

<b>630/5</b>
Original: 1994
Revised: 1997



# ART

(Year 12 E630)

## *Image Analysis Exemplars*

This booklet of exemplars has been compiled to assist teachers in the assessment of Image Analysis which is part of the Art History and Criticism section of the Year 12 Art (E852) subject.

The original document, which was distributed in 1994 with the exemplars presented in the original handwriting of the students, has proved difficult to use effectively because of problems photocopying so the Curriculum Council has undertaken the typing and reformatting of the document in this form. A selection of the essays presented include the opening paragraph in the students hand to illustrate presentation under exam conditions.

It should be kept in mind that these essays were composed under examination condition 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. As well as being useful in demonstrating strengths and weaknesses in approach to individual questions they can also be used for discussion and study.

The exemplars are a sample of responses selected from the 1993 Art History Tertiary Entrance Examination.

These exemplars have been assessed using the criteria stated in the grade-related descriptors. This criteria is as follows:

- Analysis/synthesis
- Knowledge and understanding
- Literacy skills
- Use of appropriate art language

Depending upon the nature of the images, a response should include:

#### *Analysis/Synthesis*

- A clear statement of first impression of the two works.
- Comparison of form, style and technique to provide a convincing definition of the relationship between the appearance of the works and their possible meanings.

#### *Knowledge and Understanding*

- Accurate and informed interpretation of the point of the question.
- Evidence of sensitivity and perceptiveness in response to the images.
- Identification of possible influences or contexts - artistic, social, historical, environmental, theoretical.

#### *Literacy Skills*

- Use of the conventions of standard English to convey meaning.
- Organisation and structure to present a point of view in response to the images.

#### *Use of Art Language*

- Use of art language (design elements/principles) to discuss form, subject, style and technique.
- Use of the language of art history/art criticism.

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## Notes on Image Analysis

The following may assist students in the analysis of images. These concepts *do not* represent procedural steps and should only be considered as analytical tools.

### ***First Impression***

- What are the works?  
(reproductions of paintings, prints, sculptures, craft works, buildings...)
- What can you see?  
(subject matter, main elements/principles used...)
- What is the impact of the images?  
(visual interest, impact on the viewer...)

### ***Style***

- In what manner has the artist given form to the artwork?  
(evidence of artistic handwriting, use of pictorial conventions - use of space, symbols...)
- Is there any evidence of historical or period style?  
(Neoclassicism, Art Nouveau, Social Realism...)
- Is there any evidence of the style of a particular culture, social or political group?  
(Chinese Painting, Aboriginal Bark Painting, Graffiti, Fascist Sculpture...)

### ***Subject***

- What is the subject matter of the work? What is it about?  
(landscape, object, idea, event, person...)
- Is the subject matter remembered, imagined or observed? How can you tell?
- Is the subject immediately obvious or is it embedded or hidden in the work?  
(use of metaphors, symbols, analogies...)
- Is the subject matter an avenue for the expression of political, social, religious or moral ideas?  
(the ideas of a social group, the artist, or the patron...)

### ***Form***

- How has the work been arranged? How do the parts go together in the composition?
- What elements of design have been used?  
(variety of shapes, kinds of lines, use of tone - describe 3D as a compositional device, use of colour, use of space, use of texture...)
- What principles of design have been used to assemble the work?  
(repetition, balance, rhythm, harmony, proportion...)
- What is the relationship between the way the work has been arranged and the subject matter?
- How has the subject been treated?

### ***Technique***

- What skills and techniques have been used?  
(etching, use of a palette knife, wood turning, bronze casting...)
- What materials have been used and how has the artist/craftsperson/maker used equipment and tools?

### ***Mood or Feeling***

- What message or meaning (if any) is conveyed by the work? How is this message conveyed?
- What expressive qualities or feelings, moods, emotions (if any) are revealed in the work?  
(love, hate, fear, sadness, warmth, nostalgia...)

### ***Influences***

- What influences (if any) can be detected in the work?  
(social commentary, political engagement, religious ideas, moral values, art movements or styles, feminist perspectives, racial or ethnic concerns...)
- Are there any contextual references evident in the works?  
(historical, social, political, theoretical background to the production and reception of works of art)

# SECTION 1

## Image Analysis

Study the coloured reproductions in the Illustrations Booklet and answer the question which relates to them.

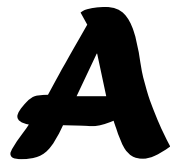
For your answer you should:

- (a) Carefully examine the images and give a brief analysis of the works concerned including reference to subject, form, style and technique.
- (b) Consider the way in which the artist or maker has dealt with the subject. What influences (historical, political, social, artistic, theoretical), if any, can be detected in the works?

### Question 1

See Illustrations Booklet pages i and ii.

Compare A and B. In your comparison consider the way in which each artist presents a narrative and depicts human presence within a given space. How appropriate is the style of each work to its subject and content?



**GRD Objectives:**

- Analysis/Synthesis
- Knowledge/Understanding
- Literacy Skills
- Use of appropriate art language

The student successfully employs the analyses of images and the synthesis of information from a variety of sources. Exhibits effective understanding of historical material and is highly articulate in the use of literacy skills and art language.

