

The three assessment domains applied to the Study of Visual Arts paper are:

AO1. Artistic Perception and Interpretation

AO2. Cultural and Aesthetic Appreciation

AO3. Personal Response

The following assessment objectives stated in the three domains define a range of assessable qualities and skills which can be demonstrated by candidates at this level. All answers should make use of appropriate subject language and terminology. Marks will be awarded where a student makes relevant answers which have effective but not fully outlined in the mark scheme. The domains as assessment criteria are as follows:

Students should be able to:

<p>AO1. Artistic Perception and Interpretation</p> <ul style="list-style-type: none"> <input type="checkbox"/> critically analyse and interpret artworks in light of their social and cultural contexts; <input type="checkbox"/> make informed judgements about the artists' use of visual elements in their works in relation to their intentions. 	<p>Examples of statements that reflects this area:</p> <p><i>Based on the artwork - Maiastra by Constantin Brancusi 1911</i></p> <p>Question: Comment on the effectiveness and contrast of materials used in this work.</p> <ul style="list-style-type: none"> - Brancusi wishes to show the essential universal quality of his subject. - Here a bird form is simplified to a highly polished bronze shape and the plinth is reduced to a block of stone purposefully carved to appear very ancient. The use of materials is vital to Brancusi's ideas. The polished bird form becomes both regal and ageless and could even suggest modernity in its almost mechanical portrayal. - The key to the bird is the links this makes with birds in mythology and their link to man, e.g. the power of the eagle, the grace of a swan, the sharp look of the tethered hawk or owl. - By contrast the base appears like a found, weathered stone, like something dug up from an archeological site or found in a museum. Purity and faith to the nature of materials was key idea in the work of Brancusi. He typically shows no feathers or wings of the bird form but rather the sleek and aerodynamic universal quality of a bird and the alert head ready to move into action and spot prey or food. - Discussion of the qualities and contrasting effects of these materials must be considered. <p>[The above responses has some aspects of AO3. Total 10m]</p>
<p>AO2. Cultural and Aesthetic Appreciation</p> <ul style="list-style-type: none"> <input type="checkbox"/> exhibit an insightful knowledge of the artists/artworks in terms of the styles and techniques employed; <input type="checkbox"/> demonstrate perceptive skill in drawing relationships between issues, themes and problems encountered by artists and their own culture. 	<p>Examples of statements that reflects this area:</p> <p><i>Based on the artwork - Urban Class by Dede Eri Supria</i></p> <p>Question: Discuss the social commentary presented in this painting.</p> <ul style="list-style-type: none"> - The artist is portrayed as if working in his studio. - He is engaging the audience showing that despite the limitations of life in the urban sprawl it is possible for the artist to transcend the environment become an independent human being. The sordid surroundings and detritus of a difficult human existence pervade the background. The artist has painted an image of a shanty town and he seems to be part of the painting as well as a real physical being is stepping out of the painting. It suggests that connection is made between the artist's studio and the shanty town set on stilts. - The artist identifies himself with the shanty town or that living environment yet he is also detached from that environment as an artist who is representing it. This presents a struggle that the artist experiences being an artist trying to present a truth that he is part of. By contrast the artist's studio is clean and uncluttered and his post seems to suggest independence and determination. - By working half in the studio and on the jetty a clear connection is made between the artist's studio and the shanty town set on stilts. <p>[Total 10m]</p>

<p>AO3. Personal Response</p> <p><input type="checkbox"/> demonstrate critical thinking and consistent inquiry into issues, themes and problems;</p> <p><input type="checkbox"/> exhibit personal opinions and creative responses towards issues, themes and problems discussed.</p>	<p>Examples of statements that reflects this area:</p> <p><i>Based on the artwork – Self portraits by Affandi and Freud</i></p> <p>Question: Giving reasons for your own opinions which painting is more effective?</p> <p>- The student must make personal judgment of just one artwork which is more effective with opinions and reasons to support his/her choice. (There is no need to justify why the other artwork is not effective and there is no need to give limitations.)</p> <p>- Comment should be justified with descriptive elements and appropriate use of language and subject terminology. Reasons must be given as to the choice made and should include clear evaluation and assessment whilst maintaining a personal point of view using aesthetic judgement and appraisal.</p> <p>- Personal experience and individual course approaches to theory are important here.</p> <p>[Total 10m]</p>
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Distribution of marks:

- Marks can be awarded to each point that shows an overall good **organizational structure**, as long as the answers are correct and relevant to the purpose of the question. (E.g. good usage of the PEEL writing structure)
- Marks can be awarded to an **insightful definition of terms with linkage to the purpose of the question**. (1 – 2 marks depending on the context used)
- No penalisation for poor grammar unless it greatly impedes the understanding of the student's responses. Discretion may also be used for spelling errors of artist's names or artwork titles unless student keeps repeating it. Unless there is a grossly lack of attempts on the part of the student to not check their work and there were many repeated instances of spelling errors and poor grammar throughout their paper, the Teacher may choose to deduct a small amount of marks. For the above 2 offences, the Teacher may use their discretion to deduct marks or put a general remarks at the end of the paper as a cautionary advise to the student affected.
- Student's responses should reflect a good sense of balance in the information being presented. There should not be an overly long explanation without sufficient attempts to link to the question.
- Artworks are created within a certain context. It is important to highlight the context by which an artwork is created wherever relevant.
- Some questions may contain all 3 AOs in a full answer.

