emotions about his life through his artwork. Bennett, alongside many artists like Basquiat expresses his art in a unique way. Gordon Bennett, was born in 1955 in Queensland, expresses his art through his Aboriginal and Australian culture. Also referring to the Stolen Generation, his famous work 'The Insider' shows an Indigenous headless man with his hands covered in blood having several white heads over him. Using red paint, representing blood, coming from his head leading into Van Gogh's famous painting 'Starry, Starry Night'. Having red hand prints all over the wall having the red paint, dripping blood from the walls. The reason behind the artwork 'The Insider' was his confusion over his identity. Gordon Bennett is an aboriginal artist also an aboriginal man, but was brought up white and raised in a white home and was brought up a white person. This leads to confusion and betrayal, and this is related to historical context, and his cultural contentions in life. An example of this is 'The Stolen Generation'. When white men took over the indigenous and Aboriginal land. Taking over and taking children away from their families and also being forced away with no choice. 'The Insider' is a significant artwork that relates to his own historical cultural.

This response is unclear in its application of the personal framework. The student has attempted to include commentaries by the artist but has difficulty in interpreting their meaning in relation to Koon's work. There is some use of the contemporary framework in the discussion of the artist's use of materials and processes.

Artist: Jeff Koons

Artwork: 'Balloon Dog'

Frameworks: Contemporary, Personal

Jeff Koons 'Balloon Dog' is a large polished metal sculpture, which addresses many questions to do with contemporary art and the artist himself. Koons takes on a very different approach to his traditional counterparts; he doesn't actually create the artwork but is assisted by other skilled labourers. 'I just came up with the ideas, I don't have the skills to create the artwork, that's why I go to the people at the top'. Like other contemporary artists such as Warhol he takes a step back from inventing his own individual interpretation of the dog as a large, hard, metal sculpture, adversely the smaller version of which is based from soft, flexible rubber which is inflated with air. Many could see the irony in this but Koons disagrees 'I see no irony, it causes too much critical contemplation'. This take on expression from the artist as well as his use for contemporary methods is ever more common in modern art. His artwork can be interpreted as a representation of the changes as artists move away from traditional methods of painting and drawing and into more horizons of sculpture and installation work which utilise the space around with new media.

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Question 9

Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	Average
%	6	2	5	5	9	7	10	8	11	6	6	6	5	5	3	4	7.2

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

Students wrote comprehensively on a variety of art issues, including ‘Street Art: is graffiti art or vandalism?’, which was extremely popular. Students who clearly articulated the art issue for discussion and debate at the outset were able to fully address the question. Students who simply presented a topic, such as ‘street art’, rather than an issue such as that stated above had not comprehensively presented an art issue for discussion and debate and this impacted on their ability to achieve a high score.

An art issue must have at least two clear different points of view and be supported by commentaries and artworks. The student should be able to apply relevant aspects of the analytical frameworks to enhance their debate and discussion and clearly present their own viewpoint. Additionally, the study requires students to analyse their own viewpoint as well as those of others and link their thinking to a broader conceptual understanding, including the role of art in society.

It is clear that there still remains a lack of clarity about the definition of art issues and what an art issue entails. The introduction on page 25 of the study design states:

In Unit 4 students continue to develop personal points of view and informed opinions about art ideas or issues and support them with evidence. They build their learning and conceptual understanding around the discussion and debate of broad themes or issues, such as the role of art in society, and consider how themes and issues are communicated through artworks. They examine and analyse their own viewpoints and those of others through commentaries and use this information to formulate and support their own developing points of view. Commentaries include information from visiting artists and speakers, lecturers or guides in galleries, film, pod or vodcasts, online programs devoted to specific artists or styles, printed material in newspapers, periodicals, journals, catalogues by art critics and historians.

Under Unit 4, Area of Study 1, the following further definition is provided:

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.

The following is an example of a high-scoring response that directly addresses the statement referred to in the question, clearly and articulately identifies the art issue, names and quotes various commentaries about the art issue and justifies contrasting viewpoints with specific references to artworks.

Art may change the way people think about the depiction of women in art and society, challenging the hierarchy of a patriarchal society. Barbara Kruger is a famous contemporary and feminist artist who David Balzer describes as a ‘provocative and ambiguous artist who challenges the way we view our behaviour with others.’ In her work ‘Who’s the fairest of them all’ [1987], Kruger challenges the notion of societies definition of beauty and the pressure women face from commercialism. Kruger changes the way people think by her ‘witty use of slogans that challenge our perceptions and views’ [Kathleen Kelly]. Kruger is a very successful artist who as Shepard Fairey states: ‘She is one of my biggest influences.’ Kruger changes the way women have been traditionally depicted for centuries by artists as sex symbols who are dominated by men. Through ‘Who’s the fairest of them all’, Kruger exposes her ‘own dissatisfaction with her role in society and in her political representation’ [David Baizer]. Barbara Kruger is described as a ‘blunt and provoking’ artist in ‘Who’s the fairest of them all’ as she mocks the women depicted asking a mirror a question that is famous from the children’s fairytale of ‘Snow White and the Seven Dwarfs’. Kruger challenges the way children are influenced to perceive beauty by the idealized depiction of women. Kruger aims to reach above society’s

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expectations of women in art, bluntly stating how she feels which many women can relate to the 'injustices' women face with 'equality' and the breaking free from traditional views of society in a sexist world. Barbara Kruger's art changes the way society; in particular artists and women perceive their role in society, challenging the dominance of men and the sexist portrayal of women as sex symbols in art.

The following example is a low-scoring response that doesn't articulate the art issue from the outset and lacks clear references to viewpoints other than the student's own. Commentaries are needed to justify and consolidate a viewpoint in response to an art issue. The student fails to set up a debate about the art issue and makes limited reference to a contrasting viewpoint to help illustrate a debate about art.

'Art may change the way people think' can be true at times. One topic of example could be street art/graffiti. Not a lot of people like it because they consider it vandalism and messy. But now it's becoming a big hit in our cities with tourists people getting their wedding photos take in front of it and tourists coming to look in now well known alley ways to see lots and lots of unknown talented peoples art works for free. Some people think that just because it's not in an art gallery that it is not art. It helps people with a great talent come out and show people what they can do for free. At times graffiti has helped people get better jobs and feel better about themselves. There is a difference between bored little teenagers tagging their initials or spraying their 'tag' name around town and people with the skill of using a spray can or stencils to create something awesome for people enjoy. It may not be your traditional look on what art is but it helps with these modern day give it a contemporary look.