

630/8

Original:  
1996



Curriculum  
Council

ART

(Year 12 E630)

*A Selection of “Good Answers”  
from the 1995 Art History TEE*

## **Introduction**

These sample answers have been selected from the 1995 Art History Tertiary Entrance Examination. The purpose of the collection is demonstrate some of the characteristics that markers are looking for in quality responses in the examination paper.

Commentaries are appended to each essay which highlight features of the responses which illustrate the desirable characteristics.

It should be kept in mind that these essays were composed under examination conditions and should be seen as first draft material which may contain some faults in written conventions, general argument development, expression and spelling that should not feature in essays prepared without the constraints of examination conditions.

It must also be emphasised that these responses are not perfect and vary in quality. However, all are good answers which demonstrate some desirable qualities. As well as being useful in demonstrating strengths and weaknesses in approach to individual questions they can also be used for discussion and study.

## **Acknowledgments**

The Curriculum Council gratefully acknowledges the cooperation of those students who agreed to have their examination answers appear in the support document and of members of the Art Syllabus Committee, Maggie Fisher and Tony Monk as well as Jean Aitken, a marker of TEE Art History for providing the commentaries to the answers.

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**PERFORMING AND VISUAL ARTS**

## SECTION 1

### Image Analysis

#### QUESTION 1

Compare the style and form of the works A and B. In your comparison give particular attention to the relationship between subject matter, style, composition and the meaning of the works. What did each artist set out to achieve, and which image is more successful?

The artists of both images A and B have chosen to depict the outcome and influence of war. They have both chosen to show the ~~damaging~~ effects of war AFTER the war on an individual and his environment. Image A has achieved this through ~~allowing~~<sup>allowing</sup> the viewer to explore the complacent attitude after war, and ~~Image B~~ the artist of Image B through subtly shocking the viewer by the use of recognisable imagery.

Image A is a depiction of a chair holding an Australian soldier's uniform and a folded flag, and a soldier's identification tags. This sits isolated against an empty white wall with a hint of a loose cord running along the bottom. The artist has not chosen to centre his subject matter within the composition, but to draw the viewer's eye down. The subject matter conveys a sense of isolation and forgotten-ness.

Image B is, at first impression, a recognisable image from a poster of World War I conscription propaganda. However on closer inspection the quote has been changed from "Great War" to "nuclear war", and other subtle changes have been included. The young girl has three legs, a pig nose and animalised fingers, with hair and claws. The young boy has a hunched back. There is also a drawing of a nuclear bomb mushroom cloud with a large red cross through it on the girl's lap. This image appears to be using old attitudes and propaganda to create new attitudes and propaganda to remove the sense of glory associated with the type of war existing when the original poster was produced in the early twentieth century.

The style of Image A is one of extreme realism. The painting style is almost photographic. The form created through sensitive tone is extremely realistic. The image, through this style, becomes simple and unemotive, perhaps mirroring the complacency which results in the forgetting of the war heroes, and forgetting of the patriotism which was fought for so dedicatedly in the war, which now lies in the folded, forgotten flag.

The style used by the artist of Image B, is flat and simplified, reminiscent of 1910-20's printing methods. The flat colours with tone created through the linear pure black and white suggests that this was created largely through printing methods. The style has been borrowed from the artists of the original image, and aids in creating a recognisable image for the viewer.

The form in Image A is very realistic and not over expressive or over-simplified. Through showing subtly the effects of light on the drapery and more strongly and uniformly on the solid wood and paint of the chair, the artist has created an almost "touchable" realistic three-dimensional form. The artist of Image B has chosen to convey a much lesser amount of form in the figures, furniture, toys and curtains.

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By almost denying any amount of form he has made a cartoon-like appearance to the work, thus encouraging an attitude of creating opinion, through association with propaganda advertising.

The artist of Image A has used a realistic approach to texture, shape, and colour. By using the khaki colour, and continuing it into the chair from the uniform, the artist has created association to war. The red in the flag is reminiscent of the excitement of patriotism, now forgotten. The white, untextured, uninteresting wall suggests isolation. The colour of Image B is bright and attractive to the eye, further suggesting a sense of didacticism and advertising of new opinion. The lack of texture further creates association to the first World War propaganda, and printing methods used.

The mood and feeling in both of these images is one of dissatisfaction towards war. Image A is of complacency, and forgetfulness. The artist has created an image conveying isolation and lack of interest. The heroism associated with war is lost, and he is depicting the lack of appreciation of what was achieved through the war.

Image B shocks the viewer by providing an image, which at first glance, is recognisable as a poster promoting conscription and creating a sense of guilt and lack of glory to those not choosing to be involved in World War I. However, by the inclusion of the children's mutations the artist has reversed this message, to one depicting the horror and damage of war, especially nuclear warfare. The quote has become connotative of a child implying guilt to her father for going to war. It displays the repercussions of nuclear war onto innocents, such as these children. The attitude is still one of propaganda, however a certain sense of irony is conveyed through the few subtle changes.

The artist of Image A seems to have been influenced by the traditional realist painters in style and technique, however may have been influenced by the social realists, in that it is using a normal, unaffected image to create a mood and message. The artist of Image B has obviously been influenced in style and technique by the artist of the original poster. However, there seems to be an element of dada or pop-art in the inclusion of the subtle changes to create the didactic message.

Both Artist A and B have been successful in creating a feeling of dissatisfaction toward war. In very different ways, they have encouraged the viewer to question opinions and attitudes toward war, and the commonly associated glory involved with war.

Note: Scripts have been transcribed exactly.  
Some errors of spelling, syntax and grammar may be present.

## Commentary

- This answer to an open question is well structured with a clear introductory paragraph which quickly establishes a connection between the content of both images. The introductory paragraph briefly outlines how the artists have dealt with the subject matter. The concluding paragraph reminds the reader about the content (meaning) of the works and mentions that differences in treatment of subject matter produce different (but related), meanings. The body of the essay balances description with analysis in a logical manner.
- Descriptions of the works establish a basis for discussion about style (photographic realism, propaganda poster) and mood/feeling. Analytical skills are sound and conclusions are drawn (synthesis) from the evidence which accumulates during discussion of the formal aspects of the images.
- The use of visual arts language is sound with discussion of subject matter, style, mood, form, and treatment of subject matter. General language use is quite good (e.g. didactic message, propaganda, patriotism) although at times, there is a struggle to find the correct word.
- This essay demonstrates strong analytical skills and the ability to pay close attention to unseen images. A valid reading of the works was presented.

## SECTION 2

### Australian Art 1940s - 1960s

#### QUESTION 3

Do you agree that Modernism in Australian art was principally advanced by women artists? In your answer discuss the work of three women artists and consider their choice of subject matter.

? While Australian Women artists were an important aspect of the development of modern art in Australia, they weren't the principal factor in the advancement from the traditional Heidelberg school to movements such as Impressionism, Post-Impressionism, cubism and other modern styles. However, Artists such as Margaret Preston, Grace Crowley and Grace Cossington-Smith provided a valuable contribution to the Australian art world in the first half of the twentieth century. <sup>Women were, for the first time, free enough to be professional artists due to the freedom from housework, from the invention of "Mod-er-  
modern convenient appliances reducing the labourious work</sup>

The Australian Art world received its first taste of the new styles of art developing in Europe through Norah Simpson, who returned, excited, with reproductions and descriptions of the work to her colleagues at Rubbo's art school. Despite the fact that Simpson chose not to continue with the new techniques, the Australian Artists were provided with a new example of what Art could be.