Section A: Structured Questions

Question No. Suggested Answer	Assessment Domain/s & Marks
<div data-bbox="555 241 1102 1077" data-label="Image"> </div> <p style="text-align: center;"> <i>Tragedy</i> by Pablo Picasso 1903 Oil on canvas 105.4 x 69 cm National Gallery of Art, Washington, DC, USA </p>	
<p>1(a) Discuss the portrayal of the subject matters and composition in this artwork.</p> <p><i>Question Analysis:</i> Question requires the description and analysis of the subject matter and composition of the work. Response should provide insights on the selection of subject and approach in terms of the arrangement of the composition.</p> <ul style="list-style-type: none"> • Depicts three figures huddled on a beach – presumably a family. We see nothing of the ‘tragedy’ itself, however; no trace of specific disaster remains, and we are left to speculate about what series of events may have led to their misfortune. The focus of the painting centers us on the figures themselves. • The man and woman are turned inwards in an inherently familial pose, but the distance between them and their downcast eyes reveal their inability to comfort each other. • The child, too young to understand the meaning of his own experience, places a hand on the man and looks pleadingly in the direction of the woman. Neither have anything to offer him, and this feeling of impotence must only increase their own suffering. • Here ‘tragedy’ functions as a subject in the painting not in reference to any single event, but simply as the human experience. • His subjects focus on the lower class, people who struggle in the society. 	<p>Mainly AO1 AO3 Personal Response will also be helpful in a full answer</p> <p style="text-align: center;">10m</p>

<ul style="list-style-type: none"> • Instead of painting café scenes, Parisian interiors with women in big hats seated at tables and drinking, he began to represent, to imagine enigmatic, emaciated figures standing rigid and silent against a vague or empty background. • These men and women no longer evoke contemporary life, they have nothing in common with the tense, nervous atmosphere of Paris at the beginning of this century; they are beggars, blind men, and poor street artists, transformed by the painter's compassionate and affectionate vision into almost mythical figures that belong to no particular, or familiar, era. 	
<p>1(b) Comment on the symbolism of the colour scheme in this artwork.</p> <p><i>Question Analysis:</i> <i>Question requires the analysis on the choice of the color and provide insights on the symbolism on the color scheme used. Response should draw from the visual evidence of the work and any background knowledge of the artist and social context.</i></p>	<p>Mainly AO2. AO3 Personal Response will also be helpful in a full answer</p>
<ul style="list-style-type: none"> • Shortly after moving to Paris from Barcelona, Picasso began to produce works that were suffused in blue. This particular pigment is effective in conveying a sombre tone. • The psychological trigger for these depressing paintings was the suicide of Picasso's friend Casagemas. • The Blue Period work is quite sentimental, but we must keep in mind that Picasso was still in his late teens, away from home for the first time, and living in very poor conditions • The painting seems to exert an immediate draw that transports us directly onto Picasso's gray-blue beach, bringing us close to the figures and to their nameless tragedy as well; it is only on further reflection that we realize how strange it is to be attracted by something so plainly awful. • Picasso draws our attention directly and simply to their pain itself, with no outside referent to distract or to offer impartial resolutions. When considered critically, there seems to be nothing attractive about this. And yet Picasso has presented tragedy <i>simpliciter</i>, and we are drawn by it not as we might be by a depiction of pleasant scenery, but as a father might be drawn by the suffering of his son. • Picasso has portrayed the human experience of tragedy in such a way that we feel no revulsion – no burning need to distract ourselves from the human suffering before us. Tragedy is here framed in such primary and universal terms that it necessarily resonates with us all, evoking not pious sympathy, but real empathy. 	<p>10m</p>
<p>1(c) How does <i>Tragedy</i> relate to other works of art by Picasso in this time period?</p> <p><i>Question Analysis:</i> <i>Question requires the identification of the blue period and the identification of works in the blue period. Comparison should be drawn and links made on how the works are related based on the visual evidences and background information.</i></p>	<p>Mainly AO3</p>
<ul style="list-style-type: none"> • The Blue Period is a term used to define the works produced by Spanish painter Pablo Picasso between 1901 and 1904 when he painted essentially monochromatic paintings in shades of blue and blue-green, only occasionally warmed by other colors. These somber works, inspired by Spain and painted in Barcelona and Paris, are now some of his most popular works, although he had difficulty selling them at the time. • In choosing austere color and sometimes doleful subject matter—prostitutes, beggars and drunks are frequent subjects—Picasso was influenced by a journey through Spain and by the suicide of his friend; Carlos Casagemas took his life at the L'Hippodrome Café in Paris, 	<p>10m</p>



- During the blue period, he began to represent, to imagine enigmatic, emaciated figures standing rigid and silent against a vague or empty background.
- The subjects presented do not evoke contemporary life, they have nothing in common with the tense, nervous atmosphere of Paris at the beginning of this century; they are beggars, blind men, and poor street artists, transformed by the painter's compassionate and affectionate vision into almost mythical figures that belong to no particular, or familiar, era.
- Examples of the works in this period include the old guitarist, *Desemparats*

Section A: Structured Questions

Question No. Suggested Answer	Assessment Domain/s & Marks
<div data-bbox="148 629 169 1473" data-label="Text"># #</div> <div data-bbox="360 629 759 927" data-label="Image"> </div> <div data-bbox="794 629 1225 927" data-label="Image"> </div> <div data-bbox="619 943 959 1442" data-label="Image"> </div> <div data-bbox="220 1473 1442 1576" data-label="Caption"> <p><i>Tapioca Friendship Project</i> by Tang Da Wu 1994-96 Audience collaboration mixed media workshop with Yamashita Secondary School, Japan, the Chinese High School and River Valley High School, Singapore</p> </div>	
<p>2(a) Describe this artwork and its processes.</p> <p><i>Question Analysis:</i> Question required a detail description and analysis of the artwork. Processes should also be described in detailed as this is a community art work.</p> <p>Description of work:</p> <ul style="list-style-type: none"> • Half the tapioca for the project was cooked in a pot and offered to participants (children) to ingest. They ate it plain without sugar or anything. • Children also used tapioca root to carve out personal ink stamp which they used on paper. Initially stamps from Singapore side were full of recrimination, but later were more personal messages to and from Japanese and Singaporean children. • The project takes place in Southeast Asia and end in Nanao, Japan, where artist created 2 granite sculptures of tapioca.1 of with the word: 'One root one human' 	<p>Mainly AO1 AO3 Personal Response will also be helpful in a full answer</p> <p>10m</p>