## Sample 1

A

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

Image A and B are concerned with the representation of humanity. Each shows a human presence functioning within their personal space, and within the larger space of society. Each shows a different aspect of existence within that society, and so each is conveyed using different techniques and styles.

Image A presents a presence within the confines of a rectangular space, flanked by a repetition of horizontals and verticals, in the bricks, the window frame and the drapes of the curtain. The palette is limited to a rust brown, ochre and varying tones of grey. The initial impact of the work is one of mystery and pathos, for the figure behind the curtains belonging to the hand, which gently hold it open.

The palette of Image B is contrastingly vibrant, and almost violent in its energies. The use of colour is again realistic, but somewhat more liberal, and expressive in its approach. The figure is again enclosed in a rectangular space, defined by the walls of the shop in which she stands, nude. She is, however, in Image B, fully visible, lit brightly from behind. Another figure stands at the window - with fist to the glass in an aggressive stance, contrasting with the female's serenity. A city scape, construction work and a night sky are visible behind the glass. Graphic elements are also introduced with the word florist and part of the word 'Board.' These add to the chaotic impression.

The juxtaposition of images in image B creates a narrative. The female figure is possibly a mannequin, the male failing in his attempt to get a response. Both are represented with an element of naivety, similar to the style of Rousseau. The textured modelling on the female and the light which illuminates her is contrasted with the flat hand and face of the figure outside. The cloissonism used to define both unifies them as the protagonists of the narrative.

There is a distinct sense of separation felt in the space between the two figures. The area inside is warm, with warm tones of red, orange and brown. Outside is dark, cold and forbidding. The mans suit is a dark navy blue, and the city is lit only by the moon and a distant street lamp.

This sense is exemplified by the surface of glass between the two. The letters, and the three painted lines across its surface create a physical barrier for the man. The female is held within the image rectangle at her back, the green drape holding her, pictorially, within the space. She is motionless, and no attempt is made to break from this space. The face shows resignation, and an acceptance of fate with the lowered eyes and head.

There is a similar sense in image A, where the unseen figure has accepted his/her fate within the confines of the window frame. The horizontal central bar again creates the physical barrier between the inhabitant of the room and the world outside. There is, however, an energy which might suggest that this day, the person will venture beyond the barriers they have set for themselves. This is created by the partially visible flesh tones emerging from the darkness, and the reaching hand.

The pattern of the curtains, and the repetition of rectangular forms in the bricks and the window suggests the novelty of the life of the person within. The bricks are hard, yet the texture is somewhat softer, creating a sense of sympathy for the person within. The repeated circular pattern on the curtain is an index to the character of the person, possibly conventional, introverted and quiet.

The realistic style, executed in possibly water colour or thinned oils presents the scene as a really human experience. The success of the emotional representation suggests it is possibly a painting representing the artists own experience, or that of one close to him/her.

The energetic style of image B is not as successful, I believe, in conveying the sense of confinement within the space. The figure, although static, seems alive and her stance suggests she will exist in that place for a finite time.

Both images create a social comment on the isolation of the individual in modern society and the confines of one's physical and mental environment. Both enclose a mystery in their partially revealed narrative, but both resolve that mystery with the mood conveyed through their technique and style.

Images A and B are both presentations of the human presence within a city environment. Image A is painted in a more realistic style, yet holds more mystery for the viewer than Image B, which is painted in a more contemporary art style, where more of the narrative is obvious to the viewer than in A. B portrays the human presence of the female figure as very noticeable and dominating in the environment depicted, whereas A tends to give a suggestion of the human presence probably of a woman, as less important than the surrounding environment.

A is a painting of a curtained window of a building, where on the right hand side of a picture, the curtain is being pulled back from the window by a hand. The hand in the painting seems to be that of a woman, as it is endowed with rather long and graceful fingers, their form heightened by the shadow between the fingers. A hint of yellow on the ring finger suggests a wedding band, as this is the left hand. As the figure cannot be seen in the space between the curtains, the viewer may get the instinct that the woman is looking out from where she is standing behind the curtain.

The somewhat sketchy quality of work A suggests maybe drawing methods and materials have been used in its production, maybe even ink wash. Form is created in the painting mainly by the use of areas of light and shadow and contrast, in the architecture around the window, the folds of the curtain material, the placement of the hand on the curtain, and the lighter toning of the curtain in contrast to the dark void seen in the space revealed. The artists' style is quite fresh, not overworked with layers of paint, as only light tones of whites and cremes are evident through the finished colours of the work. The line work is fine and detailed, especially in the lace pattern on the bottom of the curtain on the left hand side.

Image A does not seem to have any political or religious comment connected to the subject, however it may be interpreted as a social comment on the institution of marriage. As the woman (supposedly) is shown wearing a wedding band on the hand exposed to the viewer but her body and face are not revealed in the work, instead she seems to be over-ruled by her surroundings, as the space of the window is the main focal point, the artist may be commenting on her "presence" or position within the environment. It seems that he or she is implying that the woman is not really important, she is just someone in the house or building, looking out on life, and the important things going on around her, in which she is not involved. The style of the artist seems to be somewhat realistic in approach, but is also quite modern, with no definite historical influences.