This interest in developing artists greatly affected Grace Crowley, one of Australia's founding modernists. This, along with a further introduction to new foreign styles through the Herald Exhibition excited Crowley, and prompted such works as "Girl with goats". This painting displays many influences of Modern styles, and was one of Australia's first examples of Modern Art. The style she has chosen for this painting displays a subtle yet definite Cubist technique in the creation of form through shape and tone. It also has a different attitude towards landscape, reminiscent of the rising Post-Impressionists. The smooth texture was also yet unseen in Australian Art. "Girl with Goats" is considered one of the first Modern Australian paintings.

Also greatly affected by European modern Art styles was Grace Cossington-Smith. She was probably the first Australian artist to truly use a post-impressionist style. Her earlier works, such as "Rush hour" depicting a crowd running for the ferry (an example of her many crowd scenes) was considered by the traditionalists to be poor in subject matter, style and technique. Her earlier work such as this displayed a readiness to reject traditional art and explore new styles. Her introduction to Post-Impressionism allowed her style to change and develop. Cossington-Smith's style became detached, with daubs of brightly coloured paint applied in large square brush strokes, which added a sense of brilliance to her painting. This new example of art within Australia helped to set a precedent, and an example and allowed new Artists a certain yet unseen freedom. Artists were no longer restricted to the Gold-And-Blue depiction of romanticized landscape, and subject matter such as Cossington-Smith's affinity with personal, indoor

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scenes, such as “Interior with wardrobe mirror” could be explored. Cossington-Smith also explored the Impressionist technique of cropped compositions in her interiors.

Margaret Preston was one of Australia's most innovative artists. Originally from South Australia, Preston worked with schools in both Melbourne and Sydney, however preferred to work unaffected and isolated in South Australia. Preston developed many new innovations in Australian Art, and played an important role in developing modernism. Preston's early work, up until about 1928 was traditional beautiful and colourful. She rejected the subject matter of landscape, and depicted many paintings, prints and wood cuts of flowers and floral arrangements. Despite this being rejected as “women's Art of no consequence”, works such as “Protea” display an extremely well executed use of colour, line and balance. Preston also helped to develop modernism through her modern geometric phase, 1927 - 28, in which she depicted geometrically perfect, symmetrically arranged still life. This was a style not seen before in Australian art, and was powerful in the development of movements such as Art Deco. Preston was the first artist to westernise Aboriginal art in a truthful manner. Her later Aboriginal phase depicted in a traditionally Aboriginal manner (with pattern and rhythm) landscapes from new viewpoints, such as “flying over the Shoalhaven river”. Not yet had a western artist represented landscape so truthfully in an Aboriginal style while still remaining respectful to the culture.

These three artists also helped promote the Contemporary Arts Society, and develop it in order to provide Modern Artists support and exhibitions. The Academy of Art, set up by the Conservative Menzies Government to directly oppose the new growing Modern Art was hindering artists such as Crowley, Preston and Cossington-Smith. The CAS was set up by the Artists of the time, such as Rupert Bunny and George Bell, with the support and aid of the Women artists. The CAS was so successful, that after only 6 exhibitions of new modernist work, the Government Academy dissolved.

Women Artists in Australia were free to work in a way they wished, and were less constrained than their male colleagues. The expectation of the males to produce traditionally acceptable work of Gold-And-Blue Hiedleberg nature was placed on the women. This meant women were a little freer to explore the new developing styles of Modernism. Modernism in Australia grew through the example, work and precedent set by many artists, however the women artists of the time were largely responsible for the advancement.

Note: Scripts have been transcribed exactly.  
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## Commentary

- The introductory paragraph establishes that the question has been understood. The artists to be considered are introduced. The argument presented in the concluding paragraph (women artists were less constrained than their male colleagues) was refreshing.
- The claim that the contribution of women artists was not (or only partially) a principal factor in the development of Modernism in Australia raises the question - What were some of these “principal factors”? There is an expectation that they will be discussed, however, this does not occur.
- The key concept is addressed (viz. the contribution of women artists to the development of Modernism in Australia), and the second part of the question (selection of subject matter) also received adequate attention. Mention was made of Preston's rejection of landscape as subject matter and her floral arrangements as “women's art of no consequence”, and Cossington-Smith's personal indoor scenes.
- The essay placed the work of women artists of the period in a political context.
- Features of modernist styles evident in the selected artists' works was discussed adequately.
- The discussion of works from the late 1920s is acceptable in the context of a question on the contribution of women artists to modernism in Australia.
- The essay displayed sound knowledge of contextual issues and the contribution of women to Australian art of the period.

#### QUESTION 4

Australian art in the period 1940-1960 responded to international movements and influences. Consider the impact of international art movements on Australian art by discussing the work of three Australian artists.

Australia remained a fairly isolated country in the <sup>early</sup> part of the 1900s. ~~Prior to the 1930s,~~  
~~As~~ As a result, Australian Artists ~~to~~ tended to paint ~~the~~ traditional landscapes influenced by classical art and realistic portraiture. Because of Australia's isolation, the radical ~~the~~ artistic movements of Europe were not exposed to artists in Australia. However in 1939, when the Herald Exhibition ~~&~~ came to Australia, such exposure to ~~the~~ international art was made possible. Surrealism, Expression and Impressionism ~~&~~ of international artists inspired many Australian artists, including Albert Tucker, Noel Counihan and Grace Cossington-Smith.

Due to events such as the depression in the 1930s, the rise of Fascism and the Second World War in 1939, much despair and anger developed in Australia and particularly Australian artists. The Herald Exhibition including works of Matisse, Cezanne, Van Gogh, Chagall, Dali and Ernst exposed young Australian artists to their radical break with tradition in both subject matter, style and technique. It was this exhibition that enabled young Australian artists to find a way of expressing their anxiety and disappointment in the state of society and the world in general. Artists such as Van Gogh and Cezanne emphasised the use of free and expressive colour, Ernst and Dali revealed the surrealist movement and such painters had a dramatic effect on Australian Art.

Albert Tucker, a member of the Angry Penguins wished to express his feelings about the world in his art. Through exposure to German Expressionism and Surrealism, Tucker was able to express his protest more successfully. His book; "Victory Girls" is a harsh statement about war, the way American soldiers came to Australia and treated the young Australian girls with their charm and wealth. He depicts two groping American soldiers with pig heads, (obviously expressing his feelings towards them) and between them two emaciated Australian girls stripped naked and only wearing skirts of the American colours - red, white and blue. The girls too have pig-like snouts. The influence of Expressionism is evident in Tucker's vibrant use of colour to express his feelings. When the bold reds, greens, blues and whites are painted in long, sweeping and perhaps crude brushstrokes, it is hard to feel his emotions 'seeping' through. The Surrealist movement is also evident, in his unrealistic rendition of the pig-like features. In using such 'irrationality' Tuckers anger about the exploitation of the young Australian Women is more clearly expressed.