<p>race.’</p> <p>Processes:</p> <ul style="list-style-type: none"> • Tang took on the role of a workshop/lesson instructor or facilitator and artwork the form of a workshop whereby workshop participants were components, producers and recipients of his artistic messages and the history lesson he delivered through this workshop/lesson. • Using the workshop/artwork as an approach to bring about reconciliation/healing between children of two countries which were on opposite sides in WW2. • The use of tapioca as part of his art materials and secondary school students as part of his artistic processes were some unconventional ways in producing an artwork. The tapioca is made into stamps. • Student participants used these tapioca stamps to make stamp images on paper as a way to express their feelings towards WW2. It is also cooked and eaten. • Eating as part of an artwork is also something unconventional as artworks are commonly made to last. • The multiple role tapioca performed in this artwork is also something unique. It was the focus of the artwork, yet it was also used symbolically, as an “art material” and as a tool (a stamp) for making a part of the artwork. Student participants wore their school uniforms • For the artwork to be complete; the workshop was first conducted in Singapore, then in Japan. 	
<p>2(b) Interpret the meaning behind this work in relation to the artist's intentions. <i>Question Analysis:</i></p>	<p>AO1 & AO2</p> <p>10m</p>
<p>Interpretation:</p> <ul style="list-style-type: none"> • Tapioca is consumed in WW2. Thus, in Singapore, it acquired the significance of a wartime sustenance food. The fact of it as a root is also taped on to symbolise the fact that different people of the human race share the same root as expressed by the inscription of one of the two granite sculptures Tang created and installed in Nanao, Japan. <p>The stamp symbolises the stamp the Japanese soldiers put on papers to certify Chinese involvement and non-involvement in the war. The consumption and digestion of the very stamp that incriminated or vindicated the Chinese are particularly significant.</p> <ul style="list-style-type: none"> • It may symbolise the positive absorption of a difficult past for the generation of a constructive energy for a more positive future. • That, unfortunately as the historical event might be, its memory may be positively processed. In other words, this memory may serve as a reminder of the dire consequences of bad actions. <p>Artist’s intentions:</p> <ul style="list-style-type: none"> • Tang deliberately chose to work with students from schools that are symbolic of the Singaporean Chinese’s self-help and community spirit and that have students who stood up against the Japanese in WW2. Students may also be perceived to have the potential to learn, reconcile and dissolve enmity. • Symbolically, they are the promise of a fresh and positive beginning and a potentially bright future. 	

<p>2(c) In your own opinion, is collaborative performance art an effective method to bring across societal issues? [10]</p> <p><i>Question Analysis:</i> Question requires the definition of collaborative performance art. Opinions and ideas on the choice of medium, people, location should be considered to evaluate the effectiveness of the artwork.</p>	<p>Could have aspects of all 3 AOs</p> <p>10m</p>
<ul style="list-style-type: none"> • Collaborative performance art also called, "community-engaged" or "community-based art," refers to artistic activity based in a community setting. Works from this genre can be of any media and is characterized by interaction or dialogue with the community. Often professional artists collaborate with people who may not otherwise normally actively engage in the arts. • Evaluation should be based on the choice of medium, processes, location, people, subject matter, etc. 	

Section B: Structured Comparison Questions		
Question No. Suggested Answer		Assessment Domain/s & Marks
		
<p><i>Clowns in the Capital</i> by Dede Eri Supria 1999 Oil on canvas 150 x 200 cm</p>	<p><i>Office at Night</i> by Edward Hopper 1940 Oil on canvas 56 x 63 cm Walker Art Centre, Minneapolis, Minnesota</p>	
<p>3(a) Compare the way both artists painted their respective artworks.</p> <p><i>Question Analysis:</i> Question requires comparison on the approaches, style and method employed by the two artists to paint the work. Response should provide detailed description and analysis of the visual evidence of the work.</p>		<p>Mainly AO1. AO3 will also be helpful in a full answer</p>
<p>Dede Eri Supria:</p> <ul style="list-style-type: none">• Surrealistic approach in his painting• Dede Eri Supria has developed his paintings through collection of photographs of relatives, friends or workers in urban surroundings. A sketch then follows, allowing him to work on the concept and to fine tune it.• However, his paintings show that he tends to go beyond photography, in the sense that the scenarios he creates in his canvases are impossible for photography to emulate. In playing with these images of the engineered visual reality, he employs painstakingly realistic technique in the details of his works. Although very much preoccupied with realistic renditions of construction sites, street performers and busy urban streets of downtown Jakarta, Supria uses		<p>10m</p>

