



SAMPLE ASSESSMENT TASKS

VISUAL ARTS
ATAR YEAR 12

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Sample assessment task

Visual Arts – ATAR Year 12

Task 1 – Unit 3 – Commentaries

Assessment type	Examinable task
Conditions	Time for the task: 14 weeks (includes class time and requires out-of-class work time) This is a semester-long unit that requires self-direction and independent work. Activities are to be completed during the week identified in the course outline. Tasks not completed in class are to be completed in your own time in accordance with the school assessment policy.
Task weighting	50% of the practical school mark for this pair of units
Task 1 Part 1: Body of work feedback	
10% of the practical mark for the year	Due Semester 1, Week 8
Task 1 Part 2: Resolved artwork, artist statement and visual evidence of work in progress	
40% of the practical mark for the year	Due Semester 1, Week 14

Examinable task	(53 marks)
Explore ideas and materials, and experiment with various ways of interpreting the theme Commentaries: Running with scissors in the production of your body of work. Reflect on self as central to your environment and consider the influences that impact on you. Investigate social, cultural, religious and personal factors, and look at specific issues, events and topics that are of significance or importance to your life.	
What you need to do (Parts 1 and 2)	
Task 1 Part 1: Body of work feedback	(18 marks)
Task 1 Part 2: Resolved artwork	(35 marks)

Inquiry**Drawing (Part 1)**

Using a range of investigative approaches, explore self-portraiture on diverse, prepared paper/collage surfaces. Experiment purposefully with a variety of media to create drawings that show observation, self-expression and stylistic influences.

Methods and materials inquiry (Part 1)

Focus on exploring the properties and possibilities that paper offers, in a creative manner. Experiment with sculptural forms, digital collage, paper cuts/silhouette etc. to produce both 2D and 3D results.

Research (Part 1)

Enhance practical inquiry with web-based research and other materials and media to produce visually dynamic hybrids. As well as websites recommended in the program, research related artists and art movements that demonstrate creative use of paper as the preferred chosen medium. In addition, explore vintage magazines, comics, propaganda, tickets, maps etc.

Concept and design development (Part 1)

The theme of the unit is Commentaries: Running with scissors. Brainstorm ideas and create a mind map of concepts suggested by the theme. Incorporate skills and knowledge that you have acquired through your inquiry, experimentation and research to develop alternative solutions to the theme.

Planning resolved artwork (Part 1)

Document the processes you intend to use in your final work. Document experimentation and exploration of materials and ideas. Transfer your ideas into a 2D or 3D artwork. While a contemporary issue may be explored through your chosen paper art method, your resolved artwork may be an exploration of the chosen media itself rather than a comment on a global, local or personal issue.

Visual language**Elements and principles of art (Part 1)**

Develop your artwork with consideration for the elements and principles of art, signs, symbols, codes and conventions of the visual arts. Explore compositional devices, textural techniques and colour palettes in your own work.

Visual influence**Research and visual resources (Part 1)**

Research ideas, images, artworks and information needed to strengthen and resolve conceptual ideas and assist in the planning of your final production. Look at the artwork created by traditional and contemporary artists and identify the media and techniques used by these artists. Possible twentieth-century paper/collage artists to study include Max Ernst, Hannah Höch, Kurt Schwitters, Raoul Hausman and Joseph Cornell. Contemporary artists worth researching are Jen Stark, Christine Kim, Li Hongbo, Charles Clary and Sandra Chevrier. In your journal, include visual studies and notes about artists who have been of interest, or you have referenced, during the development of your artwork, either from a technical or aesthetic point of view.

Art forms, media and techniques**Explore materials, techniques and processes (Part 1)**

Experiment with ways to use media and materials to achieve desired effects. Refine your media testing results, techniques and choice of materials in preparation for the production of your resolved artwork.

Art practice**Resolved artwork (Part 2)**

Source relevant materials and media for the completion of your resolved artwork. Finalise your ideas by producing an artwork (or a collection or suite of works) in response to the theme Commentaries: Running with scissors.

Presentation**Maintaining a record of development (Part 1)**

Record the development of your idea/s, including all experimentation and exploration of media, materials and methods, drawings and design sketches in your journal. Maintain your journal documentation in an authentic, organised and sequential manner.

Exhibiting artwork (Part 2)

Complete your resolved artwork and identify any specific materials or equipment needed to display your work by the due date.

Reflection**Ongoing reflection (Part 1)**

Evaluate and reflect regularly on your experimentation, progress and development of ideas in your journal. Annotations and processes should be clearly articulated, both visually and in written format.

Artist statement (Part 2)

With reference to your journal notes, write a 300-word artist statement about the resolution of your ideas, influences and development of the resolved artwork.