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Tucker utilises many symbols in his art, the rich red crescent lips portrayed in “Victory Girls” are also seen in his painting “Images of Modern Evil”. This work has a more obvious influence of Surrealism as objects are combined unrealistically and symbolically. Tucker places his symbols of lips, and eyes for example in a nightmarish setting. The darkness of the background, contrasted to the bright and intense colour convey Tucker's understanding of the importance of colour to express an emotion or to enhance an image. Thus this work also reveals influence of Expressionism though focused on the importance of colour.

Hence both Surrealism and Expressionism in their use of unrealistic forms, symbolism and colour are seen to have had an impact on Albert Tucker. However as it is seen in “Victory Girls” International movements were not the only inspiration. The influence of American soldiers - an international influence also provoked Tucker to produce his work.

The Social Realist, Noel Counihan, wished to expose suffering in society through realistic subject matter and in a universal way. He too, is seen to have been greatly influenced by the international movement of Expressionism. His work “Two Youths” demonstrates such inspiration as Counihan portrays the images of two young men, loitering on the streets, looking bored and discouraged. In attempting to render the emotions of the young men and also, Counihan's feelings about their situation, he turned to Expressionism in which colour was used to express emotion. Rich, intense reds are used, perhaps symbolic of anger and an attempt to evoke compassion. This is contrasted to a “glowing” yellow in the background. These evocative colours when applied in Expressionistic visible brushstrokes were an effective way in which Counihan could make his statement.

The work of Grace Cossington-Smith, in particular “Interior” is also able to demonstrate an international influence. Her obsession with colour and light can be traced to Impressionism and the work of Cezanne “Interior” depicts merely a room with simple furniture not unlike a typical family room. As were the Impressionists, Cossington-Smith is not interested in complex subject matter but technique and the effects of light in producing vivid and bright colour. She utilises vivid brushstrokes - almost rectangles of colour. This colour is golden and conveying the rich sunlight flooding the room. Cossington-Smith's work could perhaps also be traced to Expressionism, as expressive use of colour seems to play such a major part in her work. The golden yellows and reds and oranges enable a feeling of warmth to be conveyed, perhaps also due to her need to demonstrate the scintillating effects of light. Her work Interior is therefore able to demonstrate an international influence, that of Impressionism and Expressionism.

Throughout the history of Australian Art, many artists have been influenced not only by their culture and surroundings, but also by the influence of international art and movements. Cossington-Smith, Counihan and Tucker reveal the way in which Expressionism, Surrealism and Impressionism have had an impact on Australian Art.

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## Commentary

- In this examination of the influences on Australian artists of international movements, the writer first of all sets the scene with a brief background of Australian art up until the Sun Herald Exhibition.
- Three contrasting artists are chosen to support the contention that a uniquely Australian idiom of artistic expression was informed and influenced by familiarisation with the work of overseas artists and movements, but that the styles were not cloned from these.
- The influence is seen by the writer as inspiring and liberating in their depiction of their Australian experience.
- In a very logical and readable style, the writer establishes the artists' influences and social and historical contexts and demonstrates a thorough knowledge of the cited paintings - their influences, styles and purposes.
- An excellent concluding paragraph draws together the fluent, well considered discussion of the three specific works to support the original contention

## SECTION 2

### Australian Art Since 1960

#### QUESTION 5

Compare the works E (Olsen) and F (Whiteley). Both artists deal with abstraction and the landscape. Consider the technique and composition of each work and discuss the ways in which each artist approaches the relationship between abstract form and the landscape.

Australian art since 1960 has featured landscape artists who have tried to explore the unseen features of the Australian landscape. Influenced by a Post-war, multicultural society and drawing from international art movements and artists, Australian landscape painting has diversified, but is perhaps unified in the overall wish for artists to present a highly personal, less figurative portrayal of the Australian landscape. John Olsen and Brett Whiteley both exemplify this - having both been influenced by surrealism to a certain degree, and having travelled - returning to Australia with new perceptions of the landscape. Both artists employ abstraction in their landscapes - but for different reasons, and producing very different overall visual effects. Each artist's use of abstraction offers a clear impression of his own feelings about his environment.

Illustration E is typical of the work of John Olsen. Early in his formal art education he learnt the importance of line and its expressive qualities. He was influenced mostly by tutor/artists such as Robert Klippel who stressed finding meaning through the act of painting. Olsen's meandering linework is his work's most distinguishing characteristic. Taking a cue from Paul Klee, he lets his line 'take a walk' - so to speak, lyrically and spontaneously exploring the atmosphere of what is most likely an urban landscape. The scene is abstracted not only by the doodling nature of Olsen's linework, but also by overlapping and a lack of clear perspective. The painting has no fore-ground or background but contains people as if viewed from the side - but over all communicating an aerial view. The use of overlapping gives the painting a sense of time passing or simultaneous events and views. Bright blue and child-like applications of yellows and reds add to the atmosphere of chaos and teeming city life. Olsen's works are not purely abstract, like Whiteley's work, it usually contains recognisable objects and suggestions of others. Olsen's use of abstraction distorts perception of the city or outback - paying more attention to the pure vitality and atmosphere of the scene; there is so much to look at, and so much that is suggested, large, dark shapes anchor the smaller ones and provide some structure to a painting which is composed of almost teetering, tumble shapes and line. The painting is city life flying at the viewer in all directions: traffic, people, signs and even the sounds of Urban Australia.

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Brett Whiteley's Australian landscapes heavily feature nature. Form, colour and texture dominating the painting rather than line, as in Olsen's work. Illustration E is typical of Whiteley's approach to the Australian landscape: it focuses on nature and the forms found within.

The painting automatically exudes sensuality. The flesh tones of the overly curved gum trees suggesting torsos, legs and arms shows influence of Matisse's statuesque nude forms. In the bottom right-hand corner is a clearly human shape. Like Olsen's landscape, Whiteley employs expressive application of paint - with fluid lines and sensitive rendering of trees. The composition of the forest is fumbled and ambiguous - however it does demonstrate traditional perspective and is balanced by the huge expanse of a tree-trunk in the foreground.

In contrast to Olsen's work, Whiteley's use of colour is subtle - incorporating flesh tones, dark, muddy green, but a bright almost lavender sky. The overall atmosphere of the painting is one of stillness but potential energy - the trees having a sculptural, human quality. In this painting of the Australian landscape, Whiteley contemplates form - further emphasized by his apparent use of mixed media - a cutaway part in the main foreground tree features a three dimensional object. Any movement in the painting (which is mostly dampened by the large, 'monolithic' tree) is due to the complementing curve trees - indicative of the idiosyncratic, human-like quality of gum trees, which define many Australian landscapes.

Both Olsen and Whiteley employ abstraction in different and unique ways; bringing together a wealth of international experience and influence to provide unique portrayals of Australia. Olsen's response is more spontaneous - but it isn't aimless, Olsen creates an atmosphere of the city, he does not chance upon it. His abstract, lyrical linework explores the character of the Australian urban landscape abstraction is a means of looking past recognizable structures and delving into the underlying energy and vitality of the scene.