<p>some exaggeration to bring out the theatrical effects in his works. Sometimes, his characters are presented in a rather dramatic fashion to entice and stimulate the audience.</p> <ul style="list-style-type: none"> • He would also use contrasting light and shadow and a rich palette to enhance the theatrical and mysterious mood <p>Edward Hopper:</p> <ul style="list-style-type: none"> • Hopper shows movement by means of a wind-blown curtain. • In this painting, the ring at the bottom of the drawstring on the blind is swinging outward after the blind has been blown in by a gust of wind possibly in response to a cross-breeze caused by the passing train. • The gust explains two other things. First, there is a sheet of paper on the floor beside the desk, which must have just blown there from the desk, as it has caught the woman's eye. Second, the wind has blown the dress tightly around her legs, revealing her voluptuous figure to the strangers on the train but not to the man, who stares intently at another document. • Hopper had to realistically recreate the complexity of a room lit by multiple, overlapping sources of varying brightness. • In this painting as in Nighthawks, his mastery of this problem is a key to his success. In Office at Night, the light comes from three sources: an overhead light, the lamp on the man's desk, which sheds a small puddle of intense light, and from a street-light shining in the open window on the right-hand side. • Hopper reported that the overlap of the light from the ceiling fixture and the light from the exterior created particular technical difficulties, since they required him to use different shades of white to convey the idea of degrees of shadow. A careful examination of the corner behind the woman reveals the faint shadow that she casts in the weak light of the ceiling fixture, almost lost by the sharply-etched shadow of the filing cabinet in the brighter light of the street lamp. 	
<p>3(b) Discuss the intentions behind the artworks and how they differ.</p> <p><i>Question Analysis:</i> <i>Question requires the inference of the ideas and intentions of the artwork based on visual evidences and background information. Comparison of the intention is required of this question.</i></p> <p>Dede Eri Supria:</p> <ul style="list-style-type: none"> • Indonesians living in slums, clowns, blue collar workers, construction sites. In many of his paintings, human beings play only a supplementary role within a huge terrifying space. They are portrayed as 'social victims' engulfed in horrible landscapes of a metropolis, dominated by construction scaffoldings, advertisement images and rubbish. • In some of his works, Supria created the illusion of a vast space with the clever use of perspective. The labyrinth has become an important element in his works. Its perspective, diminishing at the horizon presents layer upon layer of complex, geometric passageways. In the labyrinth, he portrayed people in the labyrinth of who are trapped by hardships as well as rapid and complicated changes. • Socio-political and economic concerns. • He juxtaposes images of urbanisation and mass culture with images of the poor to articulate the alienation faced by modern man. • Confrontations between people and the concrete and metallic jungle that is the city. This is a common problem faced in all developing countries as the people struggle to come to terms with changes brought on by modern technology and 	<p>Mainly AO2. AO3 Personal Response will also be helpful in a full answer</p> <p>10m</p>

<p>communication.</p> <p>Edward Hopper:</p> <ul style="list-style-type: none"> • Several clues provide context: The high angle from which the viewer looks down on the office implies that the viewer may be looking in from a passing elevated train indeed • the idea for the painting was "probably first suggested by many rides on the 'L' train in New York City after dark glimpses of office interiors • So this is not a prestige office a fact that is reinforced by the awkward lozenge shape of the room, and by the small size of the man's desk. A yet smaller desk, holding a typewriter, may belong to the woman This implies that she may be his secretary. • this is a corner office, which indicates that within their small organization, this is the most prestigious available space and therefore that the man is, perhaps the manager or boss • A period of great depression in America, presents the need for companionship. • There is a sexual interpretation of the relationship between the two individuals. 	
<p>3(c) Evaluate which of these paintings you find more appealing? Give reasons to support your answer.</p> <p>Question analysis:</p> <p><i>Question requires the definition of the 'appealing' work of art. Opinions and ideas on the choice of medium, people, location should be considered to evaluate the effectiveness of the artwork.</i></p>	<p>Mainly AO2. AO3 Personal Response will also be helpful in a full answer</p>
<ul style="list-style-type: none"> • Definition on what is their opinion of an 'appealing work of art'. <p>Evaluation should be based on the choice of subject, style, processes, representation, etc.</p>	

Section B: Structured Comparison Questions

Question No. Suggested Answer	Assessment Domain/s & Marks
<div data-bbox="148 226 443 730" data-label="Image"> </div> <div data-bbox="467 226 780 638" data-label="Image"> </div> <div data-bbox="209 759 783 1189" data-label="Image"> </div> <div data-bbox="159 1211 802 1350" data-label="Caption"> <p><i>Sculptural Ensemble of Constantin Brâncuși at Târgu Jiu by Constantin Brancusi 1937-38</i> Outdoor sculpture cast iron and porous stone Târgu Jiu, Romania</p> </div>	<div data-bbox="842 210 1476 674" data-label="Image"> </div> <div data-bbox="847 750 1513 889" data-label="Caption"> <p><i>Angel of the North by Antony Gormley 1998</i> Copper and steel 20 x 54m Durham Rd, Low Eighton, Gateshead, Tyne and Wear NE9 6AA, United Kingdom</p> </div>
<p>4(a) Compare the visual descriptions of both outdoor sculptures.</p> <p><i>Question Analysis:</i> <i>Question requires the detailed description on Visual appearance and analysis on the elements. Can bring in other insightful knowledge of the artist if relevant.</i></p> <p>Brancusi:</p> <ul style="list-style-type: none"> • Brancusi's sculptures in Târgu Jiu constitutes of the <i>Table of Silence</i>, the <i>Gate of Kiss</i> and the <i>Endless Column</i>. • This ensemble of works is a monument for WWI. • It commemorates the courage of Romanian heroes who were sacrificed when fighting off German invasion in 1916. • Brancusi must have made many maquettes before coming up with the final design. He could have taken it to a casting factory to have his model enlarged to a bigger size. The individual pieces of the cast-iron shapes that make up the hexagonal forms were cast in a very large mould where molten iron has been melted and poured into the mould. After the liquid iron has cooled and hardened, it is then taken off the mould where it underwent a thorough polishing process. The dark golden colour of the final piece must have been added after it was polished and sanded down. 	<p>Mainly AO1. AO3 will also be helpful in a full answer</p> <p>10m</p>