Marking key for sample assessment task 1 – Semester 1

Part 1: Body of work feedback

Description	Marks
Inquiry	
Provides thorough exploration and documentation of ideas evident in drawing and a variety of investigative approaches, including clear annotations	3
Provides appropriate exploration and documentation of ideas evident in some drawing and investigative approaches, including some annotations	2
Provides basic exploration and the documentation of an idea with limited drawing and few investigative approaches	1
Subtotal	/3
Comments	
Visual language	
Shows highly competent exploration of, and effective use of visual language to create, visual solutions	5–6
Shows sound exploration of, and appropriate use of visual language to create, visual solutions	3–4
Shows limited exploration of, and rudimentary use of visual language to create, a visual solution	1–2
Subtotal	/6
Comments	
Visual influence	
Makes highly considered reference to others' work to inform development of own artwork	3
Makes sound reference to others' work to inform development of own artwork	2
Makes limited reference to others' work to inform development of own artwork	1
Subtotal	/3
Comments	

Art forms, media and techniques	
Shows purposeful experimentation and refined use of media, materials and/or techniques to convey an idea and/or meaning	5–6
Shows appropriate experimentation and considered use of media, materials and/or techniques to convey an idea and/or meaning	3–4
Shows minimal experimentation and rudimentary use of media, materials and/or techniques to convey an idea and/or meaning	1–2
Subtotal	/6
Comments	
Total	/18

Marking key for sample assessment task 1 – Semester 1

Part 2: Resolved artwork, artist statement and visual evidence of work in progress – art-making (Examinable task)

Description	Marks
Creativity and innovation (inquiry/visual influence/presentation)	
Displays discerning/perceptive and ambitious creativity/innovation in artwork	6
Displays inspired and experimental creativity/innovation in artwork	5
Displays proficient and explorative creativity/innovation in artwork	4
Displays a competent level of creativity/innovation in artwork	3
Displays simple creativity/innovation in artwork	2
Displays little creativity/innovation in artwork	1
Subtotal	/6
Communication of ideas (inquiry/visual influence/presentation/reflection)	
Insightfully/skilfully communicates ideas in artwork, exploring commentaries	5
Effectively communicates ideas in artwork, exploring commentaries	4
Clearly communicates ideas in artwork, exploring commentaries	3
Displays simple communication of ideas in artwork	2
Displays unclear communication of ideas in artwork	1
Subtotal	/5
Use of visual language	
Displays complex and sensitive use of visual language in artwork	11–12
Displays well-developed and considered use of visual language in artwork	9–10
Displays effective and purposeful use of visual language in artwork	7–8
Displays appropriate and competent use of visual language in artwork	5–6
Displays uncomplicated and simple use of visual language in artwork	3–4
Displays inconsistent and rudimentary use of visual language in artwork	1–2
Subtotal	/12

Application of techniques (skills and/or processes) when handling media, materials and/or technology (art practice)	
Displays sophisticated and refined application of techniques (skills and/or processes)	11–12
Displays discerning and sensitive application of techniques (skills and/or processes)	9–10
Displays proficient and coherent application of techniques (skills and/or processes)	7–8
Displays appropriate and consistent application of techniques (skills and/or processes)	5–6
Displays inconsistent and basic application of techniques (skills and/or processes)	3–4
Displays underdeveloped and rudimentary application of techniques (skills and/or processes)	1–2
Subtotal	/12
Final total	/35
Comments	

Sample assessment task

Visual Arts – ATAR Year 12

Task 6 – Unit 4 – Points of view

Assessment type	Analysis
Conditions	Time for the task: 60 minutes Preparation: Note-taking using Four Frames completed one week before in-class assessment task (includes class time and requires out-of-class work time – supporting notes not assessed) Completion: Timed in-class, under test conditions
Due	Semester 2, Week 8
Task weighting	17.5% of the school mark for the pair of units

Compare and contrast essay (26 marks)

In preparation for this timed assessment, a lesson will be dedicated to analysing Source 1 (Edgar Degas) and Source 2 (Brunella Fratini). Assessment requirements will be clarified, and preparatory notes will be completed to support the group discussion and analysis of the two artworks. Your supporting notes will assist you in writing your final response in the scheduled in-class assessment lesson.

What you will need to do

Lesson A: Using **Table 1 – Source 1 and Source 2**, document notes about the artworks from the class group discussion.

Lesson B: In-class timed assessment – write a comparative essay about Source 1 (Edgar Degas) and Source 2 (Brunella Fratini).

The essay question will **only** be available during the timed, in-class assessment. **No notes** will be allowed during the completion of the in-class assessment.

During Lesson A, the guiding questions in Table 1 will be used to assist you to contribute to the group discussion and prepare detailed notes addressing the following points:

- a comparison of similarities and differences in the artworks
- using art terminology when discussing the comparisons
- a personal opinion/s about both artists' points of view
- how style and choice of media and/or techniques contribute to meaning in both artworks.

