HSC STUDY GUIDE
Preparing Year 12 Visual Arts students for the written HSC exam
Overview and Intention

This document was created with the intent to help year 12 students to improve their visual arts analysis and essay writing skills in preparation for their HSC exams. It is a systematic approach that includes a number of sections including glossaries and art syllabus content, sample essays and questions, as well as worksheets for students to complete with information on their own chosen artists. Overall there are a number of resources that I have either collected from various sources or constructed myself for the benefit of this booklet.

It is up to the discretion of the teacher or student as to how this document is used as different students have different requirements and areas of strength and weakness. It is the intent that through this document students and their teachers are able to locate their areas of weakness and improve their writing skills in order to achieve better marks. This booklet can be used to work through collectively as a class, as homework or for individual study.

Below is an overview of this document content and each sections intended purpose.

**Glossary & Syllabus.**
This glossary is designed to give students a reference point for words, phrases and concepts that are defined by the Visual Arts syllabus. It includes things like visual arts vocabulary, exam keywords and definitions, overviews of the frames and conceptual frameworks and explanations about artists practice. This section of the document will act as a point of reference for students over the course of their exam preparations.

**Essay Writing for Year 12 Students**
Included in this document is a section that outlines the major requirements when it comes to writing a successful HSC essay. This includes things like; How to correctly reference artists and their works, referencing all provided plates and resources; making sure that all viewpoints are backed up with supporting evidence; the use of topic sentences and many more helpful advice on writing a successful HSC essay response.

**Past HSC paper with a Band 6 and Band 2 response.**
Included in this document is a past HSC exam question with 2 past students answers for student's comparison. Also included are the HSC marking center notes. By analyzing what makes a Band 6 response against a Band 2 result and referring to the included essay writing guidelines, students should be able to gain some insight into how they can improve their own essay writing responses.

**Practice Questions**
This booklet contains a number of practice short answer questions in the same format as section 1 questions in the HSC exam. Some of these are real past HSC questions and some are not, but they are designed so students become familiar with the layout and expectations of the exam. It would be up to the teachers discretion as to how these would be used to most benefit the individual students.

During the course of my practicum I gave students the opportunity to complete these questions under exam conditions and then using the essay writing guidelines we were able to give the students a mark. Through discussion and analysis students were able to pinpoint their individual areas of weakness such as failure to properly decipher the question, failing to refer to all plates or not referring back to the question at all. Either later in that lesson or during the next lesson, students were given to opportunity to re-attempt the same question with the intention of achieving a better mark using teacher feedback on areas of improvement.

**Past HSC section 2 questions**
In this booklet there are included a number of pages from past HSC papers for students to familiarize themselves with. Once again it is up to the discretion of the teacher as to how these are used. These may be used collectively as a whole class or as determined by individual students and their progress.

During the course of my practicum some students took it upon themselves to answer some of these questions and hand in to the teacher for critiquing in order to improve their short answer marks. In contrast I found that one particular student’s area of weakness was his ability to decipher and properly understand the question. Using this section I was able to go through with him and break apart each question, asking him to find the language that determined whether the question was referring to the frames or conceptual framework. Through this process and referring back to the frames information in the handout the student was able to improve his understanding of the questions. Referring back to the information about the frames provided earlier in the booklet, the student was also able to use the correct art language for each frame in answering the questions.

**Artists Worksheets**
So that students are adequately armed with enough information for their HSC section 2 answers, included in the workbook are a number of artist worksheets for students to study fill in with information about their chosen artists. This is done according to the Conceptual framework giving students the opportunity to gain a broad understanding of these artists and their practice. These are designed for students to fill in over time and recognise areas that may require further study. It is the intention that through these artist worksheets that students will gain a wealth of information about their chosen artists that they are able to apply to almost any conceptual framework or artist practice question.
**Artwork Worksheets**
Similar to the artist worksheets, this section give students the opportunity to do an in-depth study of a number of artworks from their chosen artists. By understating and analyzing each of their chosen artworks according to the frames, student would have gained a deeper knowledge about these artworks and be equipped to answer essay questions from a number of perspectives.

**Quotes**
So that students are able to put their essay arguments into context, it is essential that they gather and memorise a number of quotes. Included in this booklet are a number of pages where students can gather their quotes and record them along with their author and the context in which they were said. Using quotes in HSC responses, if used appropriately, will add weight and validity to the students' answers.

**Conclusion**
It is my intention that through this booklet students will be able to gain a broader understanding of the HSC exam process and requirements and through practice and revision, improve their HSC exam responses. To make sure that each student is able to address their weaknesses and gain maximum results it is recommended that this book be used with teacher guidance as well as for student's personal study and revision.
Visual Arts Vocabulary

Abstract  Artwork in which the subject matter is stated in a brief, simplified manner; little or no attempt is made to represent images realistically, and objects are often simplified or distorted.

Acrylics  Quick drying, plastic polymer pigment used with water.

Additive  The process of adding or joining parts and or visual elements together to create a painting, collage or sculpture (as opposed to subtractive).

Analogous  Closely related colors; a color scheme that combines several hues next to each other on the color wheel.

Art criticism  An organized system for looking at the visual arts; a process of appraising what we want students to know and be able to do.

Assemblage  A three-dimensional composition in which a collection of objects is unified in a sculptural work.

Asymmetry  A balance of parts on opposite sides of a perceived midline, giving the appearance of equal visual weight.

Background  The part of the picture plane that seems to be farthest from the viewer.

Balance  The way in which the elements in visual arts are arranged to create a feeling of equilibrium in an artwork. The three types of balance are symmetry, asymmetry, and radial.

Collage  An artistic composition made of various materials (e.g., paper, cloth, or wood) glued on a surface.

Color  The visual sensation dependent on the reflection or absorption of light from a given surface. The three characteristics of colors are hue, intensity, and value.

Color relationships  Also called color schemes or harmonies. They to the relationships of colors on the color wheel. Basic color schemes include monochromatic, analogous, and complementary.

Color wheel  A circular diagram of the spectrum used to show the relationships between the colors

Complementary colors  Colors opposite one another on the color wheel. Red/green, blue/orange, yellow/violet are complementary colors.

Composition  The overall placement and organization of elements in a work of art, as well as the interrelationships between individual elements.

Content  The representations, messages, ideas, and/or feelings expressed in a work of art.

Contour line drawings  Drawing that represents the edges and ridges of a form, without tonal variation, shading, etc.

Contrast  Differences between two or more elements (e.g., value, color, texture) in a composition; juxtaposition of dissimilar elements in a work of art. Also refers the degree of difference between the lightest and darkest areas of an image.

Cool colors  Colors suggesting coolness, blues, greens, violets and their variants.

Design  The plan, conception, or organization of a work of art; the arrangement of independent parts (the elements of art) to form a coordinated whole.

Distortion  The condition of being twisted or altered from a usual or regular shape. In visual art, distortion is often used as an expressive technique.

Dominance  An emphasis of one aspect, characteristic or quality in an image in relation to all others.

