

Work	Stage	Correct Response Terms	100%=
1	1a	Two woman (one bigger, one smaller), sculpture, foliage, tree, short skirt, jewellery, stone, carving, religious sculpture object	8
	1b	Indian art, Buddhist, Jain and Hindu art, 1150-1200, religious art, Hoysala dynasty (late 20th to early 14thc). Due to: religious symbolism, ornamental aspects balanced by smooth polished surfaces indicative of period	
	2a	Tree goddess, fertility, tree blooms when goddess's heel touches its trunk. Images of these semi-divine beings placed in temple entry points marking transition from the mundane to the sacred, blessed journey to the central shrine [2]. Jewellery as status similar iconography in Buddhist religious art.	
2	1a	Dois, bright colours; pinks, reds and yellows. Circles or ovals, arcs, snake shapes. Australian First Nations painting	6
	1b	Contemporary Australian First Nations art dot painting. Due to: bright colours used not found in natural paints, symbolic content	
	2a	Depicts the story Seven Sisters Pleiades star cluster, water snake, waterholes, sacred places, paths, evil magician, rock hole, quondong tree	
3	1a	Stormtrooper, "haha" text, brown paper background, helmet/armour, weapon, stencil art	6
	1b	Street art style. Due to: spray paint stencil, 1960s to early 21c Postmodernism or pop art due to pop culture figures, medium, satirical tone	
	2a	Stormtrooper, Star Wars icon, fanatic servants to empire, bad guys, reference to paramilitary fighters who defended the Nazi party [5], suggests society is a slave to popular culture	
4	1a	Drawing of man's head, with holes/hollow, line detailing, empty expression, surreal portrait	5
	1b	Surrealism (1924-1966) Due to: references to psychological state, Freudian psychology	
	2a	A preliminary sketch for more famous painting "We inhabit the corrosive littoral of habit", alludes to the symbolism of Dali, metaphor for the corrosion of mind as a result of war [9]	
5	1a	Figures, car, street, tall buildings, colourful clothes, black clothes, helmets, distortions and shapes not fully formed, An synthetic photo a riot scene	9
	1b	Generated image, 2018 onwards. Due to: image distortion	
	2a	Alludes to photojournalism, distortion intentional to allude to "deepfakes", fake news, questions public trust in media, disinformation [4]	
6	1a	Mona Lisa, bright colours, chopsticks, pile of rice, marble pattern, abstract patterns. Title, date and initials. Abstract/pop art	6
	1b	Pop art. Due to: sign painting techniques, poster style colours and design, cultural references	
	2a	Appropriation of Mona Lisa who symbolises European high art, juxtaposed with abstract forms. Chopstick as symbol of Asia presents disjointed view of society from afar [11]	
7	1a	Flower, blossoming flower, stem, bud, black and white photo, blurry unfocused, lotus	6
	1b	1890 to twentieth century due to silver-gelatin print paper [12]	
	2a	Soft focus as memory or dream. Flower/beauty, Buds/birth, life. Lotus symbolises renewal, creation, perfection, femininity [3]	
8	1a	Dark red background, two black rectangles (big and small), lighter red rectangle. Shapes don't have straight lines, abstract painting	6
	1b	Abstract expressionism. Due to: abstract forms, 1940 to early 1960	
	2a	Rectangles symbolise figures that were once here, dark colours represent melancholy [11]	
9	1a	Ned Kelly, horses, police figure upside down, trees, dark cloud, field in background, historical Australian scene	7
	1b	Australian Modernism, surrealism, expressionism, 1930s-40s. Due to symbolism, unrealistic depiction	
	2a	Suspended objects as time standing still, Kelly as force of destiny [7], rebel, underdog, working class hero, anti-colonial force. Constable as authority. 2d style of Kelly represents the "primitive" stereotype of Irish convicts [6]	
10	1a	Half man, half goat figure, pan, satyr, pipe flute, sleeping on clouds, gold frame	5
	1b	Baroque, 1590-1700. Due to: religious imagery, passionate scene, lighting naturalism/realism painting style [8]	
	2a	Pan symbolises devil, Pan means "all", clouds/heaven, sleeping/innocence [10] form/classical ideals, frame/art value	

*References

- [1] Artnet. *James Rosenquist*. 2024. URL: <https://www.artnet.com/artists/james-rosenquist/biography> (visited on 01/12/2024).
- [2] Carol Cains. *Indian Tree Goddess, Salabhanjika 1150-1200 — NGV*. NGV. 2015. URL: <https://www.ngv.vic.gov.au/indian-tree-goddess-salabhanjika-1150-1200/> (visited on 01/11/2024).
- [3] Mi-yeon Eom. “The Lotus: Rebirth of the Self”. In: *Symbols and Sandplay Therapy* 3.6 (2012), pp. 95–107. URL: <https://www.e-jsst.org/upload/pdf/jsst-3-95.pdf> (visited on 01/12/2024).
- [4] Kevin Abosch. *Kevin Abosch*. NGV. 2023. URL: <https://www.ngv.vic.gov.au/triennial/artists-designers/kevin-abosch/> (visited on 01/12/2024).
- [5] Christopher Klein. *The Real History That Inspired 'Star Wars'*. HISTORY. 2015. URL: <https://www.history.com/news/the-real-history-that-inspired-star-wars> (visited on 01/12/2024).
- [6] Basu Laura. *Media and Cultural Memory*. Vol. 3. Media and Cultural Memory / Medien Und Kulturelle Erinnerung. Berlin, Boston: DE GRUYTER, 2012. ISBN: 978-3-11-018316-0 978-3-11-092263-9. DOI: 10.1515/9783110922639. URL: <http://www.reference-global.com/doi/book/10.1515/9783110922639> (visited on 01/14/2024).
- [7] Rosemary Lloyd. “Figuring Ned: Nolan’s Kelly, Carey’s Kelly and the Masking of Identity”. In: *Word & Image* 19.4 (2021), pp. 271–280. ISSN: 0266-6286. DOI: 10.1080/02666286.2003.10406239. URL: <https://www.tandfonline.com/doi/epdf/10.1080/02666286.2003.10406239?needAccess=true> (visited on 01/14/2024).
- [8] John Rupert Martin. “The Baroque from the Point of View of the Art Historian”. In: *The Journal of Aesthetics and Art Criticism* 14.2 (1955), pp. 164–171. ISSN: 0021-8529. DOI: 10.2307/425854. JSTOR: 425854. URL: <https://www.jstor.org/stable/425854> (visited on 01/14/2024).
- [9] National Gallery of Victori. *We Inhabit the Corrosive Littoral of Habit - James Gleeson*. Google Arts & Culture. URL: <https://artsandculture.google.com/asset/we-inhabit-the-corrosive-littoral-of-habit-james-gleeson/5gGZ19ahaWASMG> (visited on 01/12/2024).
- [10] Paul Robichaud. *Pan: The Great God’s Modern Return*. Reaktion Books, Oct. 13, 2021. 345 pp. ISBN: 978-1-78914-477-2. Google Books: KNFAEAAAQBAJ.
- [11] The Art Story. “Mark Rothko”. In: *The Art Story* (2008). URL: <https://www.theartstory.org/artist/rothko-mark/> (visited on 01/12/2024).
- [12] Sarah S. Wagne. *Gelatin Silver Prints*. National Gallery of Art. 2024. URL: <https://www.nga.gov/research/online-editions/alfred-stieglitz-key-set/practices-and-processes/gelatin-silver-prints.html> (visited on 01/12/2024).