Whiteley's is a laboured, contemplative painting, exploring form and placing man in nature and not outside of it. The presence of semi-abstract, human-like trees eloquently presents a gallery of sculptures that we could walk into. Abstraction of the trees gives them sensuality, and slight distortion of space and perspective loses the viewer in the painting - asking them to consider the forms rather than first portraying a forest and nothing more.

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## Commentary

- This answer made excellent use of details from the Images E (Olsen) and F (Whiteley) to construct an account of the artists' approaches to landscape. Answers to questions based on images often fall into the trap of merely describing the subject matter. This answer analysed subject and content in a knowledgeable and imaginative manner.
- The connection between meaning, technique and style is explored and the artists' use of abstraction to convey thoughts and feelings is discussed.
- Differences in style are clearly identified and discussed. A strong account of Olsen's painting is given and the reading of Whiteley's painting reveals a good understanding of his work as a whole. The discussion of Olsen's style describes the use of line, its spontaneity, use of space, and the "sense of time passing or simultaneous events and views." Evidence for the "sensuality" of Whiteley's painting is provided (flesh tones, human forms, fluid lines, movement).
- This essay demonstrated maturity and understanding. For example, in speaking of Olsen's work: "landscape abstraction is a means of looking past recognisable structures and delving into the underlying energy and vitality of the scene."
- The essay is well structured. The introductory paragraph established landscape as a significant focus for Australian artists. This provided a good basis for discussion of the images.
- The concluding paragraph is a good summary of the essay's main points.

## SECTION 2

### The Heidelberg School and its Precursors 1860-1900

## QUESTION 9

To what extent did the work of the Heidelberg School artists contribute to an emerging sense of Australian national identity? In your answer compare the choice of subjects, attitude to subjects and the styles developed by three artists of the Heidelberg School.

The ~~painters~~ leading painters of the Heidelberg School broke away from traditional methods of ~~the~~ painting taught in the late 19th Century. Artist such as Von Gerard were depicting Australia and its landscape seen through the eyes of a European. The paintings showed a removed view of grand and splendid landscapes, with characteristically non-Australian plant life scattered throughout the canvas. ~~Tom Roberts,~~ ~~The most important~~ ~~diff.~~ Painters led by Tom Roberts ~~de~~ wanted to capture the essence of Australia, and Australian experience, rather than these translations of Europe <sup>which were</sup> painted inside. So the Heidelberg school, which was more a school of thought, aspired to capture the essence of the true Australian landscape and people, thus contributing to an emerging sense of Australian national identity.

Tom Roberts, along with the rest of the Heidelberg school, saw the only way to capture Australia was to get out in it and paint it. He was highly influenced by 'plein air' painting, that is painted outside, practised by many French 19th Century artists such as Jules Bastien Lepage and the 'grandfather of Heidelberg', Louis Buvelot. Roberts depicted man in his environment, working, relaxing, living.

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In a camp at Box Hill, Roberts recorded on canvas 'Artists' Camp'. which shows Streeton and McCubbin sharing a cup of billy tea in the bush. Roberts major themes in his work often involved mateship and male bonding within the natural environment. The major Australian export in Robert's time was wool. Australia was well and truly 'riding on the sheeps back'.

Two of Roberts most famous paintings are 'Shearing the Rams' and 'Break Away'. Both are concerned with common experience in the life of production of wool. 'Shearing the Rams' emphasises the 'strong masculine labour' of shearing. The scene is within a shearing shed, where men work hard and well in the searing heat and dust, and there is always time for a smile. Roberts created a feeling of mateship and pride in the production of wool. There is strong evidence of Robert's experience within the sheering shed, but the painting is carefully composed, right down to a shearer pushing a sheep forwards instead of pulling so that the composition of figures and faces was correct. 'Break Away' is a recording of a typical event in life on a sheep farm in Australia. The setting is a hot sun-drenched summer day in the dry and dusty outback. A herd of sheep has bolted for a dam after a drought, and the farmer is desperately trying to herd the sheep with the help of his dog. The dust in a cloud rises from the flock of sheep, and the focal point is the shiny horses near with the desperate man leaning sideways as he gallops frantically. These examples of Roberts shows his concern with the Australian experience, through combining the elements of human and nature.

Frederick McCubbins style of painting differs from Roberts in his use of the 'bush ballad' to create nationalistic images. For example, 'Down on his Luck', is a narrative painting, showing a swagman sitting sadly by his fire, feeling sorry for himself for not having struck it lucky in the gold rush. McCubbin was highly influenced by the artist Follingsby, who emphasized the narrative depiction of humans in their environment. Another famous painting of McCubbins is 'lost', which shows a young girl who has strayed from familiar territory and become lost. Although the title indicated the girl as the focus, McCubbin paid a huge amount of detail to the surroundings of the typically Australian bush setting. In both 'Lost' and 'Down on his Luck', McCubbin depicts a very intimate experience with the bush, by creating a back, middle and foreground which seems to include the viewer in the experience. The foreground of both paintings has McCubbin's typically detailed shrubbery and spindly plantlife. The colour schemes of McCubbins paintings generally blend human and environment, which gives a feeling of belonging and affinity with the land.

Streeton's paintings emphasises the poetry of the landscape, and not so much than human interaction with it, as does Roberts and McCubbins 'Still Glides the stream, and shall forever glide' is a romantic and highly poetic vision of Australian landscape at dusk. The painting is dominated by a hazy, warm glow, where magpies fly at liberty from tree to tree, and the stream glides gracefully and peacefully into the distance. A reason for Streeton's lack of human detail (they are always very small) may be his having dropped out of figure drawing classes) but this allows for a focus on the landscape which the Heidelberg school loved. Streeton was also concerned with showing the reality of Australian experience. 'Fire's On' depicts man interacting with the landscape, where a tunnel-blasting has caused a death. Streeton does not focus on the human activity so much as the left half of the painting where the Australian bush dominates undisturbed.

Australians after world war I saw the works of the Heidelberg painters as a golden age of 'pure, unsullied Australian nationalism.' This is because of the emphasis the artists gave to the real Australian experience, as opposed to what the Precursors of the Heidelberg School were producing. The contribution to the national identity which Roberts, Streeton and McCubbin made were to celebrate the uniqueness of Australia.

Note. Scripts have been transcribed exactly.

Some errors of spelling, syntax and grammar may be present.

## Commentary

- The first paragraph indicates an understanding of the differences between Heidelberg artists and their precursors.
- The question of National Identity is addressed throughout the essay pointing out the desire of the Heidelberg artists to capture the essence of Australia.
- Individual artists and examples of their work are referred to in discussing subject-matter and technique.
- The style of Von Guarard is referred to as an example of 19th century painting - the depiction of distant or “removed” views and Australian landscapes as “translation of Europe.”
- Heidelberg School artists are noted as having similar aims i.e. to depict the relationship between the typical Australian and his environment, and to accurately depict the Australian landscape.
- A knowledge of influences is indicated in referring to the french “plein-air” painters; Buvelot and Follingsby.
- Distinctions are made between individual artists:
  - Roberts - interest in “plein-air” painting
    - depiction of strong masculine labour and mateship
  - McCubbin - narrative paintings
    - intimate relationship between humans and nature
  - Streeton - literary influence
    - romantic vision
- Examples of the work of each artist are identified and described referring to composition and atmosphere.
- The concluding paragraph emphasises the influence of Heidelberg School painters in contributing to a sense of National identity.