Elements of art  Sensory components used to create and talks about works of art; line, color, shape/form, texture, value, space.

Emphasis  Special attention or embellishment on an element, characteristic, or object in a work of art that makes it stand out from others.

Expressive content  Content expressive of ideas and moods in a work of art.

Foreground  Part of a two-dimensional artwork that appears to be nearer the viewer or in the “front” of the image. Middle ground and background are the parts of the picture that appear to be farther and farthest away.

Focal point  The place in a work of art at which attention becomes focused because of an element emphasized in some way.

Form  (1) The particular characteristics of an artwork’s visual elements (as distinguished from its subject matter or content). (2) A three-dimensional volume or the illusion of three dimensions; related to shape (which is 2-D).

Function  Purpose and use of a work of art.

Genre  The representation of people, subjects, and scenes from everyday life.

Gesture drawing  The drawing of lines quickly and loosely to show movement in a subject.
**Harmony** The principle of design that creates unity within a work of art.

**Hue** The gradation or attribute of a color that defines it's general classification as a red, blue, yellow, green, or intermediate color.

**Installation art** The combining of elements into a singular artwork that is specifically located in one place; an artwork that exists only in the place in which it was/is installed, and is not able to be relocated like a painting or print.

**Intensity** Also called *chroma* or *saturation*; refers to the brightness of a color (a color is full in intensity only when in its pure form and unmixed). Color intensity can be changed by adding black, white, gray, or an opposite color on the color wheel.

**Line** In visual art, a delineation or fracturing of space in color or black and white. Line qualities can vary in width, length, gesture, color, direction, etc.

**Linear perspective** A graphic system used to create the illusion of depth and volume on a flat surface. In images of buildings and objects, the lines defining their edges and features are slanted, making them appear to extend back into space.

**Mass** The outside size and bulk of an object, such as a building or a sculpture; the visual weight of an object.

**Maquette** A preliminary model (as of a sculpture or a building), usually small.

**Media** (1) Plural of *medium* referring to materials used to make works of art. (2) Classifications of artworks, such as painting, printmaking, sculpture, film, etc.).

**Middle ground** Area of a two-dimensional work of art between the foreground (closest to the front) and background (furthest receded).

**Mixed media** An artwork in which more than one type of art material.

**Monochromatic** Use of only one hue or color, that can vary in value or intensity.

**Mood** The state of mind or emotion communicated in a work of art, through color, composition, media, scale, size, etc.

**Motif** A repeated pattern, often creating a sense of rhythm.

**Movement** The principle of design that deals with the creation of action.

**Multimedia** Computer programs that involve users in the design and organization of text, graphics, video, and sound in one presentation.

**Negative space** Shapes or spaces that are or represent the areas unoccupied by objects.

**Neutral colors** Black, white, gray, and variations of brown. They are included in the color family called *earth colors*.

**Nonobjective** Having no recognizable object or subject; also, *nonrepresentational*.

**Oils** Oil-based pigment used with paint thinner, turpentine, or other non-water-based suspension.

**One-point perspective** A way to show 3-D objects on a 2-D surface, lines appear to go away from the viewer meet at a single point on the horizon known as the *vanishing point*.

**Organic** Refers to shapes or forms not of geometric shape, having irregular edges, surfaces, or objects similar to natural forms.

**Pattern** A design, image, or shape repeated in a predictable combination.

**Performance art** A type of art in which an event or events are planned and enacted before an audience for aesthetic reasons.

**Perspective** A system for representing three-dimensional objects viewed in spatial recession on a two-dimensional surface.

**Point of view** The angle from which a viewer sees the objects or scene in an image.

**Portfolio** A systematic, organized collection of artwork, usually student artwork.

**Positive** Shapes or spaces in an image that represent solid objects or forms.

**Printmaking** The transference of an image from one surface (plate or block) to another (usually paper) using ink.

**Primary colors** Red, yellow, and blue. From these all other colors are created.

**Principles of design** A design concept describing the ways in which the elements of an image are arranged (i.e. balance, contrast, dominance, emphasis, movement, repetition, rhythm, variation, unity).

**Properties of color** The characteristics of color that are perceived: hue, value, and intensity.

**Proportion** The scale relationships of one part to the whole and of one part to another. In images of figures, the appropriate balance between the size of body and its limbs.

**Reflection** Personal and thoughtful consideration of an artwork, an aesthetic experience, or the creative process.

**Rhythm** Repetitive visual elements that achieve a specific effect.
Rubric A guide for judgment or scoring, a description of expectations.

Scale Relative size, proportion; the determination of measurements of dimensions within a design or artwork.

Sculpture Three-dimensional artwork to be seen either in the round (from all sides) or as a bas relief (a low relief in which figures protrude only slightly from the background).

Secondary colors Colors that are created by the mixture of two primary colors, i.e. red and yellow make orange, yellow and blue make green, blue and red make violet, etc.

Shade A color produced by the addition of black.

Shape A two-dimensional area or plane that may be open or closed, free form or geometric. It can be found in nature or created by humans.

Space The area between, around, above, below, or contained within objects. Spaces are areas defined by the shapes and forms around them and within them, just as shapes and forms are defined by the space around and within them.

Still life A specific type of visual artwork representing one or more inanimate objects.

Structure The way parts are arranged or put together to form a whole.

Style A set of characteristics of the art of a culture, a period, or school of art; the characteristic expression of individual artists or groups.

Subtractive Artistic method accomplished by removing or taking away from the original creative material, (the opposite of additive).

Texture The surface quality of materials, either actual (tactile) or implied (visual). It is one of the elements of art.

Theme A subject or topic of discourse or of artistic representation.

Three-dimensional Having height, width, & depth (3D).

Tint A slight or pale coloration; a variation of a colour produced by adding white to it and characterized by a low saturation and high lightness.

Tone Color with gray added to it.

Two-dimensional Having height and width but not depth (2-D).

Two-point perspective A visual system of representation designed to show 3-D objects on a 2-D surface. This illusion of space and volume utilizes two vanishing points on the horizon line.

Unity A principle of design that connects a variety of elements of art and principles of design into a work of art with harmony and balance.

Value Lightness or darkness of a hue or neutral color. A value scale shows the range of values from black to white and light to dark.

Value scale A value scale shows the range of values from black to white and light to dark.

Vanishing point In perspective drawing, a point at which receding lines seem to converge.

Variety A principle of art concerned with combining one or more elements of art in different ways to create interest.

Visual metaphor Images in which characteristics of objects are likened to one another and presented as that other. They are closely related to concepts about symbolism.

Volume Describes the space within a form, such as that of a container or building.

Warm colors Colors suggesting warmth, such as reds, yellows, and oranges.

Watercolor A transparent pigment used with water. Paintings done with this medium are known as watercolors.
This glossary contains key words that appear frequently in Board of Studies syllabuses, performance descriptions and examinations.

The purpose behind the glossary is to help students prepare better for the HSC by showing them that certain key words are used similarly in examination questions across the different subjects they are studying.

