



HIGHER SCHOOL CERTIFICATE EXAMINATION

1996

VISUAL ARTS

3 UNIT (ADDITIONAL)

STUDYING IMAGES AND OBJECTS

*Time allowed—One hour and a half
(Plus 5 minutes' reading time)*

DIRECTIONS TO CANDIDATES

- You should receive this paper with a Plates Booklet. Detach the Plates Booklet at the beginning of the examination.
- The paper is in four Sections:

Section I	Art in Australia	Questions 1 to 4
Section II	Art and Culture	Questions 5 to 8
Section III	Art and Media	Questions 9 to 12
Section IV	Art and Design	Questions 13 to 16.
- Attempt TWO questions. They may be chosen from any Section or Sections of the paper.
- All questions are of equal value.
- Answer each question in a *separate* Writing Booklet.
- You may ask for extra Writing Booklets if you need them.

SECTION I—ART IN AUSTRALIA

All plates for Section I questions are in the accompanying Plates Booklet.

QUESTION 1

Australian art today looks to Asia and the Pacific rather than Europe or America for cultural exchange.

Evaluate this statement with reference to historical and contemporary Australian artists and their works.

QUESTION 2

Examine the cultural contribution of artists to contemporary Australian society.

Refer to TWO OR MORE significant artists and their works in your answer.

QUESTION 3

Look at Plates 1, 2, and 3.

Unless architects respond to community ideals, and to the site, architecture becomes meaningless.

Discuss this statement with reference to these plates and/or other examples you have studied.

QUESTION 4

Australian painting is nothing more than boring landscapes of gum trees and sheep. It has made no significant contribution to contemporary culture.

Argue a case about Australian painting that supports or opposes this statement.

Refer to a range of historical and contemporary works.

SECTION II—ART AND CULTURE

All plates for Section II questions are in the accompanying Plates Booklet.

QUESTION 5

The interests of a culture can be seen in the work of its artists, designers, architects, and craftspeople.

Analyse this statement by referring to a range of artforms from a culture in ONE of the following regions:

- Europe
- Asia
- the Americas
- Africa
- Oceania.

QUESTION 6

Look at Plates 4, 5, 6, and 7.

Interpret how the subject-matter of pleasure, sensuality, and love has been represented in TWO of these plates and other artworks you have studied.

QUESTION 7

Avant-garde artists believed that art could change society.

Examine this statement with reference to the intentions and achievements of TWO avant-garde art movements you have studied.

In your answer, refer to specific artworks.

QUESTION 8

Images of men in art preserve stereotypes and myths of the hero, genius, and conqueror.

Explore this statement by referring to historical and contemporary artworks made in ANY culture or cultures in Europe, Asia, the Americas, Africa, and/or Oceania.

SECTION III—ART AND MEDIA

All plates for Section III questions are in the accompanying Plates Booklet.

QUESTION 9

Look at Plates 8, 9, 10, and 11.

Analyse how ideas and meanings are encoded in signs, symbols, and materials in ONE OR MORE of these works and other artworks you have studied.

QUESTION 10

In the twentieth century, artists have frequently used their bodies as both material and symbol in making art.

Discuss this statement by referring to TWO OR MORE artists working in ANY of the following:

- performance
- photography
- installations
- electronic media.

QUESTION 11

Look at Plates 12, 13, 14, and 15.

Evaluate how the properties of particular artforms are used expressively to make artworks in ONE OR MORE of these plates and other examples you have studied.

In your answer, refer to meaning, and use of materials, processes, and techniques.

QUESTION 12

Give an account of how the work of TWO OR MORE artists has been informed by popular culture.

Refer to specific examples.

You could consider:

- function and meaning
- cultural contexts
- materials and technologies
- signs, symbols, and imagery.

SECTION IV—ART AND DESIGN

All plates for Section IV questions are in the accompanying Plates Booklet.

QUESTION 13

In the twentieth century, mass production and consumption changed the concepts, properties, and processes of design.

Discuss this statement with reference to specific examples.

QUESTION 14

Assess the cultural contributions of THREE OR MORE design movements from the nineteenth and/or twentieth centuries.

Refer to specific designers and/or architects and their works.

QUESTION 15

Contemporary design is often the product of a regional consciousness which acknowledges social, environmental, and economic factors.

Evaluate this statement with reference to THREE designers and their works.

You could consider:

- graphic design
- product design
- interior/exterior design.

QUESTION 16

Look at Plates 16, 17, 18, and 19.