In image B, the nude female figure is the main focal point, featured vertically in the centre of the composition. The figure is surrounded by images of city life; shops, buildings, a mannequin, a derelict man in the bottom right corner, and a man looking in the window directly to the left. Outside, the sky is black and the moon visible, suggesting that it is night time. The main subject, the figure of the woman, has been given form through the artists' modelling by brushstrokes, in varying tones. It also suggests light and shadows. The colours in this painting are quite bright and bold in relation to the browns, cremes, white and greys used in A. These colours, purple, yellow, green, pink, blue and many tones and tints in between, suggest variety rather than routine, and strengthening the dominance of the human presence in B in contrast to A.

B would have been painted in oil or acrylic paints, with the artist mixing colours and painting over the top of some colours already applied. The style is contemporary in the colours used and simplicity of some of the shapes and the paint application techniques may have been influenced by the Expressionists or Realists.

As this woman is the central focus, she seems to be “for sale” and this may also be social comment from the artist, depicting maybe, the prostitutes role in contrast to that role as the housewife of the woman depicted in A. There doesn’t appear to be any underlying political, historical or religious motive in this work. The placement of the woman in the centre of the composition, and also on a platform suggest interest, also the man looking in the window, her nakedness indicates that this interest is of a sexual basis.

Images A and B depict the female figure in two different situations within the environment. In image A, the artist suggests the suppression of the woman by the absence of the figure, her presence made clear only by the visible hand. The human presence is here successfully overwhelmed by the “greatness” of the surrounding the dominant architectural structure. In B, the female figure, in this case, nude, dominates the images of surrounding city nigh life. This is achieved through colour contrasts and depth created. In contrast to A, the colourful images suggest a life of interest and variety as opposed to conservatism and routine. Both artists have portrayed the presence of the figure with the surrounding space well to suggest different situations and lifestyles.

# *B*

**GRD Objectives:**

- Analysis/Synthesis
- Knowledge/Understanding
- Literacy Skills
- Use of appropriate art language

The student demonstrates the ability to use analysis and synthesis skills. Shows a sound knowledge and understanding of historical material. Invariably uses appropriate literacy skills and displays good use of art language.

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

In Images A and B, both artists present a narrative and depict human presence within a given space. The following is an analysis on works A and B, looking at aspects such as subject, form, style and technique and also covering narrative and human presence in both works.

Image A is composed of a glass window and from the curtain in the window we can see a human hand. In other words, the subject in Image A is purely concerned with a window scene in which a human hand is present. In Image B, several human forms are being expressed: a man looking into a “florist” window and observing a naked mannequin. We can also see a human form on the right side of the image.

When looking at both images, we can see that they depict urban life but apart from that, they do not have anything else much in common except for the fact that both present a narrative and depict human presence with a given space. In Image A, one can assume also that there is a social influence in the work. From the hand being expressed in Image A, we can automatically assume that it is the hand of an oppressed human being. The hand shows a timid person who has to give into the individual wishes and constraints of modern society. Space is being depicted also: we see a part or section of a building, a glass window and a hand. These all contribute to the narrative aspect of the art piece.

In Image B, we can also see narrative present in the portrait. From looking at the art piece, one can assume that a male passer-by is attracted to a naked female mannequin in a store. This piece again shows that the artist must have had some kind of artistic, social or theatrical influence.

When examining images A and B we can note that there are different styles and forms present in each work. When analysing image A, and its style, we can say that the artists style is realistic, spontaneous (as spontaneity is evident from the paint application and brush-strokes), accurate and detailed. All these attributes contribute to give the art piece an overall sense of balance. When looking at image B, the form and style is entirely different to that of image A. Firstly, image B contains human figures which appear to be quite abstract. Image B then could be said to be less accurate but more spontaneous as there is a wider range of colour that has been applied. Image A consists of colours such as greys, whites, browns, yellows while image B includes a variety of colours such as greens, purples, blacks, browns, reds, blues etc.

When discussing techniques both pieces have similarities and opposites. Firstly, Image A is rather horizontal and vertical. The basic lines contained in the image make up the window, the curtain, the bricks on the wall. The artist in image A has also used *chinosairo* (use of shade and light) as one of his most effective techniques. By using *chinosairo* in Image B, the audience is invited into a world of mysteriousness, into a world of darkness, loneliness, fragility. The artist in image A has also successfully applied his colours to give the “space” in which he has worked with a dirty look or effect.

One similarity in techniques evident in Images A and B is the use of lines. In image B, horizontal and vertical lines are present as in Image A except for the lines in image B express more spontaneity. No doubt that the artist in Image B liberally applied his lines more spontaneously than did the artist from image A.

*Chiaroscuro* is also evident in image B which again shows similar parallels to Image A. An opposite feature in image B is the way the artist has expressed “tone”. Tone has been applied more harshly in image B to give it a textured approach.

So as mentioned, subject, form, style and technique have all contributed to the images to make them as most effective as possible. Both artists have also incorporated narrative into the images to make the art pieces seem more complicated i.e. to give them further meaning. Also evident in both works as mentioned is influences, either artistic, social or theatrical which also contribute to the paintings meanings. Overall, I believe that both images are successful as the artists have been able to make maximum use of space, colour, form, style and technique.