**Account**
State reasons for, report on. Give an account of: narrate a series of events or transactions.

**Analyse**
Identify components and the relationship between them; draw out and relate implications.

**Apply**
Use, utilise, employ in a particular situation.

**Appreciate**
Make a judgement about the value of.

**Assess**
Make a judgement of value, quality, outcomes, results or size.

**Calculate**
Ascertain/determine from given facts, figures or information.

**Clarify**
Make clear or plain.

**Classify**
Arrange or include in classes/categories.

**Compare**
Show how things are similar or different.

**Construct**
Make; build; put together items or arguments.

**Contrast**
Show how things are different or opposite.

**Critically (analyse/evaluate)**
Add a degree or level of accuracy depth, knowledge and understanding, logic, questioning, reflection and quality to (analyse/evaluate).

**Deduce**
Draw conclusions.

**Define**
State meaning and identify essential qualities.

**Demonstrate**
Show by example.

**Describe**
Provide characteristics and features.

**Discuss**
Identify issues and provide points for and/or against.

**Distinguish**
Recognise or note/indicate as being distinct or different from; to note differences between.

**Evaluate**
Make a judgement based on criteria; determine the value of.

**Examine**
Inquire into.

**Explain**
Relate cause and effect; make the relationships between things evident; provide why and/or how.

**Extract**
Choose relevant and/or appropriate details.

**Identify**
Recognise and name.

**Interpret**
Draw meaning from.

**Investigate**
Plan, inquire into and draw conclusions about.

**Justify**
Support an argument or conclusion.

**Outline**
Sketch in general terms; indicate the main features of.

**Predict**
Suggest what may happen based on available information.

**Propose**
Put forward (for example a point of view, idea, argument, suggestion) for consideration or action.

**Recall**
Present remembered ideas, facts or experiences.

**Recommend**
Provide reasons in favour.

**Recount**
Retell a series of events.

**Summarise**
Express, concisely, the relevant details.

**Synthesise**
Putting together various elements to make a whole.
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## Art History Timeline

The history of art is immense, the earliest cave paintings pre-date writing by almost 27,000 years! If you’re interested in art history, the first thing you should do is take a look at this table which briefly outlines the artists, traits, works, and events that make up major art periods and how art evolved to present day:

<table>
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<tr>
<th>Art Periods/Movements</th>
<th>Characteristics</th>
<th>Chief Artists and Major Works</th>
<th>Historical Events</th>
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<tr>
<td><strong>Stone Age</strong></td>
<td>Cave painting, fertility goddesses, megalithic structures</td>
<td>Lascaux Cave, Woman of Wilendorf, Stonehenge</td>
<td>Ice Age ends (10,000 b.c.–8,000 b.c.); New Stone Age and first permanent settlements (8000 b.c.–2500 b.c.)</td>
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<td><strong>Mesopotamian</strong></td>
<td>Warrior art and narration in stone relief</td>
<td>Standard of Ur, Gate of Ishtar, Stele of Hammurabi’s Code</td>
<td>Sumerians invent writing (3400 b.c.); Hammurabi writes his law code (1780 b.c.); Abraham founds monotheism</td>
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<td><strong>Egyptian</strong></td>
<td>Art with an afterlife focus: pyramids and tomb painting</td>
<td>Imhotep, Step Pyramid, Great Pyramids, Bust of Nefertiti</td>
<td>Narmer unites Upper/Lower Egypt (3100 b.c.); Rameses II battles the Hittites (1274 b.c.); Cleopatra dies (30 b.c.)</td>
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<td><strong>Greek and Hellenistic</strong></td>
<td>Greek idealism: balance, perfect proportions; architectural orders (Doric, Ionic, Corinthian)</td>
<td>Parthenon, Myron, Phidias, Polykleitos, Praxiteles</td>
<td>Athens defeats Persia at Marathon (490 b.c.); Peloponnesian Wars (431 b.c.–404 b.c.); Alexander the Great’s conquests (336 b.c.–323 b.c.)</td>
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<td><strong>Roman</strong></td>
<td>Roman realism: practical and down to earth; the arch</td>
<td>Augustus of Primaporta, Colosseum, Trajan’s Column, Pantheon</td>
<td>Julius Caesar assassinated (44 b.c.); Augustus proclaimed Emperor (27 b.c.); Diocletian splits Empire (a.d. 292); Rome falls (a.d. 476)</td>
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<td><strong>Indian, Chinese, and Japanese</strong></td>
<td>Serene, meditative art, and Arts of the Floating World</td>
<td>Gu Kaizhi, Li Cheng, Guo Xi, Hokusai, Hiroshige</td>
<td>Birth of Buddha (563 b.c.); Silk Road opens (1st century b.c.); Buddhism spreads to China (1st–2nd centuries a.d.) and Japan (5th century a.d.)</td>
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<td><strong>Byzantine and Islamic</strong></td>
<td>Heavenly Byzantine mosaics; Islamic architecture and amazing maze-like design</td>
<td>Hagia Sophia, Andrei Rublev, Mosque of Córdoba, the Alhambra</td>
<td>Justinian partly restores Western Roman Empire (a.d. 533–a.d. 562); Iconoclasm Controversy (a.d. 726–a.d. 843); Birth of Islam (a.d. 610) and Muslim Conquests (a.d. 632–a.d. 732)</td>
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<tr>
<td><strong>Middle Ages</strong></td>
<td>Celtic art, Carolingian Renaissance, Romanesque, Gothic</td>
<td>St. Semin, Durham Cathedral, Notre Dame, Chartres, Cimabue, Duccio, Giotto</td>
<td>Viking Raids (793–1066); Battle of Hastings (1066); Crusades I–IV (1095–1204); Black Death (1347–1351); Hundred Years’ War (1337–1453)</td>
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</tbody>
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### Early and High Renaissance (1400–1550)
- Rebirth of classical culture
- Ghiberti’s Doors, Bruneschi, Donatello, Botticelli, Leonardo, Michelangelo, Raphael
- Gutenberg invents movable type (1447); Turks conquer Constantinople (1453); Columbus lands in New World (1492); Martin Luther starts Reformation (1517)

### Venetian and Northern Renaissance (1430–1550)
- The Renaissance spreads northward to France, the Low Countries, Poland, Germany, and England
- Bellini, Giorgione, Titian, Dürer, Bruegel, Bosch, Jan van Eyck, Rogier van der Weyden
- Council of Trent and Counter-Reformation (1545–1563); Copernicus proves the Earth revolves around the Sun (1543)

### Mannerism (1527–1580)
- Art that breaks the rules; artifice over nature
- Tintoretto, El Greco, Pontormo, Bronzino, Cellini
- Magellan circumnavigates the globe (1520–1522)

### Baroque (1600–1750)
- Splendor and flourish for God; art as a weapon in the religious wars
- Rubens, Rembrandt, Caravaggio, Palace of Versailles
- Thirty Years’ War between Catholics and Protestants (1618–1648)