<ul style="list-style-type: none"> • The end result is a very smooth surface, shiny but not too polished as some parts were a little matte. This produces a very majestic, elegant and precious look to this very tall sculpture. • The colour of the surface looks like it could be bronze or brass but since cast-iron is much stronger and durable than bronze, perhaps this is why Brancusi might have selected this material. • Each hexagonal piece was pieced together from different rectangular shapes that could have been welded together. For the final structure, there must have been a solid, very tall structure inside the pieces that helps to support all the 17 pieces of cast-iron parts together. This sculpture is not just a monument, it is a work of precision engineering <p>Antony Gormley:</p> <ul style="list-style-type: none"> • The work is made of corten steel, weighs 200 tonnes and has 500 tonnes of concrete foundations. • The mound near the A1 motorway which was the designated site of the sculpture was made after the closure of the Lower Tyne Colliery, out of the destroyed remains of the pithead baths. It is a tumulus marking the end of the era of coal mining in Britain. • Artist transform a self-supporting fibreglass and lead structure into an object 10 times life-size, or 20 m high. • It uses the Tyneside engineering vernacular of ships and the Tyne Bridge, to produce a strong structure that would withstand the prevailing south-easterly winds. This has the added advantage of giving the form a strong surface articulation that deals equally well with volume and light. 	
<p>4(b) Comment on the issues brought up by both artists.</p> <p><i>Question Analysis:</i> <i>Question requires the inference of the ideas and intentions. Response should be based on evidence from the artwork, techniques used and background information from the artist.</i></p>	<p>Mainly AO2. AO3 will also be helpful in a full answer</p> <p>10m</p>
<p>Brancusi:</p> <ul style="list-style-type: none"> • The <i>Table of Silence</i> represents the table the Soldiers joined before facing the enemy. • The Chairs represent the time disposed like those of sand glasses. • The <i>Gate of Kiss</i> is the gate to another life. The motifs on the columns represent the eyes. • The <i>Endless Column</i> is a monolithic spiritual testament to their heroism, like a stairway to heaven. This sculpture, based on the symbolism of the <i>axis mundi</i>, was made as a tribute to the young Romanians who died in World War I fighting Germany, and is a stylization of the funerary pillars used in Southern Romania. • The Endless Column is 29.33 meters high and composed of 17 rhombus-shaped modules made out of cast iron. The axis mundi (also cosmic axis, world axis, world pillar and center of the world) is a ubiquitous symbol that crosses human cultures. The image expresses a point of connection between sky and earth where the four compass directions meet. • The quality of materials used + the techniques + treatment of materials = artist's method of working <p>Antony Gormley</p> <ul style="list-style-type: none"> • The ANGEL resists our post-industrial amnesia and bears witness to the hundreds and thousands of colliery workers who had spent the last three hundred years mining coal beneath the surface. 	

<ul style="list-style-type: none"> • The scale of the sculpture was essential given its site in a valley that is a mile and a half a mile wide, and with an audience that was travelling past on the motorway at an average of 60 miles an hour. • The work question: Is it possible to make a work with purpose in a time that demands doubt? • Antony Gormely wanted to make an object that would be a focus of hope at a painful time of transition for the people of the north-east, abandoned in the gap between the industrial and the information ages. 	
<p>4(c) Evaluate the social impact of these large-scale outdoor sculptures. Give reasons to support your responses.</p> <p><i>Question Analysis:</i> <i>Question should define the term large door outdoor sculpture or public art. Response should evaluate the effectiveness based on the qualities of public art and the intended meaning, response should consider the location, materials, subject and presentation of the work.</i></p>	<p>AO2 forms the major part of the answer with alignment to AO3 as well</p> <p>10m</p>
<p>What is public art?</p> <ul style="list-style-type: none"> • It is usually a very special artwork usually a sculpture placed in a public space where many people have access to. It is usually a special commissioned artwork done by a prominent artist of that society or country. Public art are usually meant to commemorate something special like an event be it historical or simply nostalgia. Public that are successful are usually met with positive reviews from the public, some of these sculptures are revered even. E.g. sculptures in Trafalgar Square in London. For unsuccessful public art, the artworks are either destroyed or defaced or vandalised by the public. <p>The qualities that makes this successful are:</p> <p><u>Brancusi:</u></p> <p>1) It signifies a historical event. Elaborate: The fact that this artwork is being displayed at Targu Jiu in Romania clearly marks something important that happened at that location and it was commissioned by Brancusi whom we knew to be a Romanian and someone who was very passionate about his country.</p> <p>2) This artwork is very important and significant to the people of Romania. Elaborate: This artwork has been conserved and restored to its former glory as it was damaged due to long exposure to the weather. This meant that by conserving and restoring this artwork signifies that it was successful in creating feelings of empathy and perhaps patriotism in the people of Romania. It is also because this artwork commemorates the plight of those who sacrifice their lives during WW1 at that particular location.</p> <p>3) The monumentality of the artwork. Elaborate: The artwork is an impressive 96- feet tall piece of sculpture, the biggest that Brancusi has ever done. The size of the artwork contributes to the success of it being a piece of public art is because its scale exudes a sense of wonder, ingenuity, simplicity in its sophisticated forms and it captures the essence of the nostalgia of an event.</p> <p><u>Antony Gormely:</u></p> <p>1) Made a series of models to work out how this was going to work: the challenge was to transfer a rib structure that radiates from a central axis in the bodyform onto the wings, and the solution was to have an increasing distance between the ribs, suggesting a broadcasting of energy.</p> <p>2) The work stands, without a spotlight or a plinth, day and night, in wind, rain and shine and has many friends. It is a huge inspiration to me that the Angel is rarely alone in daylight hours, and as with much of my work, it is given a great deal through the presence of those that visit it.</p>	