## Sample 2

### B

The two images in question (A and B), both evoke the mysterious through the use of human presence in a situation. Although somewhat figurative in their approach, the viewer is forced to ask questions of the paintings, as the situations presented are not entirely clear - especially in image B.

In its simplicity, image A successfully portrays a sense of mystery - even anticipation. The single window frame and the loose, almost transparent curtains held by a single hand concealed in the room, makes the viewer wonder about what the person that belongs to the hand is thinking or feeling. Is this person waiting for someone? Is he/she threatened or scared, or anxious? These are generally the feelings conveyed in the piece. The style of this painting is very important in sending this message. The way he/she paints the brickwork, to look like an old building or apartment block.

The artist has toned down the bottom of the support quite dramatically. One can noticeably see this drastic colour change - perhaps representative of a spotlight - perhaps from a nearby car - further portraying mystery and the unknown particularly with the colours used, does the artist make this piece dramatic. The red-brown 'blotched' bricks and dirty window frame. Even the curtains are quite tonal and intricately patterned, and the room behind the curtains is dark and concealed.

Perhaps a political and historical connotation could be attached to this piece - perhaps this person is being searched for during wartime, or by the police, but the viewer, upon considering this piece, knows that something will happen to this person and that spotlight is raised a little more to expose the unsuspecting hand.

Image B, however has a much more modern, even expressionistic style to it. The use of bright colours and the evident directional brushwork add to the mystery of the situation, and like image A, asks questions of the viewer - why is this woman or mannequin standing naked by a shop window - of which the word 'Florist' has been crossed out? and why is there a man staring in at her? Is he trying to attract her attention by banging on the glass?

Many objects fill the support of this painting, which is mainly representative of the inside of a shop window looking out on to the street at night. Being at night the use of highlights is evident, especially on the female figure who is central to the piece. The woman could possibly be a mannequin, because of her situation by a shop window, yet she appears to be either stepping off or on the box on the floor.

A similarity between the two pieces is that both feature a window of some sort, one looking in, the other out - this is an element of enclosure and mystery in each of the works, and although both artists have adopted different styles, they both successfully portray human presence in an eerie situation - defying explanation.

### Sample 3

**B**

The first image is concerned with a window of what seems to be part of an apartment building. There is evidence of another window on the right which further suggests this.

The wall is a dirty brown, and the artist has used scratchy and rough brushstrokes to emphasise a feeling of tattered buildings and decay.

The window is the focus, and we find ourselves wondering what or who is on the other side due to the hand pulling back the curtains slightly.

This does not invite us, as we cannot see the human form instead we may be regarded as an intrusion on someone's privacy. The curtains are tattered and frail which is emphasised by the use of colour - which is an off-white and suggests the old age of them. The hand also looks frail and old, therefore we assume the presence of an irritated aged person.

The washed browns and greys work to give the viewer the sense of age and decay. The colours are used to resemble dirt and age rather than an original colour. There seems to be a slight reflection in the window which may be the reflection of the viewer and work to show how we may invade on someone's privacy.

The image is set of a firm geometrical framework where the edges of the window and walls dictates our view past the glass of the window and into the darkness of the room. The second image consists of three figures in what seems to be an 'inside' and 'outside' separated by a window. The image consists mainly of a dark tonal key except for the naked woman in the centre who's naked flesh seems to reflect the light and therefore becomes the focus.

The green cloth she is holding complements with the red signs on either side of her. The purple background to which she is set against further brings out her luminous flesh. As the focus, the woman is under the gaze of the viewer as well as a male figure which seems to be situated behind a window.

He is dressed in dark clothing and his form therefore blends in with the dark background. He is not easily seen by the viewer. His face is unrecognisable as a dark shadow seems to be cast over him. This figure is also focussed on the naked female and seems quite impressed by what he sees by the way his hand is placed across his forehead.

The third figure, on the right is not clearly defined but his stance indicates he is also focussed on something. This is indicated by the way he is suspended on the spot and looking up towards something which we are not exposed to. The image is mainly concerned with the female figure and her onlooker.

It may seem as though the woman has her privacy exposed as her naked form is under the gaze of the onlooker as well as us.

Her head is bent down towards the ground and her eyes are closed which may indicate her shame and desire not to look at either of the viewers. Therefore we are not invited or threatened by her, as we see the side of her body and she is not directly looking at us.

Both of the images deal with feelings of intrusion into one's privacy.

The first image does not reveal the figure we are supposedly trying to look at through the window and gives a sense of secrecy or mystery. We feel as though the human inhabitant is threatened by our gaze.

The second image is designed to attract our attention through the figure's stark body and we assume she is there to be looked at. The figure is relaxed with the gaze of the viewer but we feel she is shamed or trying to hide her face in order not to expose her true identity and therefore her inmost feelings. Both images involve the gaze of the viewer and allows us to feel as an intrusion on the privacy of the 'watched'.

### Sample 4      **B**

The works A and B both depict in ~~the~~ their own style an aspect of human life. Work A shows a window with the curtains slightly parted and the presence of a hand holding back one of the curtains tells us someone is peering out. Work B depicts the various forms of human activity that may occur at night in cities.

Work A is executed in a realist style which is indicated by the colours used (realistically brown for the wall bricks, cream for the window frame and white for the lace curtains) and the way the piece is correctly proportioned. In a realist manner the artist has used both line and the graduation of colour to give form and definition to the objects painted.