### Neoclassical (1750–1850)
- Art that recaptures Greco-Roman grace and grandeur
- David, Ingres, Greuze, Canova
- Enlightenment (18th century); Industrial Revolution (1760–1850)

### Romanticism (1780–1850)
- The triumph of imagination and individuality
- Caspar Friedrich, Gericault, Delacroix, Turner, Benjamin West
- American Revolution (1775–1783); French Revolution (1789–1799); Napoleon crowned emperor of France (1803)

### Realism (1848–1900)
- Celebrating working class and peasants; en plein air rustic painting
- Corot, Courbet, Daumier, Millet
- European democratic revolutions of 1848

### Impressionism (1865–1885)
- Capturing fleeting effects of natural light
- Monet, Manet, Renoir, Pissarro, Cassatt, Morisot, Degas
- Franco-Prussian War (1870–1871); Unification of Germany (1871)

### Cubism, Futurism, Suprematism, Constructivism, De Stijl (1905–1920)
- Pre- and Post–World War 1 art experiments: new forms to express modern life
- Picasso, Braque, Leger, Boccioni, Severini, Malevich
- Russian Revolution (1917); American women franchised (1920)

### Dada and Surrealism (1917–1950)
- Ridiculous art; painting dreams and exploring the unconscious
- Duchamp, Dali, Ernst, Magritte, de Chirico, Kahlo
- Disillusionment after World War I; The Great Depression (1929–1938); World War II (1939–1945) and Nazi horrors; atomic bombs dropped on Japan (1945)

### Abstract Expressionism and Pop Art (1960s)
- Post–World War II: pure abstraction and expression without form; popular art absorbs consumerism
- Gorky, Pollock, de Kooning, Rothko, Warhol, Lichtenstein
- Cold War and Vietnam War (U.S. enters 1965); U.S.S.R. suppresses Hungarian revolt (1956); Czechoslovakian revolt (1968)
Postmodernism and Deconstructivism (1970–)  
Art without a center and reworking and mixing past styles

Gerhard Richter, Cindy Sherman, Anselm Kiefer, Frank Gehry, Zaha Hadid

Each of the agencies shows the roles and relationships of the agencies
The Framework offers an understanding of how key agents interact with each other

Artist
• The artist is a person who creates visual artworks. They could be a designer, printmaker, painter, potter, sculptor, film maker, digital artist, architect or craftsperson
• The artists attempts to make a connection with the audience through their artworks
• Artists have
  o Subjective viewpoints
  o Visually communicate personal experiences, events, ideas, beliefs and philosophies
  o Have a idiosyncratic (original) approach to ar work making

Artwork:
• An artist or group of artists creates the artwork. It can include art, craft, design, virtual works, film, architecture, two and three-dimensional works and four dimensional and time based works.
• The artwork demonstrates the artist’s intentions and communicates ideas, beliefs, views
• It can be an artefact and the artist technical innovation and artistic style
• Objects read for meaning and value
• Complement or contest traditions of art making
• The artwork connects the audience to the artist

Audience
• The audience is any person or group of people who view or write about art works. This includes students, teachers, entrepreneurs, and members of the public, art critics and art historians. The audience for artworks changes over time.
• The audience gives value to the artwork mainly critics and historians
• Audiences can be shocked by an artwork
• Patrons are people who sponsor the artists, and request forms of representation in the artwork

World
• The world is the combination of events and influences (e.g. class, ideology, age, significant events, interest and experience) that cause an artist or group of artists to create artworks.
• Refers to the time and place the artwork, audience and artist are.
• Involves historic events, beliefs and convention, technical advances
• Refers to the important people, society, politics
The Conceptual Framework

The conceptual framework

Conceptual framework

World
- description and interpretation of aspects of the World
- representations of experience, class, ideology, age, events, technology

Artwork
- material, physical, virtual objects
- Art, craft, design
- 2D, 3D, 4D, time-based works
- representations of ideas
- personal experience, cultural views, symbolic interpretations and challenges to other ideas

Audience
- the role and value of the audience as critical consumers, art critics, art historians, teachers, students entrepreneurs, members of public meanings differ now and over time
- patron, curator, gallery V's Guild, Salon, Academy.

Artist
- the role of the artist
- Who, what, how, why
- Artists, designers, craftspersons, Architects, individuals, groups movements
OVERVIEW

• The frames help to understand the meaning of an artwork
• Artworks are complex symbolic puzzles which the frames help to solve
• Frames place artworks in a place and time

Subjective Frame

• Looks at the feelings and emotional side of the artwork. The artists feelings and audiences emotional response
• Asks: How are emotions and feelings conveyed in the artwork
• How the audience feels and understands the work
• The imagination and personality of the artists, and intentions.
• The artworks emotional, sensory, intellectual response
• The artists spiritual, psychological or emotional experiences which influence the artwork

Structural Frame

• Art as an object that communicates meaning using:
  • composition, aesthetics, symbols, codes, qualities, system, order and placement and visual conventions
• Looks art elements of design, colour, line, shape, tone, form
• It explains: How artworks are made. Artist’s intentions, and visual languages.

Cultural Frame

• The social meaning of the artwork – culture, class, gender, ideology, beliefs politics and religion can be inspiration, or provoke artists.
• Deal with the way the artist, artwork reflects the attitudes of a particular time and place
• Helps understand the ideology, values and beliefs held by a society.
• Looks at how the artist reflects values and influences of society.
• Depicts social circumstances and culture.
• Art relicts the diversity and unique of a culture, no artist works in a social vacuum

Postmodern Frame

• The artist challenging of traditions and mainstream ideas – new media, new forms of display, appropriation, pastiche, parody or irony.
• Challenges the idea of absolute ideas, styles, and conventions
• Accept conventions are questioned
• The way the artwork is interpreted is more important so the audience is more important than the artist
• May use appropriation: copying and object, image
• Irony: using humour or satire as convention
• Recontexualisation: changing or shifting the meaning of an object or image to another context
• Eclecticism: features are borrowed from various other artistic styles
• How does the artist question art, which conventions are being challenged
• Emerging technologies such as digital art have a huge impact
Frames: These enquiries into the frames can be regarded as discrete or fluid. Each frame sets up different relationships between artists, artworks, the audience and the world. The questions relate both to the student's own artmaking and the study of artworks of others.