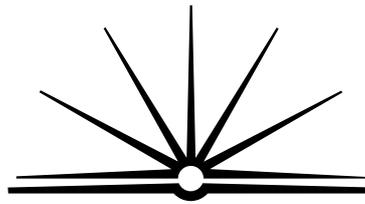
Explain how style and function, visual organisation, and cultural symbols are employed by designers to convey meaning.

Refer to ONE OR MORE of these plates and other examples you have studied.

BLANK PAGE

BLANK PAGE

BLANK PAGE



B O A R D O F S T U D I E S
N E W S O U T H W A L E S

HIGHER SCHOOL CERTIFICATE EXAMINATION

1996

VISUAL ARTS

3 UNIT (ADDITIONAL)

STUDYING IMAGES AND OBJECTS

PLATES 1-19

BOOKLET TO ACCOMPANY
THE 3 UNIT (ADDITIONAL) PAPER

PART A—ART IN AUSTRALIA. QUESTIONS 1 TO 4



Courtesy Sydney Opera House Trust. Photo: Don McMurdo.

PLATE 1

Joern Utzon, Danish,
Sydney Opera House, 1957–73,
 reinforced concrete, glass, ceramic tiles, granite, steel,
 Sydney.



Courtesy Gregory Burgess P/L Architects.

PLATE 2

Gregory Burgess, Australian,
Eltham Library, 1994,
 brick, mudbrick, copper cladding, timber poles,
 steel columns, and timber lining,
 Eltham, Victoria.

PART A—ART IN AUSTRALIA. QUESTIONS 1 TO 4 (Continued)

Photo: David Moore.

PLATE 3

Philip Cox and Partners, Australian,
Forbes Street Housing, rear facades with car access, 16 dwellings,
Housing Commission, NSW, 1977–79,
load-bearing brickwork, corrugated iron roofing, cream and green painted details,
Woolloomooloo, Sydney

PART B—ART AND CULTURE. QUESTIONS 5 TO 8

'The Kiss', © Copyright 1912 Constantin Brancusi/ADAGP.
Reproduced by permission of VISCOPY, Sydney 1997. Philadelphia
Museum of Art, Louise and Walter Arensberg Collection.

PLATE 4
Constantin Brancusi, 1876–1957, Rumanian,
The Kiss, 1912,
limestone, 58 x 33 x 25 cm.

**DUE TO COPYRIGHT LIMITATIONS, THIS IMAGE COULD
NOT BE REPRODUCED HERE. PLEASE SEE HARD COPY
OF EXAMINATION PAPER.**

PLATE 5
Pierre Auguste Renoir, 1841–1919, French,
Luncheon of the Boating Party, 1881,
oil on canvas, 130 x 173 cm.

PART B—ART AND CULTURE. QUESTIONS 5 TO 8. (Continued)



Courtesy of the Board of Trustees of the Victoria and Albert Museum.

PLATE 6
Kangra School, Indian,
The Swing, c. 1790,
miniature painting on paper,
20 x 12 cm.



Courtesy Smeets Archives.

PLATE 7
Gianlorenzo Bernini, 1598–1680, Italian,
The Ecstasy of St Theresa, 1645–52,
Cornaro Chapel, Santa Maria della Vittoria, Rome,
marble, gilded wood rays, height 351 cm.

PART C—ART AND MEDIA. QUESTIONS 9 TO 12.



Erich Lessing/Art Resource NY.

PLATE 8
 Raphael Sanzio, 1483–1520, Italian,
The School of Athens, 1510–11,
 fresco in the tribunal chamber, Vatican, Rome,
 8.53 x 5.91 m.



Courtesy National Gallery of Australia and Bula Bula Arts.

PLATE 9
 Various indigenous artists, Northern Territory, Australia,
Aboriginal Memorial, 1988,
 wood, ochres, 200 poles,
 300 cm maximum height,
 Commissioned by National Gallery of Australia, 1987, Canberra.

PART C—ART AND MEDIA. QUESTIONS 9 TO 12. (Continued)

**DUE TO COPYRIGHT LIMITATIONS, THIS IMAGE
COULD NOT BE REPRODUCED HERE. PLEASE SEE
HARD COPY OF EXAMINATION PAPER.**

PLATE 10

John Olsen, b. 1928, Australian,
Where the Bee Sucks there Suck I, 1986–87,
oil on canvas, 182 × 244 cm.

**DUE TO COPYRIGHT LIMITATIONS, THIS IMAGE
COULD NOT BE REPRODUCED HERE. PLEASE SEE
HARD COPY OF EXAMINATION PAPER.**

PLATE 11

Project Architect: Gae Aulenti, Italian,
Musée d'Orsay (museum), 1980–86,
converted nineteenth-century railway station,
granite, stone, glass, iron, Paris.