Work B seems to be executed in an Expression influenced style which is indicated by the bright contrasting colours used and there is an indication of the influence of surrealism and for collage in the way the painting shows people doing different things in different areas yet all place together on the canvas. The different images such as the man looking in the window of a florist's, a woman possibly posing for an artist, a tribal figure and city buildings and bridges in the background arouse in the viewer a feeling of movement, hustle and bustle, people of all different colour and creeds simultaneously living totally different lives as does occur in large cities. The use of bold, bright, flatly applied colour helps create this sense of activity as does the use of bold line to create form and add definition to the objects.

The differences in style and approach to the subject matter of the artists of works A and B is a result of the differing messages the artists wish to convey. Work A is representing the life of someone who due to the action they are engaged in (peering out the window carefully not letting anyone see their face) suggests the person lives on the fringe of society - is a loner, maybe a dejected lover waiting for their partner to return hence them looking out the window. The soft, graduated colours the artist used not only create a sense of realism but adds a mood to the piece - one of sobriety, quiet, possibly deception. It conjures images of a lonely person possibly living on government benefits in a small flat in a rundown yet neat part of town.

Work B on the other hand is depicting human activity and possibly the amazing fact that different people all over the world are leading such different lives to each other all at the same time and that these differences in peoples lifestyles exist everywhere especially in big cities, New York for example. The bold colours used help create this feeling of movement and activity as does the seemingly random positioning of the figures within the painting. The artist could be trying to suggest that these people all live in the one place yet each has their own individual lives with their own problems etc. The absence of a direct focal point of the painting helps add to the feeling of activity generated by the piece whereas work A which is lacking activity has a focal point - the window and the curtains and it is consequently positioned in the centre of the piece as the artist possibly wants us to consider and think about the action of the person behind the curtains.

Both work A and work B through the various techniques used both convey different ideas about human activity and both works lead to the viewer thinking of possible stories behind the actions depicted. The artists successfully chose styles and techniques which helped convey their differing ideas of human loneliness or isolation and human activity/interaction.

In comparing the ~~two~~ reproductions of the two images, you can see they both depict a narration with the human figures in both being the main focal points. They both appear to stem melancholy and both seem to make a social comment.

In the first image, we see a dirty looking wall framing a window which has unclean, rough looking frames. It is an old building. Though we only have a close up of the window, the architecture and style allows us to interpret it so. The curtains are old fashioned, draping down in such a way as to make private the lifestyles of those within. The right hand side curtain is opened slightly by an unknown hand. Not allowing any light in to expose the recluse, just a very hazy appearance of what appears to be a human head looking out. The building is old fashioned, the curtains are old fashioned and the dress you can just make out appears to be old fashioned. The hand is weathered. There is a definite feeling of loneliness you get from this picture.

The artist has used earthy tones to portray the image of age. The curtains are an off white tint, looking dirty, old, and weathered. It is an oil on canvas painting done with a loose brush. There are no straight, sharp lines adding to the feeling of age. With the manipulation of a loose brush, almost sketch like quality in the lines of the architecture and the sombre palette of earthy and dull whites and grey tones, there is a real sense of social awareness.

The artists use of geometrical lines and shapes as seen in the window frames and mortar lines almost gives as a sense of imprisonment.

It is narrative in my interpretation that it depicts loneliness and the anticipation of company.

In the second image, we see a lady looking very sombre as she stands on a block in a florist shop window. She is in the nude holding a green cloth, maybe her dress. There is a man on the outside of the shop looking in. Beside the lady though set back from her, is an Aboriginal with a spear. It is a peculiar picture, also painted in oil on canvas, as in much as it is very disjointed.

The nude lady appears to be inside as shown by the reversed writing on the window and the moon and darkness shown behind the man. Beside her, where the Aboriginal man stands, it appears to be outside, made evident by the crane in the distance. There is also a tiny man, maybe a model, near her feet. There is a sense of loneliness in this image. The showing of different classes all facing in their own direction.

The artist has used pastel colours which complement each other as seen by the mauve and yellow, pink and green. It appears to be influenced by the abstract movement as the figures are simplistic though not of correct proportions. The use of the dark background makes our eyes focus on the nude looking down in a melancholy, sombre way.

It appears to show the loneliness of each social group.

In conclusion, both reproduced images, depict loneliness. Though the first image is more proportioned and defined, the second has been abstracted. They both use space to show the loneliness and both are quite appropriate in their styles to depict this, though in such differing ways.



**GRD Objectives:**

- Analysis/Synthesis
- Knowledge/Understanding
- Literacy Skills
- Use of appropriate art language

The student generally displays the ability to analyse and synthesise. Can demonstrate some knowledge and understanding of historical material. Uses appropriate literacy skills and art language with some degree of success.

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

*Reproduction A and reproduction B both deal with narratives that involve people. It is the people ~~who~~<sup>who</sup> provide the focus, with each artist deciding which would have more impact, 'a little or a lot.'*

Work A has a almost 'snap-shot' effect. As if the artist was waiting just to catch a flimpse of a person. The only reference to a person in this piece, is the hand pulling back to curtains, as if checking to see if anyone is looking at him/her without themselves being seen.