<table>
<thead>
<tr>
<th>Subjective frame</th>
<th>Cultural frame</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal psychological experience</td>
<td>Cultural and social meanings</td>
</tr>
<tr>
<td>What is my first impression?</td>
<td>What cultural group, race, place, identity is represented?</td>
</tr>
<tr>
<td>What do I see, hear, ...?</td>
<td>What ideology is revealed in ideas, concepts, manifestoes, shared beliefs?</td>
</tr>
<tr>
<td>What is the emotional impact?</td>
<td>What social class, gender?</td>
</tr>
<tr>
<td>What do I feel, recall, remember?</td>
<td>What political stance (dissent or support, propaganda or protest)?</td>
</tr>
<tr>
<td>What am I reminded of?</td>
<td>What beliefs- secular or spiritual?</td>
</tr>
<tr>
<td>What intuition or imaginings do I have about the artwork?</td>
<td>What significant events?</td>
</tr>
<tr>
<td>Do I like it?</td>
<td>What meanings?</td>
</tr>
<tr>
<td>What has it got to do with me or my experiences?</td>
<td>What signs and symbols reveal this information?</td>
</tr>
<tr>
<td>What emotions does the artist want to express?</td>
<td>How do these cultural and social meanings affect the art practices of this artist?</td>
</tr>
<tr>
<td>Why did he (or I) make it?</td>
<td></td>
</tr>
<tr>
<td>What is it about?</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Structural frame</th>
<th>Postmodern frame</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communication, system of signs</td>
<td>Ideas that challenge the mainstream</td>
</tr>
<tr>
<td>Describe the visual language of line, shape, colour, texture, tone, focal point, visual devices lighting, composition, 3D space.</td>
<td>Is it mainstream or is it outside the mainstream?</td>
</tr>
<tr>
<td>What style, or period, or art movement?</td>
<td>What is appropriated, quoted from another source?</td>
</tr>
<tr>
<td>What materials and processes are used?</td>
<td>Explain the source and what meaning is added.</td>
</tr>
<tr>
<td>What other use do found objects have?</td>
<td>Does this produce humour, irony, parody, wit, playfullness?</td>
</tr>
<tr>
<td>What symbolic value do the above convey?</td>
<td>What is omitted or disregarded?</td>
</tr>
<tr>
<td>Why were these symbols, signs selected?</td>
<td>What is re-configured and reinterpreted?</td>
</tr>
<tr>
<td>What are the relationships between the symbols, signs?</td>
<td>What is challenged in social cultural values, beliefs spiritual/secular, power authorities?</td>
</tr>
<tr>
<td>What formal conventions are shown eg perspective, tonal modelling?</td>
<td>What is challenged in art practices—classifications, conventions, art movements/styles?</td>
</tr>
<tr>
<td>What cultural conventions are shown eg landscape, nude?</td>
<td>What is challenged about art history, the masterpiece, art for art's sake, the role of art?</td>
</tr>
<tr>
<td>How do all of these explain the world at the time and now?</td>
<td></td>
</tr>
</tbody>
</table>
Artists Practice

Who, What, Where, Why, How

Practice describes the artistic activity, work or agency of artists to produce artworks. Practice is about what artists know and do, how they know it, where they do it, with whom and for whom they do it and why they do it. Practice requires a knowledge of the shared domain of visual arts and design and the various rules or agreements (written and unwritten) concerning the social structures and institutions, forms of communication, membership, status, behaviour, artworks, artefacts and texts of the art world.

Practice is intentional, informed human action that has consequences. Practice is not subscribing to a predetermined role or model. Artistic outcomes and results can never be fully predicted beforehand. Situations are fluid, unexpected and involve an element of risk. Practice is neither fixed nor inert. The visual arts and design have a history and are continuously transformed by new and innovative outcomes, new knowledge, agents and practices.

Practice is the knowledge of what is happening. Practice is understanding when a particular type of action or operation is appropriate to the context or situation. Practice is being able to make autonomous and enabling strategic decisions selected from a number of possible ways of operating. Practice is knowing the appropriate action to take.

Contemporary artistic practice encompasses many different rules, strategies and activities, habits, capacities, dispositions and inclinations that vary between the structural frame, the subjective frame, the cultural frame and the post-modern frame. The traditions and conventions of practice are respected by individual practitioners as knowledge of the field. Through a sequence of actions and decisions students can develop skills and understanding in visual arts traditions and conventions and innovate within these, understanding that their actions are shaped and informed by conditions such as available technologies, or the investigation of particular concepts. The mandatory course provides for the initial investigations of art making. The focus on students producing artworks and bodies of work over time should be emphasised through the elective course. Students may select, arrange and exhibit their works and bodies of work in public places (eg in the art classroom or school hall or through virtual means) to reflect their developing practice and to develop a sense of the audience for their works and the audience’s responses and reactions.

*Taken from the Visual Arts Syllabus 2011*
Artmaking practice

The practice of an artist can be defined in general terms as the artist's approach or intention — the 'how' and 'why' of their artmaking. When investigating an artist's practice, much information can be gained from the artist's own published statements. Other considerations are outlined in the following table.

<table>
<thead>
<tr>
<th>Factors that influence artmaking practice</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Frame</td>
<td>The main approach of the artist; some artists work within several frames</td>
</tr>
<tr>
<td>Constructing artwork</td>
<td>In collaboration, with assistants, technical help, working in series or across media, scale</td>
</tr>
<tr>
<td>Working methods</td>
<td>Research, influences, inspirations, collecting, assembling, from imagination, role of technology; intuitive or planned approach</td>
</tr>
<tr>
<td>Techniques/form</td>
<td>Styles (such as distortion, abstraction, stylisation, realism); links with historical art movements (subject, technique or appropriation); manipulation of media; development of symbols; compositional concerns, art elements emphasised (mainly structural frame considerations)</td>
</tr>
<tr>
<td>Beliefs, interests, personal values, social concerns</td>
<td>Subject matter, context, meaning of artworks, perceptions of world, viewpoints, political stance (cultural frame considerations)</td>
</tr>
<tr>
<td>Choices, actions, decisions</td>
<td>Intention, purpose, exhibiting space and arrangements</td>
</tr>
<tr>
<td>Position, view about the art world</td>
<td>Challenging past art, exhibiting outside galleries (postmodern frame), temporal</td>
</tr>
<tr>
<td>Artist–artwork</td>
<td>Personal connections, artist as subject, use of humour, personal experience and feelings (subjective frame)</td>
</tr>
<tr>
<td>Consideration of audience</td>
<td>Challenge, involve, shock, interact, inform, manipulate</td>
</tr>
</tbody>
</table>
Guidelines for critical and historical writing

Art studying can be divided into two practices:

- art critical writing
- art historical writing.

We gain different types of information from these two approaches towards writing about artworks and artists. It is useful to be able to recognise the methods and the different types of language used. The following table should help you to identify these types and to write as either an art critic or an art historian.