## QUESTION 9

To what extent did the work of the Heidelberg School artists contribute to an emerging sense of Australian national identity? In your answer compare the choice of subjects, attitude to subjects and the styles developed by three artists of the Heidelberg School.

The term, "Heidelberg School", refers to the group of Australian-based artists, who painted in the suburb of Heidelberg near Melbourne, during the 1880's and 90's. This school was led by an artist by the name of Tom Roberts, and thus was recognised as the "founder" of the Heidelberg School. It was Roberts who initially introduced "plein-air" painting to Australian artists, after returning from Europe (overseas) where Impressionism was taking off. However it was, Arthur Streeton, (a pupil of Roberts) and Roberts himself who made it their responsibility to "present on canvas the earnestness, vigour, pathos and heroism of life around them." Thus, themes revolving around Dignity of Labour, "The Bush-Man", Egalitarianism and Heroism became dominant in Australian Art. However such "idealistic" images of Australia and the "simple-life" of the outback bush were not solely represented by the Heidelberg Artists; Rather, in all areas of the Arts.

Poets and Writers such as Henry Lawson and Banjo Patterson provided literature rich in "Nationalistic Ideology" and "Mythology". It was, however during the mid 1880's, when the public began to associate themselves with such images portrayed in the works of the Heidelberg artists, and a strong sense of "National Identity" began to surface or evolve. Heidelberg artists, such as Tom Roberts, Arthur Streeton, Fredrick McCubbin and Charles Cander provided the greatest artworks depicting the "simple-life" of the Australian outback bush. This underlying similarity between the artists provided a certain sense of "distinction", which separated them from the rest of the world. Tom Roberts reveals his strong sense of "Nationalism" in artworks such as "Shearing the Rams" and "The Break-Away".

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Roberts is described as somewhat more “expressive” than Streeton and the other Heidelberg artists, in that he develops the “mythology” associated with the Australian Bush. Thus Roberts, possessed an undivided respect and dignity of “Manual Labour” and thus focused on portraying “the shearer” and “the drover” as heroic figures. This is the case in “Shearing The Rams” where Roberts exemplifies “the shearer” as a heroic symbol, working day after day in the intense heat - stripping wool from the sheep back. The juxtapositioning of the shearer and his sheep in the centre of the wooden shed and artwork indicates the sheer relevance of the “champion of the shed”.

The subdividing column of wooden pillars segregating the shed into two halves, directs the viewers focal point from the “main shearer” in the foreground to the right-hand corner, subsequently drawing attention to the line of workers and sheep.

Roberts visited the Brocklesby Station in the Riverina, N.S.W. over two successive shearing seasons and consequently acquired a respect for the men whose livelihood depended on the repetitious labour. Roberts also witness the proinant sense of “mateship” amongst the shearers. This respect and dignity of hard manual labour was showed by Streeton, and thus is evident in artworks such as “Fires On! (Lapstone Tunnel)”. Streeton captures the drama of a tragic accident, as a dead man is carried out of the mouth of the mountain on a stretcher after a BLAST! Consequently the miners are given an “herotic” image of working months on end under the scorching sun, or the dry desolate land.

However the drama of the incident is somewhat subordianted the towering cliffs and giant boulders which protrude from the side of the mountain. It can detected that Streetons painting style differs from Roberts, as he attacks the painting quite aggressively. Dabs, dashes and blobs of paint are visible and it appears that Streeton has used a square-brush (as does Roberts) and sharp implements which create harsh edges of rocks.

Streeton’s passion for light is another obvious feature of “Fires On!” as the dry arid landscape is primarily white, and yellow with occassional hints of ochres; - indicating Streeton painted under the harsh midday sun, - where there is absolute clarity and forms are isolated. Consequently Streeton captures the immense atmosphere of the “miners” working under strenuous conditions of the dry dusty landscape in the Australian bush.

Unlike Streeton and Roberts, - McCubbin portrays a certain sense of “melancholy” or pathos in his works. Often his subject matter would include “children lost in the bush”, “Death in Nature” and the “hard-ships” associated with living of the land. This in the case with “Lost”, which illustrates a little girl whom has lost her way in the Australian Bush. The relatively free and loose painting style of McCubbin contrasts to that of Roberts, however makes his artwork successful in creating a sense of sadness for the young girl.

Thus, it can be seen how Roberts, Streeton and McCubbin contributed significantly to reveal numerous images which were emblematic of the “Australian way of life”, therefore providing a distinctive sense of ‘National Identity’ for Australia.

Note: Scripts have been transcribed exactly.

Some errors of spelling, syntax and grammar may be present.

## Commentary

- The introductory paragraph mentions some themes that may have contributed to a sense of national identity. The useful point is made that not only artists, but poets and writers also contributed to the growing awareness of the need for a distinctive national identity.

- Roberts was identified as an artist of significance. However, the relationship between Robert's "expressive" approach and "mythology" remains unclear. The account of Nationalism as evident in *Shearing the Rams* and *The Breakaway* is represented in terms of the heroism of manual labour.
- Streeton's *Fires On, Lapstone Tunnel* is described as "heroic" although much of this section is dedicated to describing the treatment of landscape. McCubbin's *Lost* was associated with the hardships faced by early settlers. How the discussion of *Fires On* and *Lost* contributes to the argument could have been more clearly stated.
- The concluding paragraph claims that the images are emblematic of the "Australian way of life" and therefore convey a sense of national identity. The discussion of *Shearing the Rams*, establishes this point more convincingly than the discussion of the other two works.
- Choices of subject, attitudes to subject, and styles of three artists were compared.

## SECTION 3

### Art and Social Comment in the 19th Century

#### QUESTION 14

Compare the works K (Delacroix) and L (David). Analyse the composition and style of each work. What elements of Classical and Romantic styles and attitudes can be discovered in each painting?

Neo classical art was a reaction against the Baroque and Rococo style of painting such as Fragonard's 'The Swing' 1766. It was the desire to depict morality based upon thrift, trade and the family. The ideals of Neo classical art were the idealization of the human form and nationalism. The works were often said to be cold almost like sculpture. The Romantic art was a reaction against Rococo & classical art. It was a period when artists depicted their own values and attitudes in their work. Romantic art was essentially emotion. It involved the development of landscape - which had no real place in Neoclassical art. Romantic art used dramatic lighting and colour.

David's 'Oath of Horatii' 1784 (image L) is a classical example of a Neo classical piece of Art. It embodies stern muscular figures, a harsh architectural background, and is derived from a Greek/Roman myth. Delacroix is a Romantic artist and set to steal away from the cold orderly images of Neo classical art. It embodies the expression of landscape and is an action piece depicting a highly emotional period of time.

David's piece is almost stage like with the figures in the very forefront of the painting. The Doric like columns in the background help to break up the images of the mourning women, the father and the sons/brothers. This helps frame each essential element of the picture. The use of Red helps to create a focus and balance of the eye. The tiles on the floor help create a three dimensional feel to the piece.