This piece also 'feels' like a photo as the depiction of the window, bricks and curtains look very realistic, its like looking into a real window.

The colours used in A are darkish, midvalue and light brown yellow ochres. In some place white has been used to suggest light. By using these colours and the way the piece looks so realistic, the viewer gets the feeling of seeing and old Victoria era house, due to the frame work and brick work, as well as the white lace curtains.

The focus of this piece begins the hand holding back the curtain, but then the eye seems to search deeper, trying to see into the house, into what seems to be almost a black hole. This 'hole' seems to reach back, further and further, giving the piece a feeling of depth.

The other reproduction B however, although the narrative involves people as with piece A, it is quite different. Piece B is full of people. A man in a suit is standing at the outside part of a window looking in. A naked woman holding a green piece of cloth in front of her, is standing inside the window, or a box. A black man, with white body paint is in the background standing on a stage. He carries a spear looking almost like a mannequin. In the left hand side background, there is a bridge, like a pedestrian bridge with brown balistrating. On the bridge there is a pedestrian with a hat, and an owl. In the bottom right hand corner of piece B there is a little "One inch man" in a hat and trenchcoat.

This piece is 'filled' with people. Most of them being on the inside part of the glass with claims to be a florist. The people in this painting can be recognised as people, but they have a quality of only the impression of what they are doing. Colour used for the people to depict shadows and shape are in lines and strokes. The colours of shadows are not subtle but stand out.

The colours used in piece B are bold bright colours of blues, purples, greens reds and yellows. Piece A and B are different in the way they deal with human presence. In A the presence is very subtle but still the viewer can see that their is a person involved in the narrative as the focus is on the hand and what is in the house. In B, however, the people ase 'just there.' The whole painting is filled with many different types of people, with the focus not searching into the depths of the piece, but continually scanning the people and the situations they are in.

The style of the paintings suit the subject in both paintings. I A the photo type style and the brown yellow ochres help to depict an old victorian house. The hand which is drawn seems fairly old, making viewers think back to stories they were told as children about witches and warlocks in the heart of England.

Piece B has people fro all walks of life and by choosing to depict each with different colours emphasises their differences. This is also typical of many impressionists works which use the bright colours to catch an impression.

While both works deal with the narrative of human presence both the style and way of dealing with each subject is very different.

## Sample 2

C

### Image A

- a) subject - a view of a window from the outside. Inside the window there is a person peering through the curtains.

form/style - the painting seems to be realistic this can be seen through the exact use of colour to real life and the form of the painting resembling real life proportions.

technique - very articulate use of paints to give a lifelike image.

- b) The person in the painting seems to be inhibited/scared of the outside world it could be scared of urban society - the artist could be living in a modern urban (maybe Victorian through the style of the building society) and is thus influenced by urban surroundings.

The human presence is felt by the viewer but the viewer cannot come into contact with the person behind the window. There seems to be a detachment between the figure and the outside world.

This style is very effective in revealing to the viewer the loneliness of the character behind the window. The artist's ability to attach to the viewer to the person without the viewer actually seeing the person is effective in highlighting the detachment the person has with society.

### Image B

subject - a man looking at a woman (mannequin) through the window of a florist shop. The bridge behind him suggests an urban setting.

form/style - expressive style of painting.

technique - the woman seems to be slightly abstracted in form to highlight her womanly features and make her appealing to the man in the window.

The dark sombre colours of the human figure behind the woman is contrasted with the brightly lit mannequin. This gives the viewers an indication that the man is desolate/lonely. His only form of comfort/human companionship is through a mannequin in a window shop. The artist I think is dealing with the loneliness urban society can bring. People in urban society seem to be too caught up in their own world to worry about others in society.

The style is not as effective in this painting because the man is not the central figure in the painting making it harder for the viewer to depict the relationship between him and his fantasies with the mannequin.

### Sample 3

C

The image represented by the letter A depicts the human presence by a hand holding back a curtain in a large rectangular window. There is no emphasis on the rest of the body. Outside the window is a brick wall which surrounds the window.

The artist of the piece is perhaps telling the viewer that the world looks better from inside a building rather than outside. Also the artist could be saying that it is safer to look from a window, than be outside. The human hand tells the viewer of the piece shows that the person is perhaps scared and alone.

Image represented by the letter B is perhaps from the pop art era. The treatment of the figure which is central in the picture is very quick and rough, but is well defined.

There is also another quick rough figure done in white which is positioned right of the central figure which is naked holding a cloth in front of her. There is a third and final figure to the left of the central figure. It is of a man who is dressed and outside of the shop where the other two figures are located.

This man seems to be tapping or knocking at the window of the shop. Behind the man there is a scene of a bridge and light. This picture is a location of a shop. It perhaps is trying to get a message across to the viewer about the way the feminine/female figure is looked at from the view of society and how man takes possession of this fact.

Picture B is a very roughly treated picture compared and contrasted to picture A which seems to be have been treated with much detail and precision. The treatment of picture A seems to suit the message/s that are sent to the viewer. The viewer finds themselves feeling closed in due to the way the picture is placed. The viewer is then feeling like the person behind the curtain.