<table>
<thead>
<tr>
<th>Critical writing</th>
<th>Historical writing</th>
</tr>
</thead>
<tbody>
<tr>
<td>an evaluation: ‘Hearman has wonderful control over her chosen medium of oil paint, creating mood and movement through her blurring of forms and strong brushstrokes.’</td>
<td>an explanation: ‘Idealised human figures representing gods, goddesses or heroes were the chief subjects of Greek sculpture.’</td>
</tr>
<tr>
<td>opinion, judgement: ‘beautifully painted’, ‘suggests anger’</td>
<td>facts, information: ‘commissioned by the Medici family’</td>
</tr>
<tr>
<td>personal responses/analysis: ‘I sense a mood of’, ‘full of subtle meaning’, ‘to me it shows’, ‘we can see a hint of...’</td>
<td>context — place, time, style: ‘an early Dutch Baroque artist’; ‘it is known that in 1930 he...’</td>
</tr>
<tr>
<td>description (identifying qualities)</td>
<td>definition (analysing evidence)</td>
</tr>
<tr>
<td>an interpretation offered: ‘Swirling clouds are gathering at the top of the painting in a disturbing way, like a prophecy of doom, perhaps a warning of the Crucifixion to come.’</td>
<td>known purpose/intention: ‘El Greco’s principal means of expression were light and colour’; ‘Destiny Deacon parodies stereotypes of contemporary indigenous life based on her experiences as a Koori woman living in inner city Melbourne.’</td>
</tr>
<tr>
<td>possible meaning</td>
<td>writings from or about artist</td>
</tr>
<tr>
<td>personal knowledge of artist</td>
<td>comparison with other artists</td>
</tr>
<tr>
<td>inform, convince, persuade</td>
<td>explains influences and significance</td>
</tr>
<tr>
<td>often passionate writing: ‘The face is bold, exciting and intriguing.’</td>
<td>matter-of-fact writing: ‘Since 1969, Baselitz has been totally inverting his paintings.’</td>
</tr>
<tr>
<td>influences the reader</td>
<td>states importance to art history</td>
</tr>
<tr>
<td>Asks the questions: What does it mean? How does it express that meaning? Is it effective?</td>
<td>Asks the questions: Where did it come from? What is its social background?</td>
</tr>
<tr>
<td>creates artist’s reputation: ‘Gary Hill is one of the most important contemporary artists working in interactive video installations.’</td>
<td>creates or challenges history: ‘Through the process of recycling and giving artworks new meaning, Levine forces us to consider the value, significance and purpose of art.’</td>
</tr>
</tbody>
</table>
Essay Writing for Dummies

Yr 12 Students
The purpose of an essay is to create an argument or discussion in which you take a particular point of view, explain it and and then BACK IT UP WITH EVIDENCE. Your language should be fairly formal (don’t use colloquialisms).

Make sure you, use quotes, underline titles of artworks and names in brackets, use capital letters for proper nouns (names, places, important events) and ALWAYS REFER BACK TO THE QUESTION.

**Introduction**
- An interesting opening in which you express a viewpoint on the general topic of the essay
- Reword and repeat the question indicating your stance.
- Briefly Describe your 3-4 main points.
- Identify and refer to source material inc. all Artists details (b.d.)

**Body:**
- Topic Sentence: indicate how your first point relates to the question. If second, third or fourth point, link it to the previous paragraph (eg: “in a similar way...”, “Alternatively...” etc.)
- Content: Present your position, back it up with evidence (quotes, articles, artworks, etc) and refer back to the question.
- Evidence: In an exam make mention of ALL source plates and extracts.
- wrap up your point with a concise, concluding statement, perhaps repeat the question

**Conclusion:**
- Final concluding remarks
- Recap your main points
- Repeat the question
- End with interesting and conclusive statement.
The Structure of an Essay

**Introduction**

(Approximately 10% of the total length. May be one paragraph or several, depending on essay length)

- Introduce the topic
- Provide background information
- Limit the scope of discussion
- Define/ state the topic/question
- Present the plan of coverage including your line of argument/ viewpoint/conclusions

Note: You can set your own agenda to avoid over generalisation or too broad a focus

**Body**

- Each paragraph should have one main point
- Topic sentence
- Link
- Topic sentence
- Link
- Topic sentence
- Link
- Topic sentence

Topic sentences carry the theme/ outline/argument.

**Conclusion**

- Sum up your argument/information with reference to the essay question
- Perhaps mention wider implications/future directions

© Language and Learning, Monash University 2006
Adapted from: T. Chang, Assignment Writing for Sociology Students (1992)
“Art can be an expression of personal experience”

Discuss this statement in reference to the life of Frida Kahlo.

*Essay by Lucy Hare*

Frida Kahlo was described as “the first woman in the history of art to address with absolute and uncompromising honesty, general and specific themes which exclusively affect women” by life-long lover, Diego Rivera. As a Mexican female artist in the 20th century, Frida’s themes as expressed in her artworks were considered highly explicit at the time. She was a fine artist who explored her need for self-expression and exploration of identity through her extensive output of autobiographical artworks. In her life she overcame many difficult events including polio, a long recovery from a serious car accident, two failed marriages, and several miscarriages, some having a direct influence on her art. She used these experiences, combined with Mexican and Native American cultural and stylistic influences, to create highly personal paintings. Kahlo used personal symbolism mixed with Surrealism to express her suffering and anguish through her work. A viewer might classify her paintings as Surrealism, but she considered her art to be realistic.

In reference to the statement “art can be an expression of personal experience”, Kahlo has produced a plethora of artworks which express her personal experience. Kahlo’s many works from 1926 until her death in 1954 were each a response to an event, personal experience or the result of her own personal exploration into her heritage or identity.

On September 17th, 1925 one single event changed Kahlo’s entire future. She was injured in a collision of a tram and a bus in which she suffered serious injuries in the accident, including ....... cont.
Question 1 (25 marks)

(a) What are Robert Rauschenberg’s relationships to his artwork? Refer to Plates 1 and 2.


Plate 2: Robert Rauschenberg, b.1925, USA, *Retroactive I*, 1964, oil and silkscreened ink on canvas, 213.4 · 152.4 cm.
Robert Rauschenberg's relationship with his art work can be seen on many different levels in Plate 1 & 2. He takes a hands on approach as he silk screens in Plate 1, indicating that he likes to be involved in his work at a deep level. The works around him in Plate 1 suggest a personal relationship with his work, he is surrounded by it, in turn affected by it. All of the works in both plate 1 & 2 depict similar images, suggesting a strong involvement with the subject of his art work. With this reoccurring motif, it would appear that the ideas expressed are of great importance to him, & he has a very deep relationship with his work.

Rauschenberg obviously holds his work very highly, & endeavors to make it 'just right', as shown in plate 1.
With this in mind it can also be seen that he has a personal relationship with his work.
Section I

Question 1 (a)

I'm going to discuss on Artwork of Rauschenberg. This is first time to look up his Artwork. In plate 1, that is a monochrome photo and it showing me Rauschenberg his process of his art, also his artwork is behind him.

He screen printing the flame. In plate 1 is like he making the Artwork and in plate 2 this is a when his artwork completely finished. I can see his art work with colour. These 2 plates are belonging to just one of his artwork.

I feel his artwork is looks very modern and very colourful. In the middle of flame there is Mr. Clinton. I guess at that time Clinton was still president of U.S.A. Also, he uses technique of collage there are few different sort of picture, but every picture belongings to very Modernism. When I see this Artwork, my first impression was very realistic and like a symbol of American Artwork.
Responses identified the Conceptual Framework as the content area for this question. Interpretations of Rauschenberg’s relationships to his artwork varied. Some candidates emphasised the conceptual aspects of the functional relations whilst others focused on material and physical considerations. Most responses identified Rauschenberg’s personal relationships to his artwork in emotional, intellectual and aesthetic terms, and others explored the significance of cultural links and his role as narrator of his world.