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The figures in Delacroix's piece seem to have less importance and appear to be a part of the dramatic landscape that almost envelops them. There appears to be a strong diagonal element to the painting, by the

use of light and dark shadows. This help to balance the piece. Both pieces use white clothing as a symbol of bravery and purity.

David's piece was produced a few years before the French Revolution. France wanted to become a republic. Rome and Greece were both republics. Due to the excavations of Herculaneum 1748 and Pompeii 1738 and the writing of Whitman on the History of Greece and Rome there were many elements of their art and architecture reflected in David's piece. The piece portrays nationalism and patriotism. Thus it is a symbol of country before self. The essential elements of the Greeks and Romans can be seen in the clothing and helmets worn by the three boys making an oath to fight for their country. The influence of the Greeks can also be seen in the drapery of the clothing and the 'Doric' like columns in the background. Delacroix's piece would have been produced after the revolution and may be a depiction of the fighting that went on. The French Emperor was Napoleon he tried to conquer most of Europe. Napoleon was crowned in 1804. In his bid to take over Europe there were many wars started and a lot of killing went on.

Delacroix's piece is a lot rougher than David's it shows more texture. Oath of Horatii appears to be very highly polished and very sculpture like. Delacroix's piece appears more life like and 'of the moment'.

The image of the pieces is contradicting. While David portrays death as heroic. Delacroix portrays the killing how it most probably occurred a lot of confusion and people just being charged at and killed mindlessly.

Romantic Art was inspired by poets such as Byron and Shakespeare, Greek and Roman mythology. The 1930s Revolution which got rid of the last of the Bourbon Monarch kings.

These influences can be seen in the anticipation of the battle and consequent killing and destruction that will occur. All this makes up the essential elements of a dramatic piece. Delacroix is clearly putting his own views forward about the political situation and the death and destruction that was occurring.

Note: Scripts have been transcribed exactly.  
Some errors of spelling, syntax and grammar may be present.

## Commentary

- The introduction clearly articulates the hallmarks of Neo Classicism and Romanticism. The scene is set, the context established for the subsequent discussion of the specific works of David and Delacroix. The two works are defined in relationship to the movements they represent - David's as a 'classic' example of Neo Classical work; Delacroix' as the 'embodiment' of highly emotional Romantic Art.
- In the development of the essay, discussion of the two works is informed both by the detailed description of each work, indicating understanding of the subject matter, and sound knowledge of the social, political and stylistic contexts of the works.
- The writer expands on the artistic influences - of the Classical World on David; of poetry and mythology on Delacroix as the works are compared.
- Analysis and synthesis of relationships and organisational principles which are historically and contextually influenced.
- The differences between the paintings and the argument that each represents the Neo Classical/Romantic style is focused and linked effectively in the discussion.

## QUESTION 15

Art and politics were frequently linked during the French Revolution and its Napoleonic aftermath. By discussing the work of three artists, consider the extent to which political ideas and events influenced French art of the period.

Throughout the history of Art there has been a close relationship between art and politics and this is clearly shown in French works from the period around the French revolution. Artists such as David, Ingres and Daumier portrayed events and people that in their work would express their opinions of political events.

David's work was clearly influenced by the political events that surrounded him. David was also extremely strong in his beliefs which he displayed in his works such as Death of Marat where he portrayed his assassinated political friend as being almost holy due to Marat's position and the lighting effect. Another of David's works entitled Napoleon at St Bernard is one of David's most admired political leaders. Napoleon was in fact a patron of David. Because of David's strong political beliefs and admiration for Napoleon, the work Napoleon at St Bernard comes across as being extremely admirable. In the work Napoleon is seen calmly seated upon a fiery white horse that rises in the air. In the background huge thick thunder clouds can be seen. Overall Napoleon is portrayed as being strong, powerful and in control of every thing. The event itself is of Napoleon crossing the Alps. When Napoleon did cross the Alps however it was not on a powerful looking white horse but on a mule. This clearly shows how David used his work to enhance his political belief and to portray his own views. It could hence be said that his work is propaganda.

Ingres was another artist who painted works of Napoleon. Napoleon on his Imperial Throne is an example where Ingres uses a completely different technique to David but still portrays Napoleon in a good light. In this work unlike David's where the figures are highly sculptural and similar to Michelangelo's figures, Ingres' figures are much more like line drawings because of his use of frontal lighting. In this work Napoleon is shown in his throne seated in a high position as though he is looking down on his subjects. He is also shown holding a staff and the hand of Charlemagne as well as his robes which also suggest he is like a king. In front of the throne lies the outline of an eagle once again symbolising power. The gold wreath on his head once again symbolises his king-like attitude. This, like David's work, reflects Ingres' opinions towards his subject. Both of these artists used their Neo-classical talents to portray their political beliefs.

Another artist, this time a realist, called Daumier also portrayed events which had a great effect on France. He however didn't necessarily paint things he admired but also drew attention to things he disagreed with. In his work Rue Transnonain, April 15 Daumier portrays his disbelief to a political event. Daumier obtained inspiration for this work from an event where the government had denied workers the possibility of wage negotiations as a result there was unrest and blockades were set up. Because of this a lebrun began shooting from a window eventually killing a soldier. In retaliation the soldiers broke into a house killing a woman, a child and several men. Daumier chose to portray the scene the day after in which the bodies appear to have been brutally murdered the focal point is a man who has fallen from his bed after being murdered landing on a child whose head has been bashed in from which blood still pours.

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over)

The mans body is in a position similar to that of christ and seems familiar also because of the light that falls on his body. He appears to have lost all dignity due to the way his clothes have roled up his body and he lays with is legs apart. In the room the bodys of two other people can be seen that of a woman and an old man. This highlights the brutality of the crime which appears to span 3 generations. This lithograph created by Daumier uses realism to shock the viewer as the victims appear so violated and brutally killed. (Chiarascuro is well used in creating a dramatic scene and in drawing attention the violated figures). In using flash bulb truth Daumier has drawn attention to his beliefs and commented on the brutality of this event.

These three artists clearly show how politcal events and ideas greatly influence the art that is produced. Whether it be positive and supportive as in the case with Ingres and David or Negative and contraversial as with Daumiers, Artists are able to use their relative style to comment upon and make better the society in which they live and believe. Through the history of French art the political events greatly affected the Art work produced.

Note: Scripts have been transcribed exactly.  
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### **Commentary**

- The contention of a close relationship between art and politics is made as a statement in the first paragraph, which is then examined in reference to works of three selected French artists from around the time of the French Revolution.
- Specific works are logically discussed both as 'artworks' and in relation to historical and social contexts and for both their artistic and political purpose.
- Ingres and David are portrayed as supporting the status quo whilst Daumier challenges it.
- Point of view is supported by appropriately synthesised knowledge of the works and the period in which they were produced.
- In the final paragraph, the answer concludes by drawing together the assertions made in the discussion.
- A fluent and well considered response which employs knowledge and understanding to express the writer's point of view.

## SECTION 3

### Art, Technology and Utopia

#### QUESTION 17

Compare the works M (Boccioni) and N (Balla). Both works are concerned with space and motion. In your comparison, consider the styles and techniques used by the artists to explore space and motion. Which work more successfully deals with these concerns?