Compared to picture B which the quick, rough treatment also suits the image shown. The viewer doesn't feel closed in like image A but rather feel enclosed in a glass box shown to the the outside world.

These painting have both made the viewer feel just like the people that are shown in the pictures. Whether it be closed in because of the way society treats you or because of the sex you are the way people stereotype other people.

The picture A has no composition to it as it is just a window set in a building whereas the picture B has the typical triangle composition as shown below. (*Illustration*) Influences that are shown in the image A are social features, that the person only sees the world through his/her window.

Also social values are seen through the image B where the treatment of women is shown to a great extent.

## Sample 4

C

Image A, the first things you notice about this image is its realism or honest depiction of a scene. The scene of a closed window in itself draws curiosity as to what lies behind the drawn curtains, and the hand at the drapes makes you wonder who it is.

The second image B is more noticeable as a pop art style, very modern, and composed of many objects. The image causes the viewer to ask themselves what is going on in the image.

Both image A and B have the human figure in common with their surrounding environments cause a certain amount of intrigue.

Image A with its plain, dim setting of a window with no bright outstanding colours or sharp edges, appears some what run down. The plain, unfancy drapes hold slightly open with a solitary hand, and behind the drapes nothing. When refering this to the image it can also depict the sort of person who may be in there.

The second image is much more forward and has bright colours coming out of masses of darkness and dullness. The woman in the centre of the page in the nude appears just to be an maniquin (plastic model) in a run down shop with florist written and crossed out on the window. The guy outside the window looking in appears to be trying to contact someone inside, maybe the model.

I feel that the artist of image A is trying to comment on the personality or type of person who lives or maybe he associates with someone who is withdrawn or keeps very much to themselves only peering out to the real world enough to see what is going on. It may even be the artist depicting himself.

The artist of the second image appears to create people who are much more outgoing and less shy, particularly when painting a woman in the nude. This I feel is where the two artists differ in attitudes the most when painting what they see of the people around them.

The technique in A is to create a great amount of curiosity while artist B puts everything forward and open to the viewer both artists I feel are very orientated around social behavior.

The styles used to create each seen I believe are probable as good as they could be, a very realistic and precise style to create curiosity in the scene of A, and broad, and unrestricted style to put everything forward to the viewer in B.

Each tells a different story of different people through the eyes of the artists alone to be deciphered by the viewers of the works.

The first artwork a feeling of mystery. The second piece a feeling of longing, and want but cannot have.

Both images A and B present a human within a given space and both exhibit a narrative quality, yet the two differ significantly, namely in their style and any messages conveyed. This is done through the means of subject, form, style and technique.

In image A, the predominant subject within the composition is the window in which a curtain has been pulled across, yet a small space has been created by a person having slightly opened it. The viewer isn't able to clearly distinguish the figure behind the window, in fact we aren't even able to clearly distinguish what gender the person is. This could suggest that the artist believes, that people occupy space, simply by existing, yet they tend to go unnoticed. By opening the curtain the person could be said to be inviting to look at him or her and recognize his or her significance in society, yet society doesn't, as we (the viewer) aren't able to see the person.

Image A appears to be a water colour painting and by using this technique we can see the lack of substance in the body of society as the actual board or canvas doesn't have a lot of body.

The artist of this painting could have been influenced by the social Realists in that the artist appears to be presenting exactly what she or he viewing, and with the still lines and lack of movement, the artist appears to show sympathy for those who go unnoticed. This is reminiscent of the Social Realists in that they portrayed exactly what they saw and had an empathy for their subject.

The morbid colours of the walls and the grey lifeless and uncertainty in the colour of the curtain would suggest a life of boring and uncertain existence of the dweller in the house. This realistic approach to the subject is successful in depicting the plight of the people as the artist sees them.

Image B is quite a contrast to image A even though they both depict a human within a space. The illuminated figure in the centre of the composition is placed on a stage like box and viewed by passers by without her having to ask. This differs to image A since in image A the person behind it has to call for observers, yet the woman behind the window in image B is constantly looked at and treated as an object in a museum. Even her pose is unnatural, suggesting that she is more of an object than a human. In this painting the artist could be saying that as we occupy a space we are looked at and viewed as objects - either desirable or downcast, as is the figure peering in the window.

The painting of image B appears to be done in oil paint or acrylic paint, and the high key palette used for the nude, highlights her presence in the dark space around her.

The artist could have been influenced by such artists as VanGogh or Matisse, with the obvious direction of the brushstrokes or even the expressionists with the use of contrasting colours.

Having chosen an expressionist style, the artist has used this to express only his or her view of the person in the space and society as there is no real lifelike quality to any of the images.

The straight lines encompassing the central figure present the idea of the object being caged in a space to be viewed, with the window allowing a clear optical medium for the viewing.

# *D*

**GRD Objectives:**

- Analysis/Synthesis
- Knowledge/Understanding
- Literacy Skills
- Use of appropriate art language

The student needs guidance to analyse and synthesise information. Demonstrates a low level of knowledge and understanding of historical material. Shows limited ability in the use of literacy skills and art language.