Section C: Essay	
Question No. Suggested Answer	Assessment Domain/s & Marks
<p>5. Compare the different ideas and techniques of two artists who are Abstract Expressionists.</p> <p>Question analysis: <i>Question require student to define abstract expressionism and identify abstract expressionist artists. Response should compare the different ideas and techniques employed by the 2 artists. Relevant artworks should be used for discussions and comparison.</i></p>	<p><i>Could have aspects of all 3 AOs but students could emphasise an aspect of analysis which is linked firmly to realistic representation</i></p>
<p><u>Jackson Pollock:</u></p> <ul style="list-style-type: none"> Action painting was developed as part of the <u>Abstract Expressionism</u> movement that took place in post–World War II America, especially in New York, during the 1940s through until the early 1960s. <u>Action painting</u> places the emphasis on the act of painting rather than the final work as an artistic object. Jackson Pollock challenged traditional conventions of painting by using synthetic resin-based paints, laying his canvas on the floor, and using hardened brushes, sticks, and even basting syringes for applying paint. Action painting is a style of painting in which paint is spontaneously dribbled, splashed or smeared onto the canvas, rather than being carefully applied with a brush. The resulting work often emphasizes the physical act of painting itself as an essential aspect of the finished work. Action painting is inextricably linked to the <u>Abstract Expressionism</u> art movement, a school of painting characterized by the view that art is non-representational and chiefly improvisational, and which took place in post–World War II America—especially New York—during the 1940s until the early 1960s. Major artists associated with this movement are Jackson Pollock, Willem de Kooning, Robert Motherwell, Franz Kline and Mark Rothko, among others. The term action painting was coined by the American critic Harold Rosenberg in 1952—in his essay "The American Action Painters"—and signaled a major shift in the <u>aesthetic</u> perspective of <u>New York School</u> painters and critics. According to Rosenberg the canvas was not an object, but rather "an arena in which to act. " Rosenberg's critique shifted the emphasis from the object to the struggle of painting itself, with the finished work being only the physical manifestation, a kind of residue, of the actual work of art, which was in the process of the painting's creation . <p>Example of work: Number 31, 1950, lavender mist, etc.</p> <p>Processes:</p> <ul style="list-style-type: none"> he began painting with his canvases laid out on the studio floor, turning to synthetic resin-based paints called alkyd enamels, which were much more fluid than traditional paint and, at that time, were a novel medium. Pollock described this use of household paints, instead of fine art paints, as "a natural growth out of a need. " He used hardened brushes, sticks, and even basting syringes as paint applicators. By defying the convention of painting on an upright surface, he added a new <u>dimension</u> by being able to view and apply paint to his canvases from all directions—the term "all-over painting" has been used to describe some of his work, as well as the work of other artists from 	<p>30m</p>

that time. In the process of making paintings in this way, he moved away from figurative representation, and challenged the Western tradition of using easel and brush. In addition, he also moved away from the use of only the hand and wrist, since he used his whole body to paint .

Titles with numbers:

- Pollock wanted an end the search for figurative elements in his paintings, so he abandoned titles and started numbering his paintings instead. The numbering relates to the way composers title their works. Furthering the musical metaphor, Pollock's action paintings have been often described as improvisational works of art, similar to how jazz musicians approach the performance of a piece.

Willem De Kooning:

- With de Kooning as well, the labor of art becomes central to our encounter with and understanding of his work
- Not unlike other Abstract Expressionists (images of Pollock's great gestures of body and paint come to mind), images of de Kooning engage us to consider how laborious art can be, and seem a particularly important record of our idea of the Abstract Expressionist.
- His works itself was created in de Kooning's characteristic process — layering images on images, erasing, revising, reinventing.
- "Pink Angels" (c. 1945), with its lava lamp forms ebbing and flowing around the canvas, the charcoal lines blurring from beneath the paint or sometimes cutting on top of it. The canvas asks us to sit there and make sense of its pleasant colors and layers of mangled lines and flowing pink forms. With this work, much of the talk of influence evaporates in the show text panels. Now it is all about the process.
- With its emphasis on his artistic process, his works ask us to consider how so much of de Kooning's many decades of work is a seemingly endless experiment.
- While his art has a recursive quality — the flat white canvases with sharp bright rings of color made in the '90s recall elements from the '50s and '60s — I was struck by how much of what we talk about when we talk about de Kooning rests on the process. Walking through this retrospective, you are constantly reminded of the variety and uniqueness of the techniques he used, the time it took, and the effort and labor that lurk behind each work.
- Consider his famous second series of woman paintings from 1949. The large canvases present abstract and contorted bodies, the faces looking upward and outward, the thickly layered paint covering and revealing the outlines of earlier drawings, abandoned at some point, but used all the same. These paintings, like many of the period, were constructed through a series of drawing and painting, scraping paint off, drawing again and repainting. The wall text informs us "de Kooning drew pins around his subject's head resembling a crown of thorns but also calling attention to his technique of pinning drawings and tracing paper to his canvas in order to test compositional changes." We learn about such techniques again and again in this show.
- We are told that his painting "Excavation" (1950) was first a series of letters that de Kooning drew on the canvas; the intricate shapes of geometrical forms and organic and architectural fragments took shape slowly several months of work.