All Futurist art was concerned with portraying time, movement and energy. It is fascinating to see how this loud, provocative Italian movement of the early 20th century reacted to new, wondrous ~~ideas~~ inventions of speed and power. Almost a counterpart of Cubism, Futurism <sup>also</sup> looked at the world in a different way; determined to destroy classic, formal and static art conventions of the previous centuries and proudly trumpet its own new way of celebrating the 'Machine Age.' As a result most of Futurist artwork is done with moving, repetitive shape ~~and~~ <sup>and a</sup> dynamic vitality. Both Umberto Boccioni's famous 'Unique form ~~in the~~ continuity in continuity of space' and Giacomo Balla's painting of the movement of a car or train. Obviously the two different mediums: sculpture and painting, present their own problems in how to depict movement...

Sculpture obviously has the advantage of three-dimensionality and the ability to be viewed from different angles.

Boccioni's bronze sculpture depicts a human figure moving through space. How do we know that? It is mostly through the 'feel' of the sculpture's forms that provide movement. The flying shapes on the figures body echo the folds of flapping fabric, pouring liquid, waves - all actions caused by time and displacement. The smooth, satin finish of the sculpture gives it a stream-lined dynamic look, while the nature of the material used is appropriate to the modern, metallic machine analogies of the Futurists. What is most dramatic about the sculpture is its recognition as a human form but at the same time hardly any reference to the human form (except for the legs). Boccioni, has in effect, reduced the figure to pure movement - the legs we see are not legs but stresses, contractions and interaction of space and form.

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Movement is in all directions - as best demonstrated by the swathe of metal representing head movements - looking melted and about to flow somewhere. Boccioni makes a play on the sculpture medium and expresses the close relationship his sculpture has with space by placing each leg of the figure on a separate plinth, permitting further movement instead of anchoring it on a single plinth thereby 'placing it on a pedestal'.

As line can't really play a part in defining movement in sculpture, the main emphasis and means of movement in Boccioni's sculpture is form. Light and shadow help to separate the reflexes of the body, creating a liquid representation of movement which looks like the sum total of about four different stages in walking.

Balla's work is noisy and staccato where Boccioni's sculpture is fluid and silent. Balla's depiction of mechanical movement relates more closely to the Futurists' celebration of the machine. 'Dynamic line' or converging diagonals create a distorted grid of repetitive shapes, reminiscent of time-lapse photography which literally portrayed time. Jarring bright colours with a dark overall structure contrast with Boccioni's monochromatism. The contrast in colours create tension between shapes and the idea of an expanding kaleidoscope of sound. 'Sound' seems to emanate from the harsh groupings of waves of straight lines - like pulses. Balla's painting is more abstract than Boccioni's work; sketching car wheels added in the bottom are lost in the overall composition and seem only a token clue to the actual object. A small, frenzied cluster of teardrop shapes at the top of the painting, left of centre, provide the painting with a focal point and a sense of urgency more than a suggestion of smoke or sparks. The overall effect of Balla's painting is a chaos of conflicting shape and line somehow held in a carefully considered order by a black grid - a bit like the noise of a machine being held in order by its own rhythmic movement.

In terms of space and motion - progression must be considered. Boccioni's sculpture provides the most literal and direct portrayal of movement through space with its seamless flow of shapes representing movement. Boccioni's representation seems all the more visually challenging and thought-provoking, as the viewer tries to attribute shapes to movement - after all if a circle can represent rotational movement on a single plane, what sort of movement does a sphere represent? For me, it conjures up images of explosions, energy etc. The same sort of dynamic, energetic quality fuses, and pulls apart Boccioni's sculpture.

Balla's work is true to the Futurists' machine ideas, it is a sensory experience: light, sound, colour - even the smell of exhaust, but it cannot compete with the virtual play of light and form as in a sculpture. In Balla's painting, space and motion seem at war - a noisy war, and while this is appropriate, the best portrayal of motion is in the fusion of time and space, of which Boccioni's sculpture demonstrates.

Note: Scripts have been transcribed exactly.  
Some errors of spelling, syntax and grammar may be present.

## Commentary

- The selection of this question enabled the candidate to use their knowledge and understanding of the theme to write an excellent answer. The Images M (Boccioni) and N (Balla) provided a considerable amount of visual information about Futurism. The answer excavates this information in a fresh and creative manner. There is little regurgitation of general, rote learnt "facts" which may or may not be appropriate to the question which was asked.
- The introductory paragraph provided a brief overview of Futurism to establish a context for discussion. The depiction of movement in the different art forms (sculpture, painting) is established as an issue to be considered.
- The use of art language is of a high standard and the use of language to convey feelings about the works is imaginative.

- Analysis of the works is sequential with use made of successful analogies to represent concepts (e.g. noise analogy - Balla noisy/staccato, kaleidoscope of sound, Boccioni fluid/silent, flapping fabric). The image of Balla's painting as a machine held in order by its own rhythmic movement is particularly effective.
- Analysis of the temporal effects was excellent. In the Boccioni sculpture time is described perceptively (four stages of walking and the placement of legs on different plinths) and in the Balla painting (repetitive shapes associated with time-lapse photography).
- The question made reference to the exploration of space. Although the exploration of space was not dealt with as a topic, much of the analysis dealt with spatial concerns.
- The concluding paragraph provides a summary by answering the last part of the question.

## SECTION 3

### Dada and Surrealism

#### QUESTION 21

“Dada was .... a way to get out of a state of mind - to avoid being influenced by one’s immediate environment, or by the past; to get away from clichés - to get free.”

Discuss this statement by considering the work of three of the following artists: Ernst, Man Ray, Arp, Duchamp. What methods did the Dada artists use in pursuit of the goals stated above?

The Dada movement was aroused by a feeling of disgust for the materialistic causes of World War One. ~~Strongly~~ Dadaists were nihilistic, that is, opposing everything that art represented ~~in their~~ their bourgeois society. The aim of artists such as ~~the~~ Hans Arp, Max Ernst and Marcel Duchamp was ~~to~~ to abolish all preconceived ideas on what art ~~was~~ should or should not be. ~~the~~ They wished to “get out of a state of mind,” where artists ~~were~~ <sup>was</sup> seen as “products to ~~be~~ be produced for elitists, and to “avoid being influenced by one’s immediate environment, or by the past; to get away from clichés - to get free.” Characteristic Dada methods of achieving this was Collage, frottage, use of the laws of Chance, automatic and Readymades. ~~These~~

Hans Arp was interested in escaping from conscious thought in order to produce art, and allow the piece to flow from the unconscious. Free-flowing drawings were created by shutting off the any conscious preoccupations and allowing the image to just appear. Arp discovered that images could also be made using the Laws of chance, which he believed governed the world. He discovered this one day when he, dissatisfied with a drawing, tore it up and allowed the pieces to fall to the ground.

He found that they created a more interesting image than his drawing did.