Better responses evidenced a well-developed interpretation of the links between Rauschenberg and his artwork. These links within and between the evidence from the source material were coherently explained in terms of conceptual and physical relationships. For example, in physical terms the process of Rauschenberg’s silk-screen printing in relation to the floor and studio environment was related to the scale of his work and the repetitive use of images in artworks. In conceptual terms, responses identified the iconographic status of past political leaders and the culturally significant implications of this connection. Interpretations of Rauschenberg’s relationship to the world and/or audiences as a way to amplify the functional relationship between artist and work were also featured. When candidates introduced external material, knowledge from the wider world of art and the world per se, it was relevant and linked to the discussion of source material in relation to the focus of the question.

Mid-range responses identified Rauschenberg’s physical and/or conceptual relationships to his work, but arguments were tenuously constructed, relying on descriptive interpretations of evidence selected from source material. These responses lacked an in-depth investigation of images, symbols, phrases and citations in the source material and relied on more obvious interpretations of the images provided.
**READING A CITATION**

The name of the artist, architect or designer. You may or may not know about the artist. This should not affect your ability to answer the question. All the information you require is in the source material provided for the question.

The country the artist/architect/designer is from. What might this tell you about influences on their practice?

The title of the work. This is always written in *italics*. Remember that if you are looking at a design object rather than a painting or sculpture that it may not have a title. What can the title tell you?

Does it give you any key to the meaning of the work or to the artist's intentions?

**Plate 4:**
Cast gold sculpture, 14.2 x 13.3 cm.
This small sculpture is based on found objects, such as plastic model kits, pulleys and toys.

The materials from which the artwork or object is constructed. This can tell you about the technical resolution of the work and about how the artist works.

The dates when the person was born and died. Use this information to place the artist in a time frame. Try to think: what was happening in the world at that time? What was happening in art and design at that time?

The date the work was made. Is the work recent or was it made some time ago?

The scale of the work. What size is it? Try to visualise the work at its actual size. Remember that you are looking at a 2D reproduction of the work. How would it affect the viewer (audience member) if they were to see it in real life?

Additional information may or may not be included, if provided, you should consider what it tells you about the practice of the artist, the frames, or the conceptual framework. Relate this information back to the question. What does it tell you? Why has this information been included in the question?
Short Answer Questions

The following short answer questions are a combination of past HSC papers and other material. These are designed for student writing practice and self-evaluation.
Question 1 (25 marks)

(a) How does Lewis Hine’s photograph, *Steamfitter*, 1920 represent social attitudes to progress?

Plate 1: Lewis Hine, 1874 – 1940, USA.
*Steamfitter*, 1920
Gelatin silver print, 24.2 cm × 17.8 cm.

Question 1 continues on page 4
Short Answer Question (Allow 20 minutes)

In your answer you will be assessed on how well you:
- write in a concise and well-reasoned way
- present an informed point of view
- use the plates and any other source material provided to inform your response

Question 1

Critically analyse this artwork using the cultural frame

Plate 1: St Orlan (1994)

Les Métamorphoses de la photographie de mode,

*Museum of Decorative Arts and Design, Riga, Latvia*

Extract: “My upbringing was not religious at all. I was not educated in that way. Talking about religion and contemporary art we can say that I am a very good example of an artist who disagrees with religion. God for me is not a hypotheses, neither of work nor of life. I look at religion from the critical point of view. I like to know and to understand, not to believe.”
Question 1 (Allow 10 minutes)

(a) How does sculptor Ron Mueck represent his view of the world?

Plate 1: Ron Mueck, b. 1958, Australia. 
Mixed media including fibreglass and resin, 490 cm × 240 cm. 

Plate 2: Photograph of Ron Mueck making final adjustments to his work *Two Women*, 2005.
Short Answer Question (Allow 20 minutes)

In your answer you will be assessed on how well you:
- write in a concise and well-reasoned way
- present an informed point of view
- use the plates and any other source material provided to inform your response

Question 1.

Referring to the provided plate and extract, interpret the political meaning given to this artwork.

Watercolour and collage on wove paper, mounted on board
overall 23 5/8 x 17 3/4 in
Private Collection

Extract: The German title of this work “Dada Siegt” is translated as “Dada Wins”. The artist was labelled as a banned artist by the German government during World War 1 because his work was considered “un-German”.

Referring to the provided plate and extract, interpret the political meaning given to this artwork.

The German title of this work “Dada Siegt” is translated as “Dada Wins”. The artist was labelled as a banned artist by the German government during World War 1 because his work was considered “un-German”.

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Short Answer Question (Allow about 6 minutes)

In your answer you will be assessed on how well you:
- write in a concise and well-reasoned way
- present an informed point of view
- use the plates and any other source material provided to inform your response

Question 1: (3 Marks)

*How has the artist represented King Henry VIII in this painting?*
Short Answer Question

In your answer you will be assessed on how well you:

■ write in a concise and well-reasoned way
■ present an informed point of view
■ use the plates and any other source material provided to inform your response

Question 1:
Explain how the artist Banksy creates relationships between the artworks and the audience.
Past HSC Essay Questions

The following questions are extracts from past HSC papers to use as practice for writing structured essay responses.
Section II

25 marks
Attempt ONE question from Questions 4–9
Allow about 45 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

In your answer you will be assessed on how well you:
- present a well-reasoned and informed point of view
- apply your understandings of the different aspects of content as appropriate (Practice, Conceptual Framework and the Frames)
- use relevant examples

Practice

Question 4 (25 marks)

Awaiting copyright

With reference to this view, explain the significance of collaboration in artistic practice.

In your answer, refer to relevant examples.

OR

Question 5 (25 marks)

How do constraints on the practices of artists/designers/architects influence what they do and make?

Make reference to at least TWO of the following in your response:

- site
- views of art critics and art historians
- historical precedents
- materials and technologies
- time
- audience expectations.

OR
Conceptual Framework

Question 6 (25 marks)

Explain how artists can borrow concepts and approaches from other artists and yet their artworks are still regarded as original.

OR

Question 7 (25 marks)

Discuss how digital media challenges the ways in which audiences experience artworks.

In your answer, refer to relevant examples.

OR

Frames

Question 8 (25 marks)

Analyse the ways in which artists communicate through the use of particular symbols and organisational relationships in their works.

In your answer, you could consider practitioners including artists, architects, designers and/or filmmakers.

OR

Question 9 (25 marks)

Meaning is rarely obvious. Meaning has to be made.