<ul style="list-style-type: none"> Often, de Kooning's process is accidental. "Easter Monday" (1956-7) presents a cacophony of thickly layered paint, its azure and ochre hues bleeding into the white and gray patches. On top of the white paint, near the bottom of the work, is the imprint of a newspaper, reversed and caught in the paint. The wall text quotes de Kooning's explanation that this was the unexpected result of using the newspaper to prevent the paint from drying overnight: "I saw the black print in the paint and I thought it was nice. It has no social significance." But the newsprint shows up in later works as well, leaving me to believe the accident turned into a component of de Kooning's ongoing experimental process, adding this found media to works that are already steeped with revisions and reimaginings of the artist's hand. I want to call them collages but that won't work. His canvases more often feel like palimpsests, where the earlier efforts and experiments seep through, revealing themselves in shadowy fragments, undecipherable shapes, and heavy lines. You eventually begin to look closely not at the image itself, but at all that is underneath the image, as if the final image is caught by what is behind. "He tried unorthodox techniques" the wall text tells us, "such as drawing with his eyes closed, while watching television, with his left hand rather than his right or with both hands simultaneously." After a while, you start noticing only technique as you become more and more convinced that little else matters. 	
<p>6a. Evaluate how Duane Hanson, Ron Mueck and Chuck Close use hyperrealism and photorealism to portray people.</p> <p>Question analysis: Key words: Evaluate/ hyperrealism and photorealism / to portray people Question require student to define photorealism/ hyperrealist. Response should compare the different ideas and techniques employed by the artists to portray people. Evaluation should be made based on the materials, techniques and choice of subject and location of works. Relevant artworks should be used for discussions and evaluation.</p>	<p>Could have aspects of all 3 AOs but students could emphasise on highlighting the comparative elements of ideas and techniques clearly in the works of 2 of the artists in the list</p>
<p>Points for introduction?</p> <ul style="list-style-type: none"> Possible definitions on photorealism and hyperrealism and their origins. How are these 2 styles different from other art styles around the same period? Especially on using people as subject matter. <p>Body 1:</p> <ul style="list-style-type: none"> Parallel points comparing about Hanson, Mueck and Close. How are they similar and different as artists? (Ideas and intentions) <p>Body 2:</p> <ul style="list-style-type: none"> Techniques of photorealism and hyperrealism used by the 3 artists. How are they similar and different?) examples from 1 artwork from each artist. <p>Body 3:</p> <ul style="list-style-type: none"> Similar and different ways these 3 artists portray people. (choice of subject matter, medium, presentation format, etc) examples from 1 artwork from each artist. <p>Summary: (so what)</p> <ul style="list-style-type: none"> What makes these 3 artists unique. Evaluate for effectiveness. Who is better? Write about all 3 artists in your evaluation. 	<p>30m</p>

Other Notes:

Points on Duane Hanson:

- One of the most famous American sculptors, Duane Hanson is best known for his superrealist figurative sculpture of everyday middle-class American people. Created through a complex process of casting from live models, recreated in fiberglass resin, vinyl or bronze, his finished figures are hugely popular and associated with Pop Art. He dressed them in real clothes and supplemented them with props like chairs, trolleys and prams. Hanson produced many well-recognised works, including *Tourists* (1970, National Gallery of Modern Art, Edinburgh); *Queenie II* (1988, Saatchi Gallery, London), and *Homeless Person* (1991, Kunsthalle, Hamburg).
- In the early 1970s, Hanson abandoned his terror-tactic subjects for a more subtle one. *Young Shopper* (1973, Saatchi Gallery) was a polyester and fibreglass statue of a plump woman, wearing real clothes, polychromed in oil, and carrying real life accessories. When describing his sculpture,
- Hanson said: 'I like the physical burdens this woman carries. She is weighed down by all her shopping bags, and she has become almost a bag herself. She carries physical burdens – the burdens of life, of everyday living. But initially, it's quite a funny sculpture'. Other works from this period include *Supermarket Shopper* (1970, Padiglione d'arte Contemporanea, Milan) and *Museum Guard* (1975, Padiglione d'arte, Milan). Although art critics often compare his work to figures in a wax museum, the content of his sculptures may be considered more expressive and complex.
- The works are cast from real people, replicated in fiberglass and reinforced with fiber resin. The skin is even painted with realistic veins and blemishes. The clothes come from second hand stores. Like the French Realists he admired, such as Jean-Francois Millet and Honore Daumier, Hanson tried to make social parallels between life and art.
- He was also influenced by *trompe l'oeil* painters like John Frederick Peto, and the intense realism of Edward Hopper.
- When he found a shape of person he liked, he would often recast him/her in different settings. His *Queen II* (1988, Saatchi Gallery, London) and *Tourists II* (1988, Saatchi Gallery, London), although possessing different heads and different skin tones, are the same model. In addition, he sometimes preferred the 'ideal' to the 'real'. For instance, when searching for a model for *Cowboy* (1995, Joslyn Art Museum), he met several cowboys and rodeo hands, but all lacked the macho image he required. He eventually found a Florida carpenter who matched his criteria! All in all, it could be a long process. As he said: 'Most of my time involves casting, repairing, assembling, painting, correcting it until it pleases me. That takes some doing as I'm rarely satisfied'.
- The process for making a sculpture from a model took about 6 months. First Hanson took a Polaroid picture of his model, coaxing them into a position which would make them look relaxed and credible. The model, who was asked to shave off their body hair, was greased with petroleum jelly to ensure the easy removal of the casting material. A fast setting silicone rubber was applied to the model's skin, limb by limb. When the mould dried, it was cut up the back and removed from the model. Hanson poured liquid polyester resin reinforced with fiberglass into the mould, working from the feet up. Hanson's goal was to create a figure that look natural, un-posed and authentic. When painting the sculpture, he had to exaggerate the shading and light, particularly around the eyes to get a natural effect. He used acrylic paint, followed by oil paint to get the correct skin tone. He experimented with crayons and nail polish over oil paint on the fingernails. For those sculptures made from hard polyester resin, he bought wigs, while those made from softer vinyl materials allowed hairs to be poked through the skull with a needle, for a more realistic illusion.