PART C—ART AND MEDIA. QUESTIONS 9 TO 12 (Continued)

DUE TO COPYRIGHT LIMITATIONS, THIS IMAGE COULD NOT BE REPRODUCED HERE. PLEASE SEE HARD COPY OF EXAMINATION PAPER.

PLATE 12

Dao Ji, 1642–c. 1717, Chinese,
detail from *Landscape*, 1685, Qing Dynasty,
handscroll, ink on paper, 115 × 33 cm.

DUE TO COPYRIGHT LIMITATIONS, THIS IMAGE COULD NOT BE REPRODUCED HERE. PLEASE SEE HARD COPY OF EXAMINATION PAPER.

PLATE 13

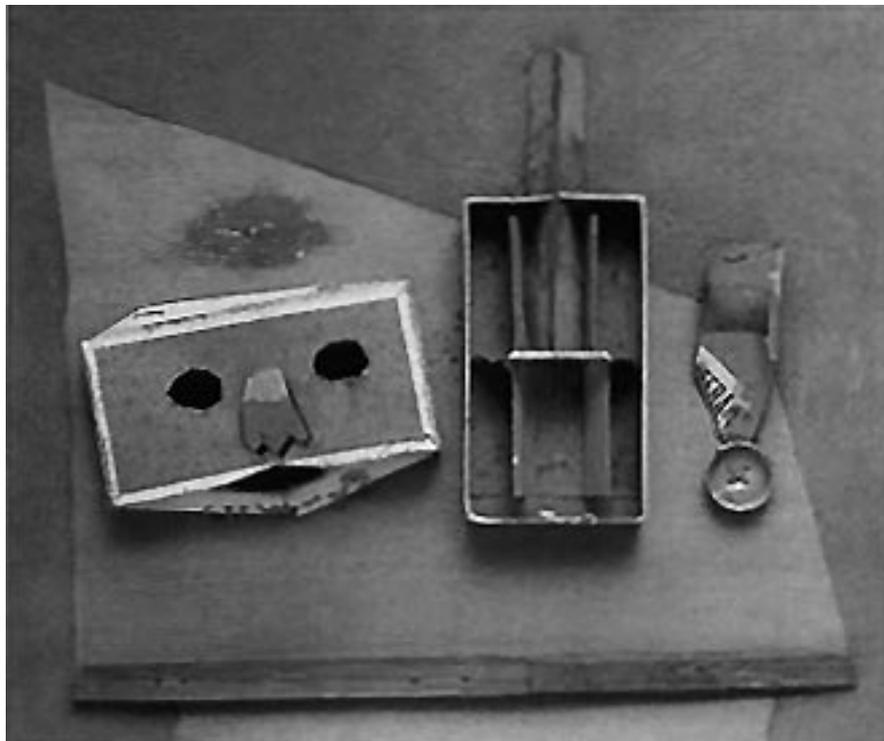
Hagesandrus, Athenodorus and Polydorus, Greek,
Laocoön and His Two Sons, 2nd century BC–1st century AD,
marble, height 244 cm.

PART C—ART AND MEDIA. QUESTIONS 9 TO 12 (Continued)

**DUE TO COPYRIGHT LIMITATIONS,
THIS IMAGE COULD NOT BE
REPRODUCED HERE. PLEASE SEE
HARD COPY OF EXAMINATION
PAPER.**

PLATE 14

Leah King-Smith, b.1957, Australian,
Untitled (8/87), 1991,
cibachrome photograph, 102 x 102 cm.