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Arp's method of art were a reversal of any former methods of art, but they were not as violently shocking as those of Duchamp and Ernst. Marcel Duchamp was a leading Paris Dadaist, who moved to New York to practise there. Duchamp created the concept of 'ready-mades' as a form of art. This began when he entered a urinal turned upside down into an exhibition, and entitled it "Fountain" by R Mutt (Mutt meaning an idiot). His explanation to the organisers who were outraged at it was that it didn't matter whether Mr Mutt had made the fountain or bought it. What mattered was that he chose it and converted its formerly intended use into something else. It was the choice by an Artist which mattered. Other shocking 'ready-mades' were "The Gift", and "L.H.O.O.Q." 'The Gift' is an iron with tacks glued to the bottom, thus making it unusable. This followed a similar philosophy to 'Fountain' 'L.H.O.O.Q.' was highly offensive to the art world, as it was a reproduction of the 'Mona Lisa' with a pencilled moustache and beard. Duchamp argued that the mass reproduction of art to be put on tea towels and biscuit tins was a devaluing as defacing it. The title of 'L.H.O.O.Q.' was equally as insulting to the art society, as, said fast in French means 'she has a hot ass' (Elle a chaud au clil). Duchamp's ready mades were a destruction of the society's definition of what art is and is not, and remains an important part of the Dadaist frame of mind.

Juxtaposition was an important element to the work of Max Ernst. He created shocking images (more so to his society than today) by combining pictures cut from magazines and prints which disturbs the viewer's perception of reality. An example is one where a man's head has been replaced by an eagle's and he holds a knife which cuts through the foot of a naked woman. Ernst was also interested in the creation of images through Chanee 'Frottage' was a common Dada method whereby rubbings were made from bark, wood or leaves (textured objects). The result then suggested forms which Ernst developed into an image. In this way, the image produced was free from the constraints of the "immediate environment, or by the past; to get away from cliches."

So that the main aim of Dadaism was to break away from all previous ideas of what art was, and to demolish this ideal by exploring shocking new ways of producing 'art' the artists experienced freedom through creating their own definitions, by experimenting with various ideas. The Dada movement did not have a set way of making art, so all artists followed their own path. The important aspect of their work was the negating of what society expected. Arp followed a path of exploring art by removal of artistic preconceptions, while Duchamp violently questioned these preconceptions. Ernst explored the effects of disturbing a viewer's perception of reality by destroying rational ideas as a way of thinking.

Note: Scripts have been transcribed exactly.  
Some errors of spelling, syntax and grammar may be present.

## Commentary

- In the first paragraph the goals and philosophies of the Dada movement are clearly identified. The question is addressed i.e. artists aimed to challenge established ideas about art.
- The essay flows - remains focused on addressing the question e.g. Arp's use of the laws of chance used as an example of Dada avoiding the constraints of the "immediate environment."
- Indicates knowledge of individual artists' philosophies and methods.
- Shows understanding of artists within the Dada movement experiencing freedom through experimentation, and each creating their own definitions and styles.
- Use of appropriate language e.g. nihilistic; bourgeois; automatism.
- Understanding of the methods - collage; frottage; readymades; automatism; law of chance - and the artists who used them - Art; Duchamp; Ernst.
- The concluding paragraph emphasises that Dada artists followed individual paths, but that all were concerned with negating society's expectations, questioning preconceptions and disturbing the viewer's perception of reality.

## SECTION 3

### Impressionism and its Context

#### QUESTION 23

Compare the works Q (Manet) and R (Degas). In your response compare the compositions, styles and techniques utilised by the artists. To what extent are these works representative of Impressionism?

Impressionism was the art movement which broke-away from the Romantics in the late 19<sup>th</sup> century. Like any art-movement, Impressionism has a series of characteristics which allow it to be categorised. Impressionists were essentially concerned with "capturing a fleeting moment" in time, and focused on the effects of light on objects and subjects. Artworks were painted "en plein-air" (outdoors), in a rapid choppy approach to applying paint. Thus, artworks tending to be rough and take on a sketch-like quality. It was this aspect which angered critics in Europe during this time, as they viewed Impressionistic work as "messy" and "inappropriate." The fact that artworks were completed outdoors meant that their colour-range was relatively high-key, (light *chiaroscuro*!) The main impressionists of the late 19<sup>th</sup> century included Monet - who was recognised as the "Father of Impressionism", Manet, Renoir, Cassat and Degas. Their palette was essentially "prismatic" - colours of the rainbow, and thus to create darker tones blues and purples were used (i.e. for shadows) and for lighter hues, white and yellows. Black was completely avoided from the palette, and paint was not mixed, but rather applied directly.

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The artworks “Dejeuner Sur Le Herb” by Manet and Degas, distinctive Ballerinas provide an interesting contrast of Impressionistic work.

Manet differs from Degas in a variety of ways, however their selection of subject-matter provides a significant and defining difference between their works. Much of Manet's work deals with “plein air” depictions of nature. This early artwork by Manet in many ways rejects the basic principals and foundations of Impressionism.

Compositionally, the artwork is perfectly balanced, and thus incorporated in triangular positioning, as a naked woman sits with two other fully dressed men having a picnic. In the background a “nymph-like” woman semi-draped in cloth occupies herself in the pond. The juxtapositioning of the figure contradicts the “snap-shot” influence evident in Impressionistic work, and Degas “Ballerina’s” (image ‘R’). Degas’ artwork is compositionally opposite to Manet's, as it reveals a natural view of a ballroom where the class of Ballerinas and the teacher go about their lesson. Thus, the viewer is made to feel as though they are at the class, standing in the door-way, looking on. The dancers go about, their business just as though the artist is invisible. The fact that Manet's painting is perfectly balanced, and the figures are posing indicates the careful planning of the painting.

Also the use of colour, and the way the oil paints have been applied is significant for the artworks. Degas’ loose, free approach in applying the paint is characteristic of Impressionists. This can particularly be noted in the wooden floor-boards of the hall and also the large walls and door-frames. The elegance of the Ballerinas is captured as Degas captures the light as it beams in from either a window or opening on the right-hand side of the painting. Streaks of white and yellow highlight the dancers skin and costumes. Contrasting to this Manet's “Dejeuner Sur Le Herb” uses unrealistic lighting, as most of the artwork is dark in colour. Black, which is usually abolished from Impressionists palette is a main component of the artwork. The harsh contrast between the naked woman who sends a somewhat patronising glare out to the viewer is artificial, however is successful in drawing attention to the woman, thus making a statement about society. Paint is applied carefully and realistically, providing an articulate finish to the artwork. Harsh outline and extensive blending of colour is evident.

Thus it is noticeably obvious that Degas “Ballerinas” are distinctly more characteristic of Impressionistic work, than Manet's, “Dejeuner Sur Le Herb”. Consequently, it is through the manipulation of composition, style and techniques that such a contrast exists.

Note: Scripts have been transcribed exactly.  
Some errors of spelling, syntax and grammar may be present.

## Commentary

- The introductory paragraph provides an overview of Impressionism as an art movement rather than introducing the works (Q) Manet and (R) Degas. Although this overview contains problematic rote-learned information, the reader anticipates that it will have relevance to the argument to be presented.
- Importantly, the status of Manet's painting as an Impressionist work is questioned as it “rejects the basic principals and foundations of Impressionism.” Mention is made that Manet's painting was an early work. Some of the differences between Manet's and Degas’ work are mentioned - composition, light, colour, and paint application.
- While the use of art language is adequate, much of the discussion is descriptive in nature. However, some appropriate points are made.
- The succinct concluding paragraph establishes that Degas’ work is more characteristic of Impressionism.