Discuss this statement with reference to different interpretations of art and a range of artworks.
Section II

25 marks
Attempt ONE question from Questions 2–10
Allow about 45 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

In your answer you will be assessed on how well you:
■ present a well-reasoned and informed point of view
■ apply your understandings of the different aspects of content as appropriate (Practice, Conceptual Framework, and the Frames)
■ use relevant examples

Practice

Question 2 (25 marks)

How are artists’ practices shaped by the innovations of other artists? In your discussion of specific examples consider:

• materials and techniques
• beliefs and theories.

OR

Question 3 (25 marks)

Explain how exhibition sites affect the intentions of artists you have studied. Sites you could consider include:

• museums
• galleries
• open spaces
• community spaces
• virtual spaces

OR

Question 4 (25 marks)

Awaiting Copyright

Argue a case for or against this view. Refer to artists and their bodies of work in your answer.

OR
Conceptual Framework

**Question 5** (25 marks)

Art philosopher Maxine Greene states that through art “people must be empowered to notice what there is to be noticed”.

With reference to this view, explain how artists raise awareness of issues in the world.

OR

**Question 6** (25 marks)

Discuss this statement. In your discussion, consider how audience interpretations of artworks have caused debates in the artworld.

OR

**Question 7** (25 marks)

Explain the significance of art awards, prizes and/or commissions to artists’ success in the artworld.

In your answer you could consider practitioners including artists, designers and architects.

OR

Please turn over
In your answer you will be assessed on how well you:

- present a well-reasoned and informed point of view
- apply your understandings of the different aspects of content as appropriate (Practice, Conceptual Framework, and the Frames)
- use relevant examples

Frames

**Question 8** (25 marks)

Why is an active imagination crucial to the creation of artworks and the interpretation of their expressive meaning?

In your answer refer to artists and their work.

**OR**

**Question 9** (25 marks)

In his book *Art and Outrage*, John A Walker proposes that “artworks are often playful… experiments designed to challenge institutions and test the limits of tolerance”.

Using the postmodern frame, present an argument referring to artists and artworks to support this view.

**OR**

**Question 10** (25 marks)

“Art is, for the artist, his speech, his way of communication.”

Bernard Smith, art historian, 1959.  
*The Death of the Artist as Hero* by Bernard Smith, 1988, Oxford University Press Australia

With reference to this view, explain how art critics and art historians have interpreted the languages of artists.
Section II

25 marks
Attempt ONE question from Questions 2–10
Allow about 45 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

In your answer you will be assessed on how well you:
- present a well-reasoned and informed point of view
- apply your understandings of the different aspects of content as appropriate (Practice, Conceptual Framework, and the Frames)
- use relevant examples

Practice

Question 2 (25 marks)

Art critic John McDonald comments that “The studio is the very centre of an artist’s life. It is the place where discoveries are made about oneself and the world.”

With reference to this view, assess the significance of working spaces to the practice of artists, designers and/or architects.

OR

Question 3 (25 marks)

Awaiting copyright

Argue a case for or against this view with reference to artists you have studied.

OR

Question 4 (25 marks)

How do the viewpoints of art critics and art historians shape the way we think about artists and their practice?

OR
Conceptual Framework

**Question 5** (25 marks)

Evaluate the significance of readymades or found objects to the meaning of particular artworks you have studied.

OR

**Question 6** (25 marks)

Curator Brenda Croft adopts the view that artists sometimes play the role of ‘cultural warriors’ who defend their territory.

Select TWO artists and explain how their roles can be interpreted to reflect Croft’s view.

OR

**Question 7** (25 marks)

Explain how particular artworks and/or exhibitions of art have caused changes in artworld beliefs and practices.

OR
In your answer you will be assessed on how well you:
- present a well-reasoned and informed point of view
- apply your understandings of the different aspects of content as appropriate (Practice, Conceptual Framework, and the Frames)
- use relevant examples

Frames

**Question 8** (25 marks)

Evaluate how practitioners use texts, symbols and compositional strategies to construct meaning in artworks.

**OR**

**Question 9** (25 marks)

Use a cultural point of view to argue a case for what constitutes a masterpiece. Refer to TWO artworks from different times and places to support your view.

**OR**

**Question 10** (25 marks)

Using the postmodern frame, explain how traditional patterns of authority in art and/or design and/or architecture have been questioned and revised by practitioners.

End of paper
Section II

25 marks
Attempt ONE question from Questions 2–10
Allow about 45 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

In your answer you will be assessed on how well you:

■ present a well-reasoned and informed point of view
■ apply your understandings of the different aspects of content as appropriate (Practice, Conceptual Framework, and the Frames)
■ use relevant examples

Practice

Question 2 (25 marks)

Art critic John McDonald comments that “The studio is the very centre of an artist’s life. It is the place where discoveries are made about oneself and the world.”

With reference to this view, assess the significance of working spaces to the practice of artists, designers and/or architects.

OR

Question 3 (25 marks)

Awaiting copyright

Argue a case for or against this view with reference to artists you have studied.

OR

Question 4 (25 marks)

How do the viewpoints of art critics and art historians shape the way we think about artists and their practice?

OR
In your answer you will be assessed on how well you:
- present a well-reasoned and informed point of view
- apply your understandings of the different aspects of content as appropriate (Practice, Conceptual Framework, and the Frames)
- use relevant examples

Frames

Question 8 (25 marks)

Why is an active imagination crucial to the creation of artworks and the interpretation of their expressive meaning?

In your answer refer to artists and their work.

OR

Question 9 (25 marks)

In his book *Art and Outrage*, John A Walker proposes that “artworks are often playful… experiments designed to challenge institutions and test the limits of tolerance”.

Using the postmodern frame, present an argument referring to artists and artworks to support this view.

OR

Question 10 (25 marks)

“Art is, for the artist, his speech, his way of communication.”

Bernard Smith, art historian, 1959.  
*The Death of the Artist as Hero* by Bernard Smith, 1988, Oxford University Press Australia

With reference to this view, explain how art critics and art historians have interpreted the languages of artists.

End of paper
Artist Study

Compile all your information about your studied artists here. This will give you the opportunity to locate what you need to study further to gain a broader understanding of these artists.
<table>
<thead>
<tr>
<th>Artist</th>
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<tbody>
<tr>
<td>Artist</td>
<td>Who, What, Where, Why and How, Skill set. Artist, designer, architect, craftsperson, group or individual</td>
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<th>Artwork</th>
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<tr>
<td>Artwork</td>
<td>Real physical, material and virtual. Demonstrates Technical resolution Art, Craft, Design, 2D, 3D, 4D, Time-based works.</td>
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<tr>
<th>Audience</th>
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<tbody>
<tr>
<td>Audience</td>
<td>Body of critical consumers, critics and historians, Teacher, student, public. Audiences change over time giving new meaning to works.</td>
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<td>Beliefs, conventions of society, representing class, ideology, experience, age or events. Historic events. How world interest represented in art.</td>
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Quotes

In order to make a convincing essay you will need to memorise a number of quotes from varying sources in reference to your artists, their movements and artworks.

In this section you can write the quotes, who said it and also the context of the quote (ie. an art critic regarding an artwork, an artist regarding their view of the world etc)
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