Essay question to be provided in Lesson B – in-class timed assessment

Compare and contrast Source 1 (Edgar Degas) and Source 2 (Brunella Fratini). Reflect on each artist's depiction of women and their expressed point of view about identity, status and expectation. Discuss how meaning has been achieved through the artists' style and choice of media and/or techniques.

In your response, you will need to address the following points:

Visual analysis (8 marks)

Using art terminology, give a detailed comparison of the similarities and differences between the two artworks, Source 1 and Source 2.

Personal response (8 marks)

Consider the effectiveness of both artworks in presenting the artists' point of view. Use evidence from both artworks to support your own evaluation of each artists' viewpoint and depiction of women.

Meaning and purpose (10 marks)

Discuss how style, choice of media and/or techniques have contributed to meaning in both artworks.

Table 1 – Source 1 and 2

SOURCE 1	SOURCE 2
<div data-bbox="539 619 763 770" style="border: 1px solid black; padding: 5px; text-align: center;"> Teacher to insert Edgar Degas <i>Women Ironing</i> here </div>	<div data-bbox="1447 619 1709 770" style="border: 1px solid black; padding: 5px; text-align: center;"> Teacher to insert Brunella Fratini <i>Je M'Appelle Carine</i> here </div>
<p data-bbox="555 1114 748 1177" style="text-align: center;">Edgar Degas <i>Women Ironing</i></p> <p data-bbox="577 1198 730 1289" style="text-align: center;">1884–1886 oil on canvas 760 x 815 mm</p> <p data-bbox="203 1313 1104 1374" style="text-align: center;">https://commons.wikimedia.org/wiki/File:%27Women_Ironing%27_by_Edgar_Degas,_Norton_Simon_Museum.JPG</p>	<p data-bbox="1335 1114 1823 1177" style="text-align: center;">Brunella Fratini <i>Je M'Appelle Carine/My Name is Carine</i></p> <p data-bbox="1223 1198 1935 1289" style="text-align: center;">Edition work of 14 Vasto, Italy, 2011; Italy 2013 Photography: Photogram, Colour and Digital on Canvas and other Size: 19.7 H x 27.6 W x 2 in</p> <p data-bbox="1296 1313 1861 1342" style="text-align: center;">https://indepest.com/2021/10/05/dreamer-rooms/</p>

Preparation

The Frames

'The Frames' is shorthand for four different ways of talking or writing about artworks. The four frames are the subjective, structural, cultural and postmodern. In each of these frames, the role of the artist, the role of the viewer, the artwork and how the world is represented in the artwork are described or conceived of in a different way.

It is useful to think of the frames as a lens through which one may look at an artwork. This lens encompasses the critical, interpretive, descriptive, philosophical, historical and biographical way that we talk or write about the artwork. Every artwork can be analysed using each of the frames, although (generally speaking) some artworks fit more neatly, or are more easily analysed, using one frame or another.

The subjective frame

When you use the subjective frame to analyse artwork, you start from how you feel about the artwork. The subject matter is memories, experiences, emotional and/or expressive representations of the world or events. Knowledge of the artist's life experiences and his/her working life is an important factor in the viewer's response to the artist's work. The viewer has a subjective response – it is a personal response, and it relies on describing emotions and feelings evoked by the artwork.

The structural frame

When you use the structural frame to analyse artwork, you start from an in-depth knowledge and understanding of the visual language that artists employ to convey a message, story or emotion. Artists use a common visual language to create artworks that are readily understood by the educated viewer. The artwork is made up of a series of signs, symbols, codes and conventions. It is an abstract (in the sense of not real) representation of the world.

The cultural frame

When you use the cultural frame to analyse an artwork, you start from the notion that the artwork represents society and that that representation is dependent upon the context of the artist; however, an artwork can also be read from the context of the viewer. The viewer values art based on its social meaning. Artworks represent competing interests and present a particular view of the world. Artists can be seen as active agents of change and artworks may be viewed as representative of cultural capital.

The postmodern frame

When you use the postmodern frame to analyse an artwork, you reject underlying assumptions about art-making. Postmodern artworks rely on irony, satire and appropriation of cultural, social and historical imagery, symbols and conventions to reveal or expose assumptions about the role of art, artist and viewer. The viewer is an interrogator of the artwork. The process of interrogation will ascertain the dominant view represented.

TABLE 1 – Analysis of Source 1 and Source 2

Frames	Artist	Artwork	World	Viewer
<p>Subjective</p> <p>What do I see? Feel?</p> <p>What does it remind me of?</p> <p>What connections can I make to my own experiences?</p> <p>What do others (critic/historians) see and feel about the artwork, considering its historical time?</p>	<p>The artists' subject matter is constructed ...</p> <p>The use of media contributes to ...</p>	<p>The artists' use of ... in the artwork evokes a sense of ...</p>	<p>The artwork depicts a world in which ...</p>	<p>The viewer regards the work as ...</p>
<p>Structural</p> <p>What materials and techniques have been used?</p> <p>What visual language is employed in the construction of the artwork?</p> <p>How does the title of the artwork enhance its meaning?</p> <p>Discuss the formal organisation of the artwork.</p> <p>What traditions/conventions are referenced in the work?</p>	<p>The artists use signs/symbolism to create the artwork ...</p> <p>The artwork conveys meaning through ...</p>	<p>The artwork uses ... to create ...</p> <p>The subject matter and the materials used ...</p>	<p>The world of the traditional/contemporary artists is represented in the use of ...</p> <p>The materials used could be described as ...</p>	<p>The viewer recognises artisanship in the construction of the artwork and appreciates the ...</p>
<p>Cultural</p> <p>What country and time does the artwork belong to?</p> <p>What does the artwork tell us about culture/society?</p> <p>Does the artwork belong to an art movement or style?</p> <p>How does it represent a culture – gender, race, class, politics, economics, technology?</p>	<p>The artists are motivated by a desire to bring to our attention ...</p>	<p>The artwork is about the impact of the ...</p>	<p>The world represented is dominated by ...</p>	<p>The viewer understands the many references that the artists makes to ...</p> <p>The viewer recognises that the work is a layered comment about ...</p>

TABLE 1 – Analysis of Source 1 and Source 2

Frames	Artist	Artwork	World	Viewer
<p>Postmodern</p> <p>What meanings, values or messages does this artwork convey today?</p> <p>Have past artworks been appropriated? Is it a new form of art?</p> <p>What postmodern techniques are used in the artwork?</p> <p>How does the title contribute to the interpretation of the work?</p>	<p>The artists reveal and question our perception of ...</p>	<p>The artists' use of juxtaposition/parody and/or irony in the image ...</p>	<p>The world represented in the messages generated is ...</p>	<p>The viewer makes sense of the references the artists make in the ...</p>

Marking key for sample assessment task 6 – Semester 2

Art interpretation (analysis)

Description	Marks
Comparison of similarities and differences using art terminology between Source 1 and 2	
Discusses and compares in detail the similarities and differences between Source 1 and 2 using relevant art terminology	8
Discusses and compares the similarities and differences between Source 1 and 2 using relevant art terminology	7
Explains and compares the similarities and differences between Source 1 and 2 using relevant art terminology	6
Describes and compares the similarities and differences between Source 1 and 2 using appropriate art terminology	5
Outlines and compares the similarities and differences between Source 1 and 2 using appropriate art terminology	4
Comments on the similarities and differences between Source 1 and 2 using some art terminology	3
Makes a statement about the similarities and differences between Source 1 and 2 using limited art terminology	2
Identifies a similarity and/or difference between Source 1 and 2	1
Subtotal	/8
Evaluation with evidence of the artist's viewpoint and depiction of women in Source 1	
Provides a comprehensive evaluation, with evidence, of the artist's viewpoint and depiction of women	4
Provides a detailed evaluation, with evidence, about the artist's viewpoint and depiction of women	3
Provides a sound evaluation, with evidence, about the artist's viewpoint and depiction of women	2
Makes a comment about the artist's viewpoint and depiction of women	1
Subtotal	/4
Evaluation with evidence of the artist's viewpoint and depiction of women in Source 2	
Provides a comprehensive evaluation, with evidence, about the artist's viewpoint and depiction of women	4
Provides a detailed evaluation, with evidence, about the artist's viewpoint and depiction of women	3
Provides a sound evaluation, with evidence, about the artist's viewpoint and depiction of women	2
Makes a comment about the artist's viewpoint and depiction of women	1
Subtotal	/4

Description	Marks
Discussion of how style, choice of media and/or techniques contribute to meaning in Source 1	
Discusses how style, choice of media and/or techniques contribute to meaning in Source 1	5
Explains how style, choice of media and/or techniques contribute to meaning in Source 1	4
Describes how style, choice of media and/or techniques contribute to meaning in Source 1	3
Outlines how style, choice of media and/or techniques contribute to meaning in Source 1	2
Makes a comment about how style, choice of media and/or techniques contribute to meaning in Source 1	1
Subtotal	/5
Discussion of how style, choice of media and/or techniques contribute to meaning in Source 2	
Discusses how style, choice of media and/or techniques contribute to meaning in Source 2	5
Explains how style, choice of media and/or techniques contribute to meaning in Source 2	4
Describes how style, choice of media and/or techniques contribute to meaning in Source 2	3
Outlines how style, choice of media and/or techniques contribute to meaning in Source 2	2
Makes a comment about how style, choice of media and/or techniques contribute to meaning in Source 2	1
Subtotal	/5
Final total	/26
Comments	

Sample assessment task

Visual Arts – ATAR Year 12

Task 3 – Unit 3 – Commentaries

Assessment type	Investigation
Conditions	<p>Period allowed for completion of the total task: seven weeks</p> <p>Part 1: Research – five weeks (includes class time and requires out-of-class work time also)</p> <p>Part 2: Extended response based on research/investigations – timed in class, under test conditions</p>
Task weighting	17.5% of the school mark for this pair of units
Task type	Extended response based on research/investigations
Commence	Semester 1, Week 4
Due	Semester 1, Week 10

Investigation (22 marks)

Part 1: Research an artist of your own choice Weighting: 3.5%

Important – for the purpose of the ATAR Year 12 Visual Arts written examination, it is recommended that the artist be of national or international repute and have something to say about the world and their place in it.

Commence your research/investigation by constructing a research table. Choose **two** artworks by the artist you have selected to study. Complete the research table by responding under specific headings (these may be customised to better suit the selected artist) and referring to two artworks (see Research template – Sample research of artwork by Max Ernst).

Use the research table to record the information you have gathered. Accurately document your sources so that you can navigate to, and access information during, the research process and in preparation for the in-class assessment.

Part 2: Extended response based on research/investigations (in-class)**Weighting: 14%**

At the beginning of the scheduled in-class assessment lesson, the teacher will provide students with the following question, which has been scaffolded in parts.

Question

‘More important than a work of art itself is what it will sow. Art can die, a painting can disappear. What counts is the seed.’ Joan Miro

In your response:

- (a) Discuss, in detail, how contextual factors have influenced the commentary by your research/investigation artist/s. **(8 marks)**
- (b) Discuss how media **or** techniques **or** style have contributed to function or meaning, in **two** artworks by your research/investigation artist/s. **(10 marks)**
- (c) Evaluate the effectiveness of your research/investigation artist/s’ artwork, in presenting their idea or commentary. Make reference to the quote by Joan Miro to support your response. **(4 marks)**

Ensure each part of the question is clearly labelled.

Teacher notes

Teachers may choose to customise this sample assessment task by replacing the quote by Joan Miro with a different quote or prompt. In doing so, it would be essential to:

- confirm that the question in the sample aligns with the newly selected quote or prompt, or
- customise parts of the question to accommodate the new quote.

For example, if the replacement quote focuses on the topic of persuasion or challenge, part (b) could be modified to align more closely with the quote, such as:

‘Discuss how formal organisation (composition) and visual language have been used to communicate a persuasive idea or issue. Refer to two artworks in your response.’

To assist students in preparing for the in-class assessment, the following guidelines may be provided to signal aspects that should be included in the research notes (Part 1):

- how social, cultural and/or cultural context may have influenced the artist/s’ intention or art practice or commentary
- the artist/s’ choice of subject matter, style, technique, media, materials and compositional devices, with reference to **two** artworks
- ways in which the artworks convey meaning or purpose or perspective
- personal opinion, with justification, about their artist/s’ effectiveness in presenting an idea, issue or comment.

Research template – Sample research of artwork by Max Ernst

(Research heading – insert here) Max Ernst research		
Historical context (may include biographical detail, if relevant)	Evidence from artwork How is the artist's life experience and psychology reflected in their artwork?	Artwork/image
<ul style="list-style-type: none"> Born 1891 into a large, middle-class family in Brühl, Germany Taught painting by his father but no formal training in the arts Studied philosophy and psychology at the University of Bonn Served four years in the German army on the Western and Eastern fronts One of the leading advocates of irrationality in art and an originator of the <u>Automatism</u> movement of <u>Surrealism</u> To stimulate the flow of imagery from his unconscious mind, Ernst began to use the techniques of <u>frottage</u> (pencil rubbings of such things as wood grain, fabric, or leaves) and <u>decalcomania</u> (the technique of transferring paint from one surface to another by pressing the two surfaces together) 	<p>Ernst contributed to the development of collage. He was very interested in techniques that could help communicate his ideas. Collage, in particular, allowed him to create images that were at the same time both outlandish and plausible – this was largely because of his very careful technique.</p> <p>‘Ernst developed a fascination with birds that was prevalent in his work. His alter ego in paintings, which he called Loplop, was a bird. He suggested that this alter ego was an extension of himself stemming from an early confusion of birds and humans. He said that one night when he was young, he woke up and found that his beloved bird had died; and a few minutes later, his father announced that his sister was born.’</p> <p>Quote from Wikipedia – Max Ernst http://en.wikipedia.org/wiki/Max_Ernst</p>	<p>Insert Artwork 1 Max Ernst <i>Above the clouds, 1920</i></p>

Historical context (may include biographical detail, if relevant)	Evidence from artwork How is the artist's life experience and psychology reflected in their artwork?	Artwork/image
		Artwork 2 Insert image

Influences	Evidence from artwork Has the artwork been influenced by others? What contextual influences are evident – social, cultural, historical, political, environmental? Has the artwork had an influence on other artists?	Artwork/image
<ul style="list-style-type: none"> • Arrived in New York in 1941 and inspired American artists of his generation • Rejected traditional painting techniques in favour of his own techniques, e.g. collage, frottage, grattage. Use of collage and his interest in the emotive and emotional aspects of art-making influenced Jackson Pollock <p>‘A master of metamorphosis, Ernst was a searcher and discoverer, an honorary doctor of philosophy who increasingly expanded his range of investigation to include astronomy, ethnology, ornithology, mathematics and psychoanalysis, following up his love of the natural sciences and creative chance.’</p> <p>Quote from Art Blart – Exhibition: ‘Max Ernst’ at Fondation Beyeler, Riehen, Switzerland https://artblart.com/tag/max-ernst-the-immaculate-conception/</p>	<p>The artwork appears to be a parody of a glamour photograph.</p> <ul style="list-style-type: none"> • Glamour photographs were common in the 1920s and were often sold as postcards – sometimes under the counter because the subject was only partially clothed. • The Dadaists were interested in expressing themselves using new and untried media. • Ernst’s collages were influenced by his association with the Dada movement; however, it is well documented that Ernst was very inventive and he may well have influenced other Dadaists to use collage. 	<p>Insert Artwork 1 Max Ernst <i>Above the clouds</i>, 1920</p>

Influences	Evidence from artwork Has the artwork been influenced by others? What contextual influences are evident – social, cultural, historical, political, environmental? Has the artwork had an influence on other artists?	Artwork/image
		Artwork 2 Insert image

<p>Style, techniques and content</p>	<p>Evidence from artwork</p> <p>What is the subject matter of the work? Is the artwork a narrative? Is the subject matter real or imagined? Is it ironical or satirical? Does the work include distortion or abstraction? Is the artwork part of a tradition? Does the artwork use conventions typical of a particular style? Does the artwork use symbol or metaphor to communicate a message?</p>	<p>Artwork/image</p>
<p>Max Ernst created mesmerising collages by cutting and pasting images from newspapers, catalogues and novels.</p> <p>[Information from: Dr. Charles Cramer and Dr. Kim Grant, <i>Surrealist Techniques: Collage</i>. Retrieved January 24, 2024</p> <p>‘The joins and overlappings are concealed from the viewer. This is why Ernst frequently published his composite imagery only in printed form, in photographic reproduction or in versions later touched up with watercolour. Thanks to these tactics of concealment he succeeded in presenting collage as that which he thought it should be ... The hinges linking one piece of source material with another had to remain invisible, which also explains why leaps in scale tended to be avoided. These would have given too much emphasis to the original meaning of the elements, upsetting the coherence of the final image.’</p> <p>Quote from Spies, W. (ed.). (1991). <i>Max Ernst: A retrospective</i>. London: Prestel Publishing.</p>	<ul style="list-style-type: none"> • In this artwork, a pair of women’s legs in shoes and tights is positioned on a cloudscape cut out of a magazine or book. To the top of the legs is glued an image of a ball of string that represents the torso and atop that a decorative brooch or hat ornament that appears to be lacework or crochet. This top element has some features that could be described as eyes, or perhaps two ears. It also could be described as suggesting two bird heads. • The image is monochromatic. • The collaged elements are not obvious. The image works as a coherent whole. • In 1920, aeroplane travel was still uncommon – this view from above the clouds might be a cloudscape upended. • Although Ernst's works are predominantly figurative, his unique artistic techniques inject a measure of abstractness into his work. 	<p>Insert</p> <p>Artwork 1</p> <p>Max Ernst</p> <p><i>Above the clouds</i>, 1920</p>

Style, techniques and content	Evidence from artwork What is the subject matter of the work? Is the artwork a narrative? Is the subject matter real or imagined? Is it ironical or satirical? Does the work include distortion or abstraction? Is the artwork part of a tradition? Does the artwork use conventions typical of a particular style? Does the artwork use symbol or metaphor to communicate a message?	Artwork/image
		Artwork 2 Insert image

Artist's intent	Evidence from artwork What messages are communicated? How are the messages conveyed? What mood, atmosphere or feeling is communicated? Is the artwork intended to confront, challenge or provoke the viewer? How? Is it intended to communicate a point of view? Is the artist attempting to influence the viewer? How? Is the artwork effective in presenting the artist's idea or message?	Artwork/image
<p>Both the subject matter and the appearance of Ernst's work were profoundly influenced by the horror of World War I.</p> <ul style="list-style-type: none"> • Depicted his war experiences in 'absurd and apocalyptic scenes' • Absurdity and subversion (e.g. an upside-down world) were strong threads throughout his career • Returned to Germany in 1918 and began creating his first Dadaist collages in 1919 • He made fantastic images by reworking printed materials such as botany manuals <p>'What characterises Ernst's art, above all, are abrupt changes of direction and a rigorously self-critical attitude. Through a constant reworking of his imagery and technique he expresses the desire to visualise the tumultuous events through which he lived during the first half of this century.'</p> <p>Quote from World Socialist Web Site – The enduring significance of the work of Max Ernst by Stuart Nolan www.wsws.org/en/articles/1998/10/erns-o01.html</p>	<ul style="list-style-type: none"> • Ernst spent the years 1914–1918 in the German army. When this artwork was created in 1920, he was 29 years old and his wartime experiences were still fresh. • He said of his wartime experience: 'On the first of August 1914 Max Ernst died. He was resurrected on the eleventh of November 1918.' • Along with the other Dadaists, he renounced the powerbrokers who had provoked the horrors of the First World War. • One of the methods that the Dadaists used to protest against the conventional views and values of German and Swiss society was the rejection of traditional art methods, materials and styles of art making. • To this end, Ernst pioneered the use of collage. 	<p>Insert Artwork 1 Max Ernst <i>Above the clouds</i>, 1920</p>

Artist's intent	Evidence from artwork What messages are communicated? How are the messages conveyed? What mood, atmosphere or feeling is communicated? Is the artwork intended to confront, challenge or provoke the viewer? How? Is it intended to communicate a point of view? Is the artist attempting to influence the viewer? How? Is the artwork effective in presenting the artist's idea or message?	Artwork/image
		Artwork 2 Insert image

Meaning and purpose	Evidence from artwork What is the purpose of the artwork? Why has the artist created the artwork? Does the artwork have cultural or social significance? Is its cultural and/or social significance intended to last or is it ephemeral or specific to a particular time and/or place?	Artwork/image
<p>“...the techniques of collage, frottage – from 1925 onwards – and then grattage and decalcomania enabled him to create a hallucinatory oeuvre of extraordinary diversity. It explores the unconscious of a deliberately detached observer and renders it tangible, the ‘superior of birds’, through the interpretation of chance in the juxtaposition of incongruous images and analogical associations.’</p> <p>Quote from Manifesta 13 Marseille – Max Ernst https://manifesta13.org/participants/max-ernst/index.html</p> <p>‘Ernst once explained the Dada phenomena: “We young people came back from the war dazed and our disgust simply had to find an outlet. This quite naturally took the form of attacks on the foundations of the civilisation that had brought this war about – attacks on language, syntax, logic, literature, painting and so forth”.’</p> <p>Quote from Spies, W. (ed.). (1991). Max Ernst: A retrospective. London: Prestel Publishing. Quoted in World Socialist Web Site – The enduring significance of the work of Max Ernst by Stuart Nolan http://wsws.org/en/articles/1998/10/erns-o01.html?view=print</p>	<p>The artwork <i>Above the clouds</i> (1920) uses some conventional visual devices, including the golden mean and atmospheric perspective, thus creating an illusion of normality. The figure is placed firmly on the surface of the clouds and is in a stance which seems to suggest a typical model’s pose. The torso of the figure does not immediately appear incongruous because the collage elements are so skilfully applied and so well-proportioned.</p> <ul style="list-style-type: none"> • The work may represent a desire to be above an everyday, humdrum existence; however, it may equally be a technical exercise in creating a plausible alternative reality. • During the early 1920s, Ernst left his wife and very young child and began a three-year <i>ménage à trois</i> with Gala and Paul Éluard. (Gala later married Salvador Dalí.) This affair may also be a reaction to his horrific time as a soldier. The figure is very beautiful and decorative and may indicate a longing for sensual experience. 	<p>Insert Artwork 1 Max Ernst <i>Above the clouds</i>, 1920</p>

Meaning and purpose	Evidence from artwork What is the purpose of the artwork? Why has the artist created the artwork? Does the artwork have cultural or social significance? Is its cultural and/or social significance intended to last or is it ephemeral or specific to a particular time and/or place?	Artwork/image
		Artwork 2 Insert image

Audience	Evidence from artwork Which audience is interested in art that has something to say? Does art have the power to change public opinion? Does social change occur because of art?	Artwork/image
<p>Consideration of the role of the audience. The viewer can be very active, rather than passive. Question for artists? How can artists invite the audience to engage and collaborate in a memorable experience and create a two-way exchange?</p> <p>‘The concept of audience can be evaluated historically or critically. The audience may be specific such as art historians or critics, or other members of the public such as students, teachers, art buyers etc. Or the audience may be abstract as when notions of "viewing" and "authorship" come into it. Artworks themselves are static, but the audience and their interpretation changes over time.’</p> <p>Quote from Wikipedia – The conceptual framework http://en.wikipedia.org/wiki/The_Conceptual_Framework</p>	<ul style="list-style-type: none"> • When Dada began, the point of much of the artwork was to shock or offend the sensibilities of the audience. • Unfortunately, the entertainment provided by the Dadaists worked against their primary purpose. Thus, as Dada performances and artworks gained a cult following, Dada’s <i>raison d’être</i> was undermined. Dada’s popularity meant that it had a limited life span and the artists who had started the movement abandoned it as a failed experiment. • Ernst’s racy, unconventional personal life influenced the way his early artworks were viewed. • In postwar Germany, his art was condemned as degenerate. • He was forced to flee Europe and the Gestapo, even though he had served his country honourably in the First World War. • Much of Ernst’s work, though not overtly political in its subject matter, criticised traditional values and beliefs, and questioned age-old certainties. • Art which criticises social mores will often be labelled as offensive or anti-Establishment, especially in times of economic or political instability. 	<p>Insert Artwork 1 Max Ernst <i>Above the clouds</i>, 1920</p>

Audience	Evidence from artwork Which audience is interested in art that has something to say? Does art have the power to change public opinion? Does social change occur because of art?	Artwork/image
		Artwork 2 Insert image

Marking key for sample assessment task 3 – Semester 1

Art Interpretation marking key (Investigation)

Description	Marks
Discussion about how contextual factors have influenced commentary by research/investigation artist(s)	
Provides a detailed discussion of how contextual factors have influenced commentary by research/investigation artist/s	8
Discusses how contextual factors have influenced commentary by research/investigation artist/s	7
Explains how contextual factors have influenced commentary by research/investigation artist/s	6
Describes how contextual factors have influenced commentary by research/investigation artist/s	5
Outlines how contextual factors have influenced commentary by research/investigation artist/s	4
Makes general comments about how contextual factors have influenced commentary by research/investigation artist/s	3
Makes a statement about how contextual factors have influenced commentary by research/investigation artist/s	2
Identifies a contextual factor that has influenced commentary by research/investigation artist/s	1
Subtotal	/8
Discussion about how media or techniques or style have contributed to function or meaning in two artworks. For each artwork – 5 marks	
Artwork 1	
Discusses how media or techniques or style have contributed to function or meaning	5
Explains how media or techniques or style have contributed to function or meaning	4
Describes how media or techniques or style have contributed to function or meaning	3
Outlines how media or techniques or style have contributed to function or meaning	2
Makes a statement about how media or techniques or style have contributed to function or meaning	1
Subtotal	/5
Artwork 2	
Discusses how media or techniques or style have contributed to function or meaning	5
Explains how media or techniques or style have contributed to function or meaning	4
Describes how media or techniques or style have contributed to function or meaning	3
Outlines how media or techniques or style have contributed to function or meaning	2
Makes a statement about how media or techniques or style have contributed to function or meaning	1
Subtotal	/5

Evaluation of the effectiveness of research/investigation artist/s' artwork in presenting their idea or comment, with reference to the quote.	
Provides an insightful evaluation of the effectiveness of research/investigation artist/s' artwork in presenting their idea or commentary, with reference to the quote	4
Provides a detailed evaluation of the effectiveness of the research/investigation artist/s' artwork in presenting their idea or commentary, with reference to the quote	3
Provides a sound evaluation of the effectiveness of the research/investigation artist/s' artwork in presenting their idea or commentary, with some reference to the quote	2
Provides a limited evaluation of the effectiveness of the research/investigation artist/s' artwork in presenting their idea or commentary, with limited reference to the quote	1
Subtotal	/4
Final total	/22
Comments	

Resources

Spies. W (ed.), *Max Ernst: A Retrospective*, 1991, Prestel Publishing

Artchive – Max Ernst – Artwork & Bio of the German Painter

<http://www.artchive.com/artchive/E/ernst.html>

The New York Review of Books – Surrealism Made Fresh by Sanford Schwartz

<http://www.nybooks.com/articles/archives/2013/apr/04/surrealism-made-fresh/?pagination=false>

MoMA – Participation and Audience Involvement

<https://www.moma.org/collection/terms/media-and-performance-art/participation-and-audience-involvement>

The Art Story – Max Ernst

<http://www.theartstory.org/artist-ernst-max.htm>

Wikipedia – The Conceptual Framework

http://en.wikipedia.org/wiki/The_Conceptual_Framework

Wikipedia – Max Ernst

https://en.wikipedia.org/wiki/Max_Ernst

Acknowledgements

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Nolan, S. (1998, October 1). The Enduring Significance of the Work of Max Ernst. *World Socialist Web Site*. Retrieved August, 2024, from www.wsws.org/en/articles/1998/10/erns-o01.html

Manifesta13 Marseille. (2020). *Max Ernst*. Retrieved March, 2024, from <https://manifesta13.org/participants/max-ernst/index.html>

Information from: MoMa. (n.d.). *Participation and Audience Involvement*. Retrieved January, 2024, from <https://www.moma.org/collection/terms/media-and-performance-art/participation-and-audience-involvement>

The Conceptual Framework. (2023, March 16). In *Wikipedia*. Retrieved August 2024, http://en.wikipedia.org/wiki/The_Conceptual_Framework