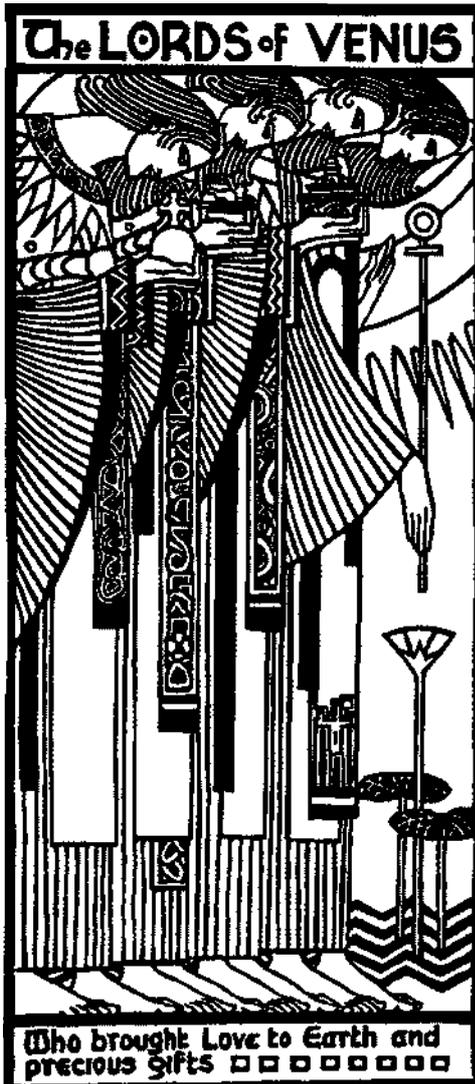


‘Still life with mask’. © Copyright 1937 Pablo Picasso.
Reproduced by permission of VISCOPY, Sydney 1997.

PLATE 15

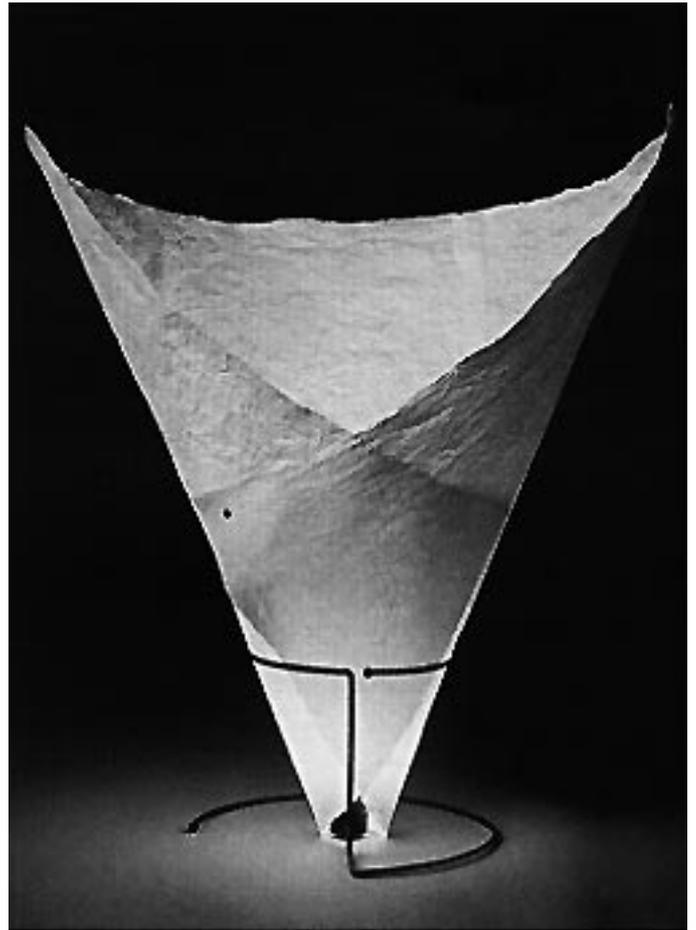
Pablo Picasso, 1881–1973, Spanish,
Still life with Mask, 1937,
cardboard, metal, wood, string, oil paint, and sand on canvas,
46 x 55 cm.

PART D—ART AND DESIGN. QUESTIONS 13 TO 16



Copyright Mrs Klytie Pate. Reproduced with permission.

PLATE 16
Christian Waller,
1894–1954, Australian,
The Lords of Venus, 1932,
linocut for book illustration,
32 x 14 cm.



Reprinted courtesy the artist.

PLATE 17
Hiroshi Morishima, b. 1944, Japanese,
table lamp, 1985,
lamp encircled in a cone of Japanese handmade
wagami paper,
manufacturer: Andon, 75 x 55 cm.

PART D—ART AND DESIGN. QUESTIONS 13 TO 16. (Continued)

**DUE TO COPYRIGHT LIMITATIONS, THIS IMAGE
COULD NOT BE REPRODUCED HERE. PLEASE SEE
HARD COPY OF EXAMINATION PAPER.**

PLATE 18
Marianne Brandt, 1893–1983, German,
Small tea essence pot, 1924,
brass and ebony, silver-plated interior,
height 7.5 cm.

**DUE TO COPYRIGHT LIMITATIONS,
THIS IMAGE COULD NOT BE
REPRODUCED HERE. PLEASE SEE HARD
COPY OF EXAMINATION PAPER.**

PLATE 19
Charles Jencks, b. 1939, USA,
Architectural Library, Thematic House,
1979–84, steel, wood, paint applied to
simulate wood, London.

BLANK PAGE