## Sample 1

D

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

Both of the two works shape is that of Two-Dimensional. This means that the works are definitely not a sculpture, but works done on a paper or canvas. The medium of work A is most probably paint. The work is 2-dimensional, but it has depth within it, in the window frame edges suggesting that it is 3-dimensional. This particular artists main colour is brown and white. These 2 colours are mixed and blended in well for the wall, to create an older looking type wall. The linework of this work is pretty simple with the window and frame having the greatest amount of lines, although the brickwork has a lot of lines to show the cuts in it. The tone of this work is dull with the walls been brown and dirty. Also in the centre of the window, between the curtain, we see a hand in front of a black background to create death. The hand there creates suspense within the viewer as he is waiting for a persons face to appear around the corner.

The work of B is also 2 dimensional, with a 3 dimensional look within it. This work would have been doe either in a soft type of pastel or paint. We see a lady standing in the nude, but it looks like a model of a lady. The shape of this work has a 3-D look within it, as the model is standing on a box showing the geight, width and the depth. The colours of this work are also dull particulary in the background with the colour of black been used to show night-time. The model in the shop window is however bright, with her natural skin colour and her bright green cloth. The lines used in this work are not used as often as in the other work. The major lines in this work are for only the shops front window corner, where the model is posing.

The major similarity with both of the works is that they have got to do with something of a window.

Both of these artist would have been influenced in a social way, particulary work B as it shows the role and stereotyping of women.

The subject of A is a window of an old house with a hand drawing apart the curtains. The house is visibly old due to the brown, earth tones of the bricks - they look dirty. The old-fashioned frame ~~and~~ around the top of the window also ~~emphasize~~ emphasize its age, as they are not modern-looking, and are also dirty.

The hand that is drawing away the curtain is old and wrinkled looking. We do not actually see the person inside the window, but their hand gives evidence that they are aged.

The subject of B is modern and new. The fluorescent lighting in the window and the bold bright colours used to paint the subject matter reflect new-age. The subject matter is that of a young, naked woman. She looks to be in a shop window, hinting that she may be a mannequin. There is a young man peering at her through the window.

Both A and B depict a human presence within the given space. A depicts human presence within the house. Although there is no complete picture of a human, the hand in the window gives sufficient evidence. In B the human presence is that of the young man looking into the window.

A and B are also similar in that the humans depicted in the paintings are looking through windows. The person in A is looking out the window, and the person in B is looking in the window.

The style of A is appropriate to its subject and content in that the colours used are old and tired looking - reflecting the person within the house.

The style of B is appropriate to its subject and content as the colours are bright and bold and reflect the young man in that he is young and vibrant, and full of life.

Both images <sup>paintings</sup> are done by Australian artist at the end of the 20<sup>th</sup> century. You could tell it is done by Australian artist because of the building and setting of both paintings. That of the old building in Australia is similar to painting A. Picture B is like a western Australian artist - because of the bridge behind it is like the one in Perth.

In both A the artists used tertiary colours and with black and white as well, unlike picture B it have more vibrant colour and some brown, black and blue, white. Both artists used shapes and patterns for the painting picture A used lots of rectangle for the wall and bridge and window, but picture B its used more like pattern than shapes like the "Modern Rerintiums" who used simple figures and patterns. In picture A the artist is not try to achieve form as much as is the same for picture B but the figures have tone around them like the lady and the man shaded in black and white.

In picture A the artist tried used the colour contrasting each other, especially the window where the white curtain and is black in their to make people wonder if what is it, tried to invite people in to see what is the person doing. Picture also tried to make the lady stand out but putting her more brighter than her background, like the way Van Gough does. As well as the artist didnt tried to blend the colour he seems more likely to used dark and light colour on the lady to contrast each other. In picture A the colour is more harmonial like the painting "Summer afternoon Temptestown" using the same colour to show a long tired day. But picture B the colour are quite harmony but some of them is like very pretty.

In picture A the artist have a hand opining the curtain and in an old building, she dont have much room in it and its like during the war, he tried to see what happen out there. But picture B it show more like a modern city life and people dont have much privacy and everyone are free doing what their want and enjoying it. In picture B there is a lady she is standing in a shop and a person looked in at her and background is full off buildings and a bridge and a man holding something.

I think picture A have a suitable style for the painting how he left some sketchy marks to show its old and the colour its dull to suit the environment in the room and dirty colour to give texture of the wall. In picture A the artist used more vibrant colour to suit the colourful city life.

#### Sample 4

D

These two re-prints are of similar themes, that is, watching. With the two paintings the viewer creates the feeling that they are being watched through a window.

Image 1 is very photographic and the artist has chosen which detail to include such as the colours of the brick work in contrast with the window frame and the curtains. With the use of the hands we can see that the person behind the window is “peeking” through the curtains. An outline of a face can also be seen through the glass although the viewer is unable to understand whether the figure is male or female.

This is the opposite in image B. The viewer knows that the person on the outside of the window is male looking in at the female mannequin in the shop window. Although this time the person is looking in, rather than looking out.

Both images are alarming and uncomfortable because of the situation the viewer is put into.

Although we can see what the male figure is looking at, we are unsure why. The darkness of the outside and the brush strokes used creates a sense of eeriness.

Illustration 2 is also creating the same feeling as we are unsure what the figure is looking at.

Both pieces are intriguing and latch onto the viewer's sub-conscious through the use of theme, technique and direction.