Points on Ron Mueck:

- London-based sculptor Ron Mueck, formerly a model maker and puppeteer for children's television and films, has been creating fine art sculptures since 1996. Using resin, fiberglass, silicone, and many other materials, Mueck constructs hyperrealistic likenesses of human beings, while playing with scale. The detailed sculptures are captivating when viewed up close, as they may be many times larger or smaller than expected

<ul style="list-style-type: none"> • To get bogged down in a debate over naturalism, realism, and illusionism when trying to sort out the hows and whys of Mueck's oeuvre is to miss the point. More interesting is a discussion of his standing in the history of figuration. • A certain freshness and sincerity of vision distinguish him from the blasé irony of many of his contemporaries who also explore strategies of realism. Above all, Mueck is a master at orchestrating tensions that both attract and estrange. • His figures invite close-up inspection of blemishes, hairs, veins, and expression, taking you on a psycho-topographical journey. If you stare long and deeply enough, you experience a horrific beauty. Yet the very same verisimilitude creates a weird distance that is as equally penetrating of our current existential state. <p>Points on Chuck Close:</p>	
<p>b) Analyse how Francisco de Goya responded to the theme of war and suffering.</p> <p>Question analysis: <i>Key words – analyse</i> (examine (something) methodically and in detail, typically in order to explain and interpret it.) / <i>theme of war & suffering</i> / <i>target artist Francisco de Goya</i></p>	<p>Could have aspects of all 3 AOs.</p> <p>30m</p>
<p>Introduction about how artists who make works commenting about society particularly on the theme of war and suffering.</p> <ul style="list-style-type: none"> • • • • • • • • <p>Introductory Points about Goya:</p> <ul style="list-style-type: none"> • A famed painter in his own lifetime, Francisco de Goya was born on March 30, 1746, in Fuendetodos, Spain. He began his art studies as a teenager and even spent time in Rome, Italy, to advance his skills. In 1770s, Goya began to work for Spanish royal court. In addition to his commissioned portraits of the nobility, he created works that criticized the social and political problems of his era. • Goya also used his art record moments of the country's history. In 1808, France, led by Napoleon Bonaparte, invaded Spain. Napoleon installed his brother Joseph as the country's new leader. While he remained a court painter under Napoleon, Goya created a series of etchings depicting the horrors of war. After Spanish royalty regained the throne in 1814, he then painted "The Third of May," which showed to the true human costs of war. The work depicted the uprising in Madrid against French forces. • Despite the personal risks, Goya expressed his dissatisfaction with the 	

Ferdinand's rule in a series of etchings called "Los disparates." These works featured a carnival theme and explored folly, lust, old age, suffering and death among other issues. With his grotesque imagery, Goya seemed to illustrate the absurdity of the times.

Points on Goya's *The Disasters of War* works:

- *The Disasters of War* documents the horrors of the Peninsular War of 1808–14 between Spain and France under Napoleon Bonaparte. The 81 aquatint etchings, 80 numbered works from the series and one working proof, are grouped into three main sections: the effects of war, the Madrid famine of 1811–12, and the disappointment at the restoration of the Bourbon monarchy. Because of their criticism of both France and the restored Bourbon monarchy, these works were not published until 1863, three decades after Goya's death. The etchings explore such themes as carnage, conflict, famine, heroism and retribution. The exhibition presents new scholarship on the series, reviving Goya's original intentions for the order in which it is to be seen, interspersing themes of war's impact on city and countryside.

Points on Goya's *Third of May*:

- This image shows the random executions of the Spanish citizenry resulted from the fighting in the Puerto del Sol area of Madrid. A national uprising in Spain followed, and scenes such as Goya's 'Third of May' were repeated throughout the Spanish countryside, as the French commanders failed to quell the national mood, and instead made it more furious.
- Goya had previously admired the practical freedoms the French "enlightenment" had promised. Most of the Spanish intellectuals of Goya's time were weary of the faltering efforts of Charles IV and Ferdinand to bring reform and improvement to Spain. However, the brutality of Napoleon (through his brother Joseph & the military commanders instructed to minimize the fighting there) suspended whatever affection the Spanish liberals had for French freedoms.
- The Third of May 1808, Francisco de Goya painted an event that took place on the second and third of May 1808, when the citizens of Madrid rose up against the French invaders and received on the following day a swift and barbarous retribution (Honour, 602). On the left of the painting, a group of unarmed civilians kneeling in a mingled pool of blood and dead bodies, backed against a mound and facing a firing-squad; members of the firing squad, on the right, are ready and committed to carry out the executions; a group of spectators have gathered past the condemned and the executioners to witness the event. The dark sky in the background is sad and gloomy, and a palace looks lifeless and has lost all its grandeur. The only illumination in the painting comes from a lantern at the feet of the soldiers.
- Initial observation arouses sympathy in our heart for the helpless men who are facing death, but careful analysis would help us understand that perhaps they do not deserve sympathy. Instead, these men are facing justice; the table of oppression has turned against them! A monk among the condemned civilians reminds us vividly of the Spanish Inquisition. Spain bathed in death and destruction, but the time has come for them to meet their fate. Goya did not show us the faces of the executioners—i.e., their identity-- because it is unimportant who is carrying out justice. Some may think those are French soldiers, but their uniforms and high hats (French soldiers wore hats with a flattened brim in front and back) do not support such view.
- The civilians witnessing the execution appear to be neutral, participating in neither invasion nor in the uprising; thus, they are innocent. However, in reality, these men are treacherous individuals who benefited from being Spaniards but refused to help the motherland. Now came the cowards to witness the death of the Spanish heroes. The guilt in these weaklings is constant and as a result,

they cannot make direct eye contact with the condemned men or the soldiers; one of them looks at the event through a hesitant side-glance while the others have covered their eyes with shame.

- Finally, Goya, the great Spanish painter, focuses the lone lantern on the people who are dead or would be dead shortly. Therefore, it would be reasonable if we conclude the essence of this painting is death and the horror.

Points on Goya's summary: