

2000 HSC Notes from the Examination Centre Visual Arts

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Visual Arts

Written Examination

2/3 Unit (Common)

Studying Images and Objects

Candidates attempting the 2/3 Unit Visual Arts Written Examination were able to demonstrate their interest in, understanding and knowledge of the Visual Arts within a range of cultures, contexts and examples.

Questions in the Art in Australia focus area attracted the largest number of responses in Section I of the 2/3 Unit written examination in 2000. Type A questions dealing with the candidates' environment attracted the least number of responses with Question 1 the most answered. Type B questions relating to the Recommended Areas of Study attracted the most responses in Section I. Question 8a in the Art and Media focus area proved to be the most popular. Other well-answered and popular questions were 2a and 2b from the Art in Australia focus area. Type C questions continued to attract a significant number of responses with Question 3 in the focus area Art in Australia attracting the largest number of responses. Generally the number of responses to questions in the Art and Media focus area increased in 2000 and only a small number of candidates elected to respond to questions in the focus area Art and Design. It was evident that the majority of candidates had a sound understanding of the requirements of Type A, B and C questions and candidates responded appropriately to the particular needs of these questions.

Successful candidates in Section I reflected an ongoing involvement with the study of art, critical analysis and the use of rich art specific terminology to communicate ideas, opinions and points of view, as well as a strong engagement with the focus areas, their environment, their art making and the art making practices of a range of artists. Responses took the form of clear and concise arguments, evidencing a structured organisation of points and fluid connections between analysis and interpretation that were sustained and rich in their use of quotes from key commentators and critics. The wide selection of appropriate examples from historical and contemporary sources, and the ways in which they were applied as evidence, distinguished these responses.

In Section II the most popular question was Question 14. Question 15 was the next most frequently answered question, followed by Question 13. The majority of candidates are now largely competent in writing literate and well-reasoned responses that make use of at least some of the cues inherent in the visual and verbal stimulus material around which Section II is structured. The most popular plates were Plate 4 (Yvaral), Plate 5 (McMahon), Plate 7 (Hirst) and Plate 10 (Kiefer). The least referenced plates were 6 (Gaudi) and 8 (Malevich).

Section I

Type A Questions

The Type A questions 1, 4, 7 and 10 required candidates to discuss matters of aesthetic and/or conceptual concern within the notion of the environment. Whilst Question 1 was the most popular Type A question, the question type attracted the least number of responses in Section I of the examination paper.

Candidates generally defined the environment in terms of social, political, psychological and cultural realms in relation to images, objects and artworks associated with the Focus Areas studied, in survey style responses or more focussed and in-depth accounts.

Responses explored the relationships between candidates, artists and their environments through the discussion and referencing of iconic artworks, international styles and artistic practices, regional settings, changes in modern life and design solutions. Artists referenced included Dupain, Meere, Whiteley, Tucker, Boyd, Drysdale, Brack, Smart, Moffatt, Zahalka, Cox, Murcutt and a range of Indigenous artists from Australia. Examples from regions outside Australia included references to Renaissance, Romantic and Medieval periods, Modernists such as Picasso, Braque, Duchamp, Schwitters, Munch, Marc, as well as a range of postmodern artists. Responses reflected a study of the Focus Areas with many responses that were adapted and reworked from Type B responses, with varying success, to meet the demands of the Type A questions. Candidates were able to cite a wide range of works from historical and contemporary contexts and these examples were placed in a cultural context which presented a rich and informed picture about the artist, their work, their contribution and significance to the relevant focus areas.

Excellent and above average responses reflected a sound art knowledge and an in-depth understanding of selected artists and works, strong analysis and interpretative skills, and the demands of the question. Arguments were coherently sustained and fully addressed all parts of the question. Quotes were used to contextualise discussions and the notion of environment was addressed from a number of viewpoints. Language was used confidently and was sophisticated, logical and art specific. Candidates were able to establish relationships between selected examples and the impact of the social and cultural context in which they were made, as well as how they are seen by contemporary audiences. Discussion of art practices which challenged society, and traditional notions of art such as feminism, performance and video art, demonstrated the depth of knowledge of these candidates.

Average responses were more generalised and descriptive in their style. There was a less specific and more generalised notion of the environment with a reliance on narrative and chronological accounts of an artist's practice. Opinions rather than judgements supported by evidence or analysis were made in attempting to meet the demands of the question. Examples cited were often stereotypical or clichéd and reflected a conventional understanding of the visual arts.

Less than average responses were very descriptive and did not attempt to address the content and intent of the question and the notion of environment. The use of specific artists and examples was limited, superficial, at times irrelevant to the demands of the question and did not support opinions stated. The implications of the cultural, social and historical contexts were left undiscovered and as such revealed a lack of breadth and depth of knowledge and understanding about visual arts.

Type B Questions

Type B questions, 2(a) and (b), 5(a) and (b), 8(a) and (b), and 11(a) and (b), attracted the most responses in Section I of the 2/3 Unit written examination. Question 8(a) was the most popular, followed by question 2(a). These questions required candidates to respond to issues raised in the Recommended Areas of Study relative to their knowledge and understanding of the focus areas. The three colour plates provided for Question 5(a) were optional but were intended as stimulus and to direct candidates to less obvious or stereotyped options.

Responses to Type B questions explored notions of leisure and lifestyle, artistic myth and national identity; relationships to the land linked to the city and the bush; contemporary art practices and representations of power; provocative issues relating to representations of the body; innovative art practices, classical design, the built environment and architecture. Responses to these questions evidenced an extensive preparation, in-depth study and vast knowledge of a range of historical and contemporary examples in a range of artforms.

Examples cited from Australia included Condor, Dupain, Meere, Whiteley, Roberts, McCubbin, Cossington-Smith, Proctor, Preston, Brack, Arkley, Moffatt, Gascoigne, Sharpe, Henson, Nickolls, Murcutt, Watson and Cox. From the wider world of art candidates referenced Viola, Boltanski, Kiefer, Sherman as well as works from the High Renaissance, Baroque, Medieval, modernist and conceptual styles. In response to some questions chronological investigations of architecture and representations of the body dominated. Contemporary examples such as Orr, Parr, Orlan and artists working with computer-based technologies were also referenced.

Excellent and above average responses reflected a sound knowledge of pertinent historical and contemporary artists and images and presented a strong thesis in response to quotes and other demands of the questions. With a sophisticated understanding of examples of artworks, artists and their contexts, candidates strategically and consciously adapted and crafted the content of the Recommended Areas of Study to suit the particular positions they established as evaluative responses to the question. Subtle links and connections across examples from a range of cultures and contexts were made by way of eloquent comparisons and reflective interpretations. Art critics, historians, curators and philosophers were referenced in supporting arguments. The extent of candidates' knowledge of art was evident in their use of language, which was characteristic of the particular focus area they studied. Essays were well structured and organised, related directly to the demands of the question and sustained an informed exploration of artists, artworks and practices

Average responses attempted to address most of the demands of the question in a descriptive rather than interpretative, and generalised way with a limited use of examples. The primary focus in these responses was on a narrative or simple analysis with some use of art terminology related to the focus area. Interpretations were conventional and statements and opinions were often left unsupported with only simplistic accounts of examples which were not always explicitly related to the question. Many responses took the form of chronological accounts such as representations of the body and power. There was a lack of discrimination evident in the inability of candidates to address the particular demands of the questions.

Less than average responses relied on personal and generalised opinion and were characterised by literal and simplistic accounts of examples. Responses in this range simply described the works with very little or no attempt to respond to the terms of the question. The candidates relied heavily on an obvious description of parts of the works and in some cases made random interpretative statements that were rarely explained or substantiated with evidence. A lack of differentiated language, factual errors and poor knowledge of the Visual Arts was evident. When the plates were referenced they were approached with only a descriptive or cursory analysis of the subject matter. In some cases issues were discussed without any reference to specific examples or works were described without any reference to the question.

Type C Questions

Type C questions 3, 6, 9 and 12, required candidates to discuss issues, styles, artists and themes who or which have influenced their own art making and their study of images and objects. The questions sought to elicit a specific response about the influence of studying art on the candidates' own art making. To various degrees the candidates were able to reflect on their own art making choices as a process which was informed by their study of artworks. The majority of candidates focussed on only two artworks with any degree of depth. A wide range of artists and works were referenced from a range of historical, contemporary and cultural contexts. These included Boyd, Tucker, Van Gogh, Picasso, Roberts, Zahalka, Brack, Indigenous artists, Munch, Michelangelo, Rembrandt, Dali, Warhol, Pollock and Kahlo. Only the excellent and above average responses addressed the complexities invited by the questions. Generally the notion of an artists' influence on the candidates' art making was addressed rather than the specifics of the questions. It is noted that responses to Type C questions have become more complex and based more on knowledge and understanding and less on subjective opinion and process-based descriptions. There was evidence of a complex understanding of how artists work and how works are interpreted by a range of audiences. Many responses demonstrated a strong involvement and commitment to the candidates' own art making practice.

Excellent responses were well planned and discerning interpretations of the questions which referenced a critical analysis of the candidates' own art making as well as offering in-depth explanations and interpretations of the influence of specific artworks and artists' practices. These responses addressed all aspects of the questions in an informed and coherent manner. There was evidence of an ability to deconstruct layers of meaning both within the candidates' selected examples and their own artworks, making conceptual as well as visual connections. The selected examples were contextualised so that broader

links to the candidates' own concerns as an artist could be made. The use of complex, art specific language clearly demonstrated both an empathy with selected artists and examples as well as a passion for visual arts and its expressive qualities.

Average responses demonstrated a conventional understanding of artworks and discussed influences on the candidates' art making in a generalised and descriptive manner. Whilst detailed descriptions of the candidates' art making were provided, responses in this range were unable to clearly articulate how selected examples had impacted on the candidates own practices beyond conventional understandings and thematic links. In some cases candidates had difficulty making clear conceptual links between their own art making and influences and were only able to make visual connections between their influences and their own practice. Language used was less sophisticated and conventional. Biographical, historical and other tangential information was often used to extend discussion without directly answering the questions.

Many less than average responses took the form of narratives about the making of an artwork or its final appearance with only brief or superficial references to other artworks and as such did not address the demands of the questions. These responses relied on descriptions of artworks or the candidates' own art making, linking only in passing with influential artists. Responses were poorly structured and relied on the expression of feelings about artworks with fleeting references to other artists. There was little evidence of an engagement with art making practices or the study of a range of artists, images or objects.

Section II

Questions 13, 14 and 15.

Responses in Section II demonstrated a clear understanding of the demands of the questions. There was evidence of a confident use of critical analysis techniques and an understanding of how plate citations can be used to support interpretations and points of view. There was an increase in the number of responses that made reference to related artists and movements in their analysis of selected plates. Popular combinations of plates included Plate 5 (McMahon) in combination with Plate 4 (Yvaral) or Plate 11 (Greece) or Plate 9 (Wei), as well as Plate 7 (Hirst) with Plate 10 (Kiefer).

Excellent and above average responses made relevant and appropriate use of the bullet prompts to present well structured, coherent and informed essays that addressed all aspects of the question. There was a fluent and extensive use of sophisticated language and art specific terms and concepts. These well integrated responses ranged from well reasoned arguments using two plates as a case, to more survey style accounts which, in addition, linked the selected images to movements, cultural periods and broad social values such as the Christian religion, Western civilisation, or the science versus nature debate. There was a balance of critical analysis of selected plates and external referencing to other artists, works, historical and contemporary contexts and cultures. Quotes from art critics and historians were used discriminately to support arguments, points of view and comparisons. It was pleasing to note the candidates' understanding of the notion of the audience in a range of questions.

Average responses were characterised by some detailed descriptions that did not address all the demands of the questions but demonstrated conventional and appropriate insights into the visual arts. Generally plates were appropriately selected however, works were described rather than analysed and arguments were not supported with evidence. Interpretations offered were obvious or conventional and in a number of cases did not explore the layers of meaning contained in the selected plates. Candidates were not always able to use the bullet points to form and guide responses and this led to responses that dealt only with social issues such as land rights and shark attacks. The plates were discussed in terms of possible content and issues rather than with a sense of the issues relative to making artworks. Language was generalised and simplistic but precise.

Less than average responses reflected little evidence of understanding and a limited engagement with the issues or demands of the questions. Meaning was dealt with in a subjective way unsubstantiated by reference to the plates and with simplistic supporting evidence in arguments. Often the candidate made no reference to the questions only choosing to describe briefly one or more plates in isolation and a number of responses relied on the rewriting of plate citations for their structure. Responses indicated a lack of appreciation and understanding of historical and contemporary contexts and a limited knowledge of the world of visual arts.

3 Unit (Additional)

Studying Images and Objects

379 candidates attempted the 3 Unit Visual Arts examination this year. The general quality of their responses revealed a deep level of engagement with the subject, as well as a breadth and depth of knowledge in relation to their selected areas of art history and contemporary art practice. Many responses were interpretative, sophisticated, well informed and extremely well written.

Most 3 Unit candidates were very well prepared, able to adapt their knowledge successfully to the demands of particular questions; writing with confidence and insight about a wide range of artists, works, movements, exhibitions, and theories. Excellent and above average responses were impressive in that these candidates were clearly informed by wide reading in this subject, and demonstrated an understanding of a range of theories and philosophies of art history and contemporary developments in art criticism and art history, quoting appropriately from such writers as Baxendall, Foucault, Baudrillard, Carl Jenks, Anne Marie Willis and Susan Sintag. Other popular sources were Clement Greenberg, Robert Hughes, and the Mathew Collings ABC TV series, "This is Modern Art". Many candidates had seen the Sydney Biennale, and wrote knowledgeably about works with which they had engaged through this experience, including Shirin Neshat, Yoko Ono, Louise

Bourgeois, Chris Ofili and Pipilotti Rist. It was noted that many candidates wrote knowledgeably about contemporary Asian artists such as Xu Bing, Lee Wen and Yasumasa Morimura. Many candidates were also aware of the implications of exhibitions such as "Sensation" and the Venice Biennale, and were able to refer to artists exhibited in these shows, and the connections between art and audiences.

3 Unit candidates embraced Postmodernism with enthusiasm. Their understanding of complex layers of meaning encoded in contemporary artworks was most impressive.

Section I

Art in Australia did not attract the same number of responses as in previous years. Many responses evidenced the study of the 2 Unit Leisure and Lifestyle Recommended Area of Study, building on these investigations to develop their arguments and address the demands of the questions. Candidates were able to give accounts of artists including contemporary indigenous artists' practices as well as addressing key issues in Australian art history, and social and cultural traditions relating to the landscape, Asian and indigenous influences, the ideals of heroism and identity, and contemporary practices.

Section II

Art and Culture attracted the most responses with many candidates demonstrating their insights and understanding of modernism and contemporary art as well as a range of art historical periods including Sung Dynasty Chinese painting, the Edo period in Japan, the Italian Renaissance and the art of 20th Century in Europe and America. Responses also addressed postmodern and contemporary practices and current exhibitions as well as notions of abstraction and figuration.

Section III

Art and Media attracted a strong candidature this year. Responses were informed by research and investigation into a broad range of issues and evidenced a strong understanding of these issues and contemporary trends. Works from the art periods DaDaism and Surrealism, and modernists in general were the most popular historical examples cited. Pop art, Feminist art, postmodernism and artists Warhol, Duchamp, Kruger and Holzer were frequently discussed in relation to the demands of the range of questions.

Section IV

Art and Design attracted a small number of responses, the majority of which were well prepared and knowledgeable about the issues and historical context of design. Responses focused on historical examples of Western and contemporary Australian architecture with some candidates examining designed objects and environments as reflections of aesthetic, spiritual and cultural values using a range of appropriate, innovative and contemporary examples.

In general, excellent and above average candidates applied their knowledge effectively to the demands of these questions, with many developing sustained and well reasoned arguments which were highly sophisticated. Many of these integrated and fluid responses demonstrated awareness of the relationships between artworks, audiences and the world. They were able to clearly articulate the contexts of selected works and artists; and the fluxing, hybrid nature of contemporary culture. Excellent and above average responses ranged widely across artists, styles and historical periods, addressing all parts of each question. Candidates were able to confidently identify and define cultural contexts, argue a case persuasively and clearly demonstrate their knowledge of historical shifts and contemporary developments.

Average responses were knowledgeable about selected artists, styles and movements, however candidates experienced more difficulty in tailoring their prepared knowledge to the demands of the question. In many cases, one or more of the question discriminators were ignored, or insufficiently addressed.

Less than average responses tended to be descriptive about artworks rather than analytical or interpretative. Speculative interpretations were interwoven with conventional opinions regarding the selected examples.

Practical Examination

Ceramics

This year's candidature revealed a more sophisticated level of material practice and technical ability in construction, surface treatment and decoration. Generally they reflected a more sensitive awareness of ceramic mediums and their interaction. Surface treatments

were done with a combination of techniques, at times requiring multiple firings. This suggested a sustained and knowledgeable engagement with the medium.

Strong conceptual concerns and sculptural works were more prevalent. They revealed a growing interest in clay as an expressive medium for conceptual practice. Dry surface treatments were explored with open, raw bodied clays, oxides and dry glazes being frequently used. Organic forms were popular and revealed a more controlled and focused approach to hand building than in previous years. Wheel thrown works were few in number and tended to use the technique to communicate conceptual rather than functional ideas. Similarly the few primitive smoke-fired works presented revealed a higher level of control of the firing atmosphere with salts and different fuels being used. Surfaces were explored in a number of ways with contrasting wet and dry areas remaining popular. Decals using onglaze transfers from photographic imagery and wax resist techniques with underglazes, were successfully employed in a number of submissions.

Works in the higher mark range revealed an understanding of ceramic practices from traditional to the Postmodern. Many works in this range were conceptually subtle and metaphoric. These works challenged notions of traditions in ceramics and exploited the characteristics of clay and the layered interaction of surface. Contrasts of construction technique and decoration were employed, playing on notions of tradition and modernity. Complex and sophisticated building techniques were used to create sculpturally dynamic works. Works had a consistency between pieces yet revealed subtle variations on a concept. Surface treatments were well considered and sympathetic to the forms. They revealed a high level of resolution in terms of material and conceptual practices.

Middle range works, although revealing some mastery of ceramic practice were characterised by inconsistencies either within the piece or between pieces presented in the submission. Often there was a lack of resolution in individual pieces in terms of concept or material practice. Series were often repetitive rather than an exploration or elaboration on a concept. Concepts were often symbolically direct, lacking any further engagement for the viewer. Sculptural additions were often attempted but were not always well integrated in to the form. A variety of surface decorations were attempted by these candidates but frequently they were inconsistent, not melding well with the form and /or concept or were poorly executed.

There were relatively few works in the lower range, revealing a growing awareness of material practice by candidates submitting works in this media. Characteristics of the lower range works included poor construction, a lack of exploration of form and only a tentative awareness of the expressive potential of the expressive potential of clay and allied surface treatments. Conceptual concerns were very limited.

Candidates are advised to be selective when submitting a series, as all parts of a work must be considered in the marking process. The strongest pieces in terms of material and conceptual practice should be submitted, omitting any that detract.

Computer Generated Work

Computer Generated continues to attract a growing number of innovative and striking submissions that explore the possibilities of new technologies. Candidates continue to present multiple work submissions and frequently use this as a device to explore both conceptual and material concerns. Appropriation continues to be a strong feature of many submissions and better candidates use it to convincingly develop their concepts from humour to post modern referencing. Strongly represented in submissions were the human figure and environments, both man-made and natural and references to human relationships. There were far fewer students referencing abstraction as an expressive device or means of developing a concept. Clichéd imagery was less represented in student selections and fewer students chose to submit the comic book style works. Those candidates who did choose this genre displayed an increasing sophistication in the use of *Photoshop* filters to add stimulating visual effects to the drawings, which were scanned. Japanese ‘Manga’ and ‘South Park’ were the main influence on student cartoon styles.

Photoshop is the software program used by most candidates for the manipulation and arrangement of images with a preference being shown for the use of digital photographs, scanned images and textures/objects as source material. Other software, well suited to painting and drawing on the screen were less popular with candidates. These include bitmap software such as Metacreation’s *Painter* and vector software such as Adobe *Illustrator* and Macromedia *Freehand* . Also less in evidence were three-dimensional programs such as *3D-Studio Max*, *Poser* and *Bryce* .

New directions in the field of computer generated imagery, changes in the technology, and interesting forms of presentation have provided opportunity for innovations in computer generated submissions. New materials and forms included light boxes, raised panels, hanging transparencies with printed images, iron on computer paper prints, semi-gloss printer-fed canvas. Many more students are outputting their images larger than A3 size through accessing industrial printers while others are successfully using more accessible printers on a smaller scale.

In the higher mark range, students are able to demonstrate the subtleties of layered meaning and technical manipulations that are possible when computer generated materials and techniques are used as a creative tool rather than an end in themselves. In this mark range the choice of imagery immediately reinforces the concept being developed by the student and there is evidence of thoughtful and appropriate decision making in the scale, selection and surface qualities of the work for presentation. Similarly, the use of software tools and effects are used with restraint and intent rather than use for simple visual appeal. Many outstanding submissions showed virtuosity with computer techniques that extended the candidates’ conceptual interests. Higher mark range works had multiple conceptual layers, that may have been humorous, challenging or refer in some ways to other images and ideas related to the primary concept.

Works in the middle mark range show a simple but effective presentation of computer-generated techniques that express quite directly and, at times somewhat obviously, the candidate's intentions. The work may appear to visual exciting but often the software is masking a lack of extension and resolution by the student. Where the student is in control of the media the work may have 'safe ideas' that are quickly consumed and understood. Most works in this range have two or more prints but some show uneven treatment either visually or conceptually.

Lower mark range works displayed a simplistic understanding of the computer-generated media. They frequently employed filters and plug-ins in an obvious and insensitive manner, beginning with a single scanned photograph or crude montage. The conceptual concerns of these works tended to be transparent and lacked development, while composition and design considerations were weak. Work often shows a poor understanding of composition and design elements. There was much evidence in this range of ill-considered use of text and overworked images the end result unsympathetic to the student's intentions

Clarity in the concept is a primary ingredient for a submission in Computer Generated regardless of the size or number of works submitted. Students must also demonstrate successful control over the software so that it does not detract from their concept and ability to resolve work successfully.

Larger prints need to be done with due consideration of the actual pixel size in the final print. Interesting compositions usually need reworking in detail areas to engage the viewer as they move closer to the artwork. Simply printing small may be a satisfactory solution to any resolution problems but decisions about scale, as with any other media area, must be made with due regard to the candidates conceptual practice. For example the nature of the medium saw many submissions addressing the poster and graphics genre and successfully employing some of its conventions. Text is often used effectively but candidates should always consider its design and conceptual implications. Font style, placement of text within the work, colour relationships and spelling are some aspects that were not always handled sensitively by students.

Collection of Works

Many submissions represented students' understanding of contemporary art practices and incorporated conceptual approaches alongside references to formal, modernist aesthetics Documentation of events, sites and myths and explorations of objects, places and other living things were represented through a variety of combinations of 2D and 3D forms. Photography, found objects and computer graphics often featured as a link between other forms (painting, graphics, sculpture). Many candidates chose to submit artworks, which formally analysed beautiful, interesting objects and spaces, with some works taking risks with materials.

Many works were linked by subject matter. Popular combinations of media forms included drawing, painting, graphics, found objects reinterpreted, 3D forms, photography and digitally scanned images. Some works were presented as multiples or series dealing with the same subject matter or concepts investigated in a range of forms. Fresh combinations of

media such as wax moulds, latex boxes, stitched fabric, perspex, found objects and images printed on a variety of non-traditional materials. At times these submissions relied more on refined exploitations of media techniques than conceptually strong ideas unifying their work. A growing number of candidates chose to submit work with interactive elements that were game-like. There was less evidence of photocopied collage, mixed media and different forms used within the one work. Instead most candidates chose to submit a series of separate works dealing with a unifying concept. Boxes and framing devices used both conceptually and as a compositional device were very common.

Higher mark range work works invite closer analysis and sustain the critical engagement of the viewer through complex relationships of ideas and materials. These works demonstrate the candidates' highly developed understanding of how materials and techniques are used to represent lyrical, subtle, strong and challenging or risky concepts. These are well resolved with strong use and understanding of the expressive potential of the different forms in the collection. Concepts represented are elaborated in highly considered and often subtle ways. In these submissions, concepts unfold and expand with each part of the work and offer new insights and sustain the viewer's interest without being repetitive. They offer a range of possible meanings and interpretations such as deeply intuitive responses to aspects of the world, commentaries about the art making process itself or insights about social issues. Works in this range tend to communicate subtly within and across forms in the collection on a number of levels. Candidates show restraint and discernment in the selection and rejection of what to include in their submission and in their use of media, images and symbols.

Works in the middle mark range often used conceptual approaches to art making. Conceptual practice in these works is characterised at times by literal interpretations of a theme and lacked coherence in the communication of this theme through uneven handling of forms and materials. Many submissions were disadvantaged by the inclusions of less resolved elements, both materially and conceptually. Some works are carefully and slick in presentation but rely on repetition that is often aesthetically pleasing but are conceptually shallow and consequently do not sustain interest.

Works in the lower mark range often show a naive and literal interpretation of concepts and less confident choices of media. Many show little discrimination in the selection of media and often present as first attempts in the chosen media area. The collection often includes repetitive use of images and subject matter that does not extend the concept. Sometimes works are not coherently linked by a subject matter or concept. Submissions in this range sometimes rely on text to explain the concept to the audience and have little reference to the art world.

Candidates who submit installations should include clear instructions about how the works is to be viewed for marking. Diagrams, including dimensions of the preferred display that conform to the requirements of the subject rules, are useful to examiners. The process of selection and rejection within works completed for submission is also vitally important. Some candidates would be advantaged if they submitted their best works in a different media area rather than put all their completed work in Collection of Works (more is not necessarily better). All parts of the submission need to reinforce the whole concept and act both individually and as a whole. Whole or parts of VAPD must not be included in a submission.

Design

Works submitted in 2000 continued to reflect a growing interest in and reliance upon the computer to plan, develop and present design concepts and solutions. A number of works used sophisticated layering and scanning techniques to present magazine and CD covers, stamps, book illustrations, posters and games. A range of functional objects including chairs, tables, clocks and tableware as well as a number of architectural models were submitted. There were less submissions of comics and book illustrations, and a noticeable decline in the number of works incorporating logos to promote and market products and corporate identities. It was pleasing to note the inclusion of a design brief with many submissions, providing a structure and direction from which the student could develop a range of design solutions.

Works in the higher mark range demonstrated a thorough understanding and experience of traditional and contemporary design practices. These were highly resolved, well-sustained and sophisticated solutions that were conceptually strong and respectful of the conditions of this form. Works often referenced the students' world, cultural traditions and personal "journeys" which could be interpreted on a number of levels. There was evidence of extensive research, experimentation and manipulation of media including computer graphics, gouache, paint, fabric and drawing materials, to produce works which communicated a range of concepts in innovative and challenging ways. It was evident that students had studied and understood the conventions of signage and promotional design, and had experimented with a range of graphics software, colour, layout, and the integration of text. Due consideration was given to the finish and presentation of designed works. Works in this range included a design brief, which clearly identified and defined the audience for the work and reflected a thorough consideration of all aspects of the design process.

Many works in the middle mark range reflected an emergent understanding of design practices and processes. The growing trend in the use of computer graphics to present designed works such as book illustrations, posters and promotional objects was also evident in this mark range. Across both 2D and 3D works, there were examples with some appropriate media selections. Conceptually, however, some works were unresolved and lacking in originality, and were inconsistent across the series. A number of architectural models were submitted. These did not reflect a sustained investigation of the conventions of this form and many did not show how the site and surrounds had been considered when developing designs. In poster and graphic design, series of works were sometimes inconsistent in development and relied on poorly scanned images and a limited understanding of graphics programs to create layers, combine images and text, and manipulate colour. When design briefs were included, they related well to the designed objects and reinforced the intention, audience and other considerations made by the student.

Works in the lower mark range evidenced a limited knowledge of the design process and the qualities of designed forms. Works submitted included naive and literal representations of mythological characters, surfing scenes, characters from literature, and cult figures in the form of posters, stage sets and decorated musical instruments. The selection of media was often inappropriate and the finish and presentation of works was not considered. The use

of collage in graphic design works was unresolved and poorly integrated. Design briefs were not submitted, works were superficial in concept and reflected a limited investigation of the design form.

Students are advised to submit a design brief in order to articulate the intention of the work. This process may also assist students to develop a clear link and synthesis between their concept and the practices they undertake in designing and making images and objects in this form. Please consider carefully the submission of works in the design form, ensuring they are in fact design works and not paintings, drawings or sculptures.

Drawing

A number of submissions from Drawing candidates found inspiration in the significance of the Olympic year, complimenting the predominance of figurative work, portraiture, family, landscape, the student's own world and architecture as subject matter. Series submissions were dominant with students exploring concepts and related media choices across a number of works. The exploration and understanding of the expressive and physical qualities of drawing materials as a primary interest was evident across the media area. Many candidates demonstrated an understanding of contemporary art practice through the combination of several media to achieve subtle layered effects. Charcoal, pastel, graphite, paint, ink, and gouache were the main media used. The use of photography as a primary source was consistent through all ranges of works. Stronger candidates used this source as a basis on which to build the concept through confident and skilful drawing.

Works in the higher mark range showed discrimination and considered choices in the selection of subject matter, media and technique to represent their ideas powerfully. Evident in these works was a sustained exploration of the concept, technique and media to achieve a synthesis of conceptual and material practice. At this level, the student has an understanding of the potential of the charcoal, graphite, pastel etc, the expressive qualities of line, the impact of surface layers and the sensitivity of the mark. Frequently candidates worked on a large scale, maintaining the integrity of the technique chosen and confidently exploiting the impact offered by the larger surface. Many higher mark range works presented challenging concepts employing text and symbols. When photography and other technological devices are employed as a source or as a reference, the candidate had an understanding of both its potential and of contemporary art conventions.

Middle range submissions reflected a great deal of experimentation with media and technique. The exploration of the media and concept, however, was more obvious and literal. Inconsistencies within a series of artwork betrayed a lack of coherence in the students' conceptual understanding of the effect of the work on the viewer. The choice of techniques and drawing conventions did not always enhance or enrich the concept being explored.

A limited development of concept and the repetition of techniques rather than an exploration of media typified lower mark range works. Some works in this range were submitted incomplete or were very tentative in their execution suggesting that the students had had a very limited engagement with the media.

Candidates should be encouraged to fully exploit the notion of mark making on a surface that defines drawing. Stronger submissions consistently demonstrate a facility with a chosen drawing media, which appropriately matches the scale and surface of their chosen materials. Candidates are advised to be selective with their submissions as all parts of a series are considered and focus on quality rather than quantity. Clear directions as to the order and placement of the work need to be placed on the back to avoid ambiguity.

Film/Video

A popular trend in this year's submissions was the overt stalk and slash genre themes, reflecting recent cinema releases such as *I Know What You did Last Summer* and *Scary Movie*. Approaches varied from the tongue in cheek send ups to the serious as did the degree of success candidates had in achieving a sense of suspense and the crafting of film elements. Comedy was used in many submissions and was most successful when it formed a component of a developed and scripted idea. An off beat look at life which utilised humour as a creative device was far more engaging than those submissions which relied largely on playground antics approach to construct meaning. Fewer submissions this year dealt with plots involving meandering storylines or chase themes. Those that used a structured script using dramatic devices including a resolution and inventive camera work were far stronger. Similarly music video-style works benefited from a strong visual development apart from the audio considerations

A recurrent feature of digitally-animated submissions was the depiction of a human element and empathetic characterisation which contrasts with the rigidity of some of artificial world created by candidates. Computerised, simulated environments were imaginative and diverse. Again referencing to mainstream filmic reconstructions of reality such as seen in *The Matrix* was strong. Candidates also used techniques such as virtual camera movement techniques (e.g. the wormhole effect) and often made a conceptual progression through time and space.

On the whole submissions show a trend towards more conscious, considered use of post-production techniques (dissolves, matts, solarisation, video colourisation and metamorphosis of form) including a more successful integration of audio mixes. These techniques were used as part of a creative expression rather than for effect. Black and white techniques were used by some candidates to achieve a more photographic/ film-like quality. Again it was the technical facility of the candidate in manipulating lighting (and often colour tinting) which determined their success.

Works in the higher mark range demonstrated technical achievement supporting and integrated with the conceptual content of the work regardless of the genre used. Many of these candidates made unexpected and more considered choices in their selection of subject matter or viewpoint. Visual composition was sensitive and, where on screen action was used, it was varied and dynamic. Candidates in this mark range made convincing use of the conventions of shooting appropriate to the candidate's concept. Point-of-view interactive shots, transitional devices like cut ins and cut away and camera movements were handled smoothly. There was discriminating use of camera and postproduction effects. Candidates often took risks with their concept and media, deviating from conventional forms of representation and borrowing visual codes from other media to achieve new insights.

Narrative works used developed scripts and often resulted in thought provoking or humorous submissions that communicated on more than one level. In seeking to present their work as a package many stronger submissions employed inventive and integrated titling, and credits within the film. A sympathetic jacket design /layout was often included. Middle mark range submissions showed some understanding of the medium but a less refined discrimination in how elements might be imaginatively assembled and edited. Concepts dealt with tended to be more transparent and predictable. Technical inconsistency was a feature of many works in this range. Good shot choices might, for example, be intermixed with weaker compositions and ideas. Less considered elements such as in continuity, pacing, audio etc might detract from the overall effect of the work. Students in this mark range had clearly engaged with the media and sought to express a concept but were not able to fully exploit its potential. Many submissions displayed evidence of limitations where the candidate's technical expertise has struggled to support an overly ambitious idea/script.

Works in the lower mark range showed a simple but less developed concept and a mannered and less sensitive exploration of the medium. Many candidates ignored critical technical considerations such as lighting or sound to the detriment of the whole work. Others appeared to first attempts in the medium with little or no direction and control of the camera and editing techniques. In terms of concept many of the lower mark range submissions dealt with simplistic or that could not sustain interest. Where storyline action was attempted, it tended to be 'followed' rather than structured through inventive camera use or direction. Candidates often masked poor footage with heavy-handed effects while films linked to a music clip frequently used unoriginal imagery forming a literal link to the lyrics without further invention. Other work shows a predominance of unacknowledged, appropriated material (still and moving) with little or no obvious attempt to integrate this with the candidate's material.

Film and video demands a competency and understanding of the technical demands of the medium before it can be employed creatively by students. A wide variety of approaches are encouraged for submissions but to be in a position to submit successful works, candidates must work within their own technical limitations.

Candidates are advised to be selective. This applies to editing or re-shooting a scene if it is not suitable or is of a quality, which compromises the final film. It also applies to the length of a film. Padding out a film unnecessarily to the limits of the restrictions and weakening its impact often disadvantages candidates. The stronger submissions are typically four to five minutes and have edited ruthlessly, making every shot count towards their desired concept. Planning is also important in making a successful submission. Sequences should be planned before shooting and candidates should be encouraged to think through technical considerations and the need for appropriate materials like props. Scripting and storyboarding are essential planning tools for most films.

Candidates are encouraged to master and manipulate hardware and software controls for their purposes. Automatic settings and in camera effects should be avoided so that the candidate assumes maximum creative control and controlled editing remains flexible. Similarly candidates would benefit from studying recognised examples of cinematic work in the genre being explored. Screen testing a work on an audience is suggested as a valid technique for candidates to obtain feedback and reflect on their work in progress.

It is highly recommended that candidates check both sound and vision are accurately recorded onto the tape before submission. Cue the tape to the point where the work begins or, preferably, record it at the very beginning of the tape. Conclude the work with relevant credits and acknowledgements including appropriated and copyright material.

Jewellery

Jewellery remained a small form with 14 submissions in 2000. Works encompassed a diverse range of concepts, techniques, materials and approaches. Traditional techniques as well as innovative practices in the manipulation of metals, plastics and found and everyday objects, including human hair, were employed with a noticeable trend away from the use of precious metals such as silver. There was a continued interest in surface where variations in texture, colour and finishing techniques were exploited through heating, twisting, binding, weaving and the integration of natural and man made objects.

Works explored concepts of nature and the bush, mythology, the discarded or recycled object and, and contemporary jewellery styles and practices influenced by fashion of the 60s and 70s.

Works in the higher mark range evidenced a strong conceptual investigation and a consideration and understanding of the possibilities of using a range of every day, found and manufactured objects. These objects were sensitively integrated with a consideration for finish and wearability. A range of metals were heat treated, knitted and woven to create sculptural body pieces and 'precious objects' to challenge the conventions of jewellery. The investigation of surfaces with consideration to subtle colour and decoration was a feature. Human hair as a woven material referenced Victorian traditions and created sensitive surfaces when juxtaposed with metals and plastics. Concepts were sometimes communicated through the innate qualities of the materials and in other works a narrative was more dominant.

Works in the middle mark range were more obvious solutions to a conceptual investigation with often literal interpretations. Works were technically proficient however, less attention was given to the finish of pieces resulting in rough edges, sharp wire and inefficient clasps. Series were inconsistent with a repetition of motifs, techniques and colour; and less consideration for the qualities of selected media and the body form.

Works in the lower mark range did not consider the body and the wearability of pieces. Concepts were obvious and simple, and did not sustain interest. The selection of media was often inappropriate to the concept and the students' level of expertise resulting in poorly constructed pieces that lacked resolution.

Consideration must be given to safety and the finish of objects, as well as the size, weight and practicalities of wearing the work. Photographs illustrating for the markers how the works are intended to be worn, are advantageous and should be included with each submission. All jewellery must be able to be accessed by the markers. Please ensure cases can be opened so that jewellery can be removed. Glass should not be used in display cases.

Painting

There was particular interest in this year's submissions in painting in figurative work and post-modern referencing through image and art making techniques. Abstract work reflected an interest in formal abstraction rather than expressive abstraction with many works overtly or covertly referencing the grid. Culture, identity and the student's world were popular focuses of artworks. Written text of personal stories was often incorporated into works. Multiple piece submissions were common and candidates submitted works that ranged from small-scaled series to large single pieces.

In a number of the candidates' work, the surface itself became a prominent interest through the sensitive use of materials like wax, bitumen, shellacs and varnishes in a variety of techniques. Surfaces were also scratched, modelled and enhanced with the addition of found objects and foreign substances. In some submissions, the two-dimensional picture plane was built out or extended so that the artwork assumed surprising dimensions and qualities. Many submissions demonstrated the candidate's interest in exploring a variety of paint application techniques within the one work. There were many artworks in which an extended investigation of one painting or image making technique was the primary focus. The use of glazes was also popular.

Innovative works demonstrated a broad and deep knowledge of the visual arts by candidates. Many made use of non-traditional painting materials and applied objects. Candidates frequently used the innate qualities of the media as a physical object to heighten the conceptual demands made on audience by their artwork. Many abstract works were enigmatic and haunting. Many innovative works cited additional artworks using subtle and informed references rather than simply quoting them stylistically.

Artworks within the higher mark range were conceptually challenging. They demonstrated an understanding of pictorial space, plasticity of material and an understanding of painting as an arena for critical investigation. Personalized codes and a powerful visual language characterised these works. Works used carefully constructed compositions with significant symbols, codes and images combined with considered choices about specific painting media and style to represent the candidates' ideas. Artworks ranged from realist, abstract and conceptual works and frequently referenced postmodern views and practice. Artworks in this range showed a thorough understanding of the visual arts and concepts were frequently examined and extended by subtle reference to aspects of other artworks. Paintings provided evidence of a sustained involvement and investigation with media and content. Candidates demonstrated technical proficiency and confidence in mark making and in the practice of painting. Materials were handled in a dynamic way so that a complex play between concepts and meaning was set up.

Many candidates in the middle mark range tackled ambitious problems, showing evidence of an authentic engagement with the conceptual and material aspects of the practice of painting, but were unable to achieve a fully resolved work. Many works were uneven in quality – neither the conceptual nor the material aspects were sustained. In some cases, the candidate's technical proficiency was inadequate to the challenge posed by a strong and original concept, while others relied on a clichéd approach to subject matter, often involving the student's immediate environment. Where references have been made to the

work of other artists they are obvious and literal. In many cases the medium of paint has been handled inconsistently, with some areas of the work's surface demonstrating knowledge and understanding, and a confident approach to experimentation and innovation, while other areas appear clumsy and unconvincing. In these works there is a sense that the candidate is attempting to grapple with problems on the surface of the submitted work itself.

Works in the lower mark range are characterised by a lack of sensitivity in the handling of paint, awkward compositions, unimaginative treatment of the canvas or support, and by a literal and obvious approach to imagery. Candidates appear to have little knowledge of art practice or conventions of their chosen medium. Symbolism is obvious and overstated, while humour is sometimes attempted in a naïve or crude manner. Artworks often reference commercial graphic imagery such as cartoons and figures from the mass media as a surface motif without further exploration.

Many candidates would have benefited from a more selective approach to their submitted work, as in many instances the quality of works in series is uneven and inconsistent. Some oversized works are still being submitted and students are disadvantaged by not adhering to the subject rules. All works should be clearly labelled, and multiple works, particularly those that are to be viewed in a particular sequence, should be numbered. Diagrams and clear instructions are often helpful to the markers.

Candidates should be encouraged wherever possible to experience a wide range of artworks directly, through the "authentic" and unmediated experience of exhibitions in galleries or museums, as well as in reproduction. This will assist them in developing an awareness of historical conventions and/or contemporary developments in the practice of painting, as well as the sensuous and expressive possibilities of the painted surface.

Photography

The submissions in this media area were once again diverse in terms of concepts and styles in addition to employing a variety of techniques and materials. The scaling and marking process represented works that ranged from excellent traditional approaches in black and white 'wet' area photography to colour series as well as combinations that incorporated digital manipulation. A full range of paper types was also in evidence as were the number of toners and alternate processes commercially available.

Many excellent works submitted were anchored in the traditional genres, particularly with black and white photography. There were, however, multiple series that presented both black and white and colour work as well as digital manipulation. This highlights the fact that a good result can be obtained when the student is able to engage in the medium and utilise a sound concept with a well-developed understanding of the chosen techniques, materials and processes. Concepts dealing with the figure, persona and portraits were noticeably strong this year. In contrast less students chose to deal with social and political issues.

Works in the high mark range displayed a refined knowledge of the concepts and techniques of good photographic practice, whether it was traditional or more post modern

in approach. Some works combined themes such as time-lapse photography with a slow shutter speed to produce vibrant images that were then scanned to reinvent the image in another form. Other equally successful works employed traditional styles such as genre or photojournalism to great effect in a simple black and white format. All works in this range displayed a high degree of engagement with the medium, an astute photographic eye and sound techniques as well as perceptive framing and editing.

Middle mark range works often attempted to utilise a variety of methods and materials and were credited with degrees of experimentation. The works, however, tended to be less resolved than those in the higher range, either conceptually, technically or both. Even so, the students displayed a generally sound knowledge of the medium, were aware of the concept of a series and were able to sustain a good degree of quality in terms of printing and manipulative techniques. They demonstrated the use of fibre papers and toners as well as the more traditional approaches.

The works in the lower mark ranges tended to be naive in concept and technical flaws were in evidence. There were often problems with exposure and composition and chemical stains were in evidence. These submissions tended to be unresolved and poorly edited.

There was a disturbing return to series that were mounted unnecessarily on perspex and this did little to enhance the works and in some cases, the subject rules were contravened. It was, however, refreshing to see fewer works that were dangerous or that contained organic matter. There were some submissions that displayed a contrast in style and approach as well as quality and questions of authenticity were raised. In all cases the diary was called for to validate the work and candidates would be advised to submit negatives if the diary is called for.

Teachers are advised that students are able to submit any works that have the photographic practice as their basis. Traditional black and white photography is equally valued with colour photography, as are works which integrate both or utilise digital manipulation either as a final result or as part of the process. Nevertheless, there is no substitute for a sound knowledge of the principles of good photography as this is clearly evident in the success of the final submission. Qualities such as developed concepts, good composition and perceptive editing of images as well as a sound knowledge of exposure, lighting and other technical aspects are the basis for works that have impact and meaning. The materials and methods are the tools for representing their ideas and the imaginative student is able to achieve a good result in this medium, whatever styles and genres are applied.

Sculpture

Candidates continued to approach sculpture in a varied manner with works utilising a diverse range of 3-D forms, concepts, subject matter, imaginative skills, media and techniques. Colour featured strongly, continuing the trend of recent years. Although single works continued to be submitted, there appeared to be an emerging interest in series works this year. Generally, figuration predominated over abstract and non-objective works. A renewed interest in relief and wall pieces was evident and there were fewer submissions

appropriating other artists' works. There were some examples of sculptures that had been documented as installations as well as submitted as sculptural objects.

Personal, political, cultural and social issues were popular themes. There were fewer interpretations of generic themes/issues and more investigation and exploration of the candidates' personal and physical environments were evident. Millennium issues remained a favoured choice along with Olympic issues.

In this year's submissions there was an increase in the use of natural materials by candidates. The found object, wire, papier-mache, mixed media and latex were also favoured mediums of exploration and investigation for candidates. It was pleasing to see that many candidates succeeded with their choice of the use of inexpensive materials. A continuing emphasis amongst candidates was the use of box-like forms in bas-relief works. However, some candidates did not effectively explore the spatial qualities of the boxes' designated compartments and their relationship to the whole work. The more successful works demonstrated a finer appreciation of the use of boxes as an integral part of the work rather than a support or frame.

Works in the higher mark range category demonstrated the candidates' comprehensive understanding, skills and knowledge of sculpture. They displayed a sophisticated awareness of sculptural considerations in terms of communication of ideas and concepts, technique, skills and media. In both the material and conceptual practice, candidates' works in this category often explored new ground in sculpture and took risks to represent their ideas. Candidates, who referenced other artists' works, resisted making direct appropriations and made subtle references in terms of technique and concept. Candidates in this category understood that all components of their sculptural form (plinths, bases, backdrops etc) were to be equally considered in their work leading to the visual resolution of the whole. Series works in this category were successful both in their presented form as a series and as single pieces.

Overall, the excellent and above average candidate demonstrated a sound understanding of the properties and qualities of their chosen media and sculptural techniques. Sculptures in this range were presented as expressive visual statements that were well resolved and clearly the result of well-considered personal choices and actions.

Middle mark range candidates displayed limited comprehension of formal sculptural qualities and the expressive potential of their chosen material. Works were resolved but lacked refinement, while several free standing sculptural forms were treated frontally from one viewpoint, rather than being considered in the round. Some of the works displayed an inconsistent treatment in the choice and handling of media. Rather than treating all components of the work as integral parts of the whole, candidates often only concentrated on parts. Frequently, plinths, bases etc were added as an afterthought. Series works often displayed inconsistencies in one or more parts of the series. Generally, works in this category were "safe", with little evidence of resolved risk taking in terms of expressive qualities of the work or the exploration and investigation of media and ideas.

Lower mark range works showed limited development in concepts and ideas and demonstrated a lack of aesthetic concern. They tended to be clichéd or naive with little understanding, exploration or investigation of art practices. Concepts were often

simplistic and meanings and references were often too literal, frequently driven by the image alone. Sometimes meanings were difficult to read, as the concept was unresolved. The manipulation of media was generally insensitive and heavy handed and showed little awareness of the potential of selected materials. Chosen materials were often inappropriate to the forms and construction of works poor. It was obvious that many candidates in this category had not effectively developed skills, knowledge and understanding of sculpture.

Candidates should be encouraged to explore in depth the concept of their sculpture, their chosen media and related sculptural techniques and skills before attempting their submission. It was noted with concern that some candidates merely sought to reference works from Art Express from previous years. Candidates are reminded that all parts of their sculpture should be equally considered including bases and plinths. These should not be added if they detract from the overall integrity of the work.

Candidates are advised to provide examiners with clear and precise directions and instructions, which should accompany submissions for assembling and viewing works. To avoid any possibility of confusion, they should indicate to examiners the work's type eg. a wall piece, suspended work, floor piece etc. Diagrams and photographs are useful for this purpose. Titles and descriptions should be carefully considered to enhance the meaning of the work. When giving such instructions, particularly for installation pieces, candidates are reminded to be respectful of the conditions prescribed in the subject rules by the Board of Studies.

Textiles and Fibre

Works submitted represented a diverse range of interpretations of the textile form and included appliqué and machine embroidery, weaving, tapestry, silk painting, batik and wax resist, quilting, felting, printing on fabric and works using paper as 'fabric'. The use of the ink jet printer and transfers as a technique for surface decoration was an innovation. In these works, the opportunity to decorate the printed surface was recognised and exploited through machine and hand stitching, and overlays of fabrics and papers creating a new and inviting surface.

Cultural traditions, personal issues, nature, the elements, the seasons, sea life and mythology were enduring themes. The family unit was explored with some works relating the material practice to the concept and use of fabrics in the home. Abstract works investigating surface and historical and psychological concepts were also a growing trend. Students submitted textiles works in a variety of formats with a series of works remaining popular. Some lengths of fabric were submitted as well as many large single works - some of which were unresolved and incomplete in areas.

Works in the higher mark range evidenced a sophisticated manipulation of surface where fabric and thread were treated as an integrated whole. Many of these works used stitching, found objects, text and paint to create layers and textures, evoke emotions and suggest meaning. Other works exploited a range of non-traditional textile media such as plastics, natural and man made objects, metals and papers. Concepts exploring personal issues and self, the landscape and humour were approached from unconventional and highly symbolic viewpoints. The presentation of these works in an album form or as a series reinforced the

sense of the narrative. There was a highly selective process in place and series of works were consistent in concept, material practice and resolution. Knowledge of contemporary textile practices in the Visual Arts was evident in a range of these works.

Works in the middle range evidenced a variety of techniques linked to obvious and literal themes including the seasons, sea life and mythology. Many works were large single pieces where the composition and design had not been fully considered. Other works in a series while technically competent, were repetitive and did not push the concept or exploit the possibilities of further embellishing the surface.

Works in the lower mark range often presented large and insensitive selections of materials and processes. Objects and fabrics were crudely stitched or glued onto surfaces with little sensitivity to integration or consideration to aesthetic decision-making. Works relied heavily on these collage techniques with little exploration of the surface. Many works were simply drawings or paintings on fabric, which did not reflect an understanding of the material qualities of the form. Concepts were naive and difficult to interpret.

Care should be taken in the integration of wires and found objects to ensure sharp edges and points are filed and protected. Students are advised to think carefully about the scale of submitted works. A series of smaller works rather than one large work could be considered as some works this year were too large to be successfully completed and resolved.

Wearables

Wearables submissions were characterised by the popular practice of incorporating the found object in a myriad of configurations to convey concepts and meaning. Many works included a sculptured bodice and skirt as the basic construction point, with hats, jewellery, shoes and other accessories used to reinforce concepts. Works incorporated the use of natural and man made objects including metallic and fake fur fabrics, metal shim, wire, rubber and foam, food wrappers, CDs, computer components, ring pulls, plastic kitchen utensils, pegs and fabric flowers. Rubber gloves were used in a number of works as stitched, dyed and padded motifs. Marriage, nature, domesticity, technology and consumerism were enduring concepts. There was a noticeable decline in the number of capes submitted, as well as the number of works addressing the concept of pollution. There were less works appropriated images and ideas from artists and art movements. A number of works were constructed using laminated plastic units and photographs linked together to form personal narratives, a trend established in 1999. Assemblage by gluing, tying and binding was the main construction technique whilst machine stitching as a form of surface embellishment diminished in popularity and skill.

Works in the higher mark range challenged the conventions of wearable forms and accessed the body as a site for sculpture. These works referenced sophisticated and unpredictable concepts, and were constructed using innovative combinations and treatments of objects, which concealed or distorted the body for maximum effect. Concepts of suburban travel, gay culture, technology, and consumerism were interpreted in sophisticated and humorous ways using personal codes and symbols. The use of found and recycled objects was highly developed and refined, with an exciting selection and innovative integration onto

surfaces. There was evidence of intense and thorough experimentation with construction techniques, attention to finish, and the selection of subject matter, colour and motifs. Works were consistent in concept, material practice and resolution.

Works in the middle range were inconsistent in surface quality and resolution, and structural contradictions were noted. Works were often well-executed clichés with some obvious and literal concepts and a reliance on the repetition of one technique and motif. There were attempts to create a visual language to communicate meaning using the found object and sequins, beads, gold fabrics, feathers, glitter and fur to decorate surfaces. These were integrated with varying degrees of success with the student unable to sustain the visual qualities over all pieces in an ensemble.

Works in the lower mark range reflected little awareness of the body with inappropriate construction methods, unsympathetic surfaces, sharp edges and points and unlined wire forms. A reliance on the hot glue gun for joining and constructing was not successful and some works could not be worn safely. Surfaces were crudely decorated using paint, appliqué and found objects. Concepts were literal and simplistic.

Students are advised to include photographs that communicate to the markers how the wearable is intended to be worn. The wearability and safety of a submission should be considered in terms of how it complements the human form, the use of sharp wires and metals and construction techniques. Wearables must not be submitted on a mannequin.