



HIGHER SCHOOL CERTIFICATE EXAMINATION

1995

VISUAL ARTS

2/3 UNIT (COMMON)

STUDYING IMAGES AND OBJECTS

(50 marks)

*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 two Parts: A and B.
- **Part A** contains Questions 1 to 3 — Art in Australia
4 to 6 — Art and Culture
7 to 9 — Art and Media
10 to 12 — Art and Design

Plates 1–3 in the Plates Booklet relate to Part A.

- **Part B** contains Questions 13 to 15.

Plates 4–11 in the Plates Booklet relate to Part B.

- Attempt TWO questions, ONE from each Part.
- 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.

PART A

Part A contains Questions 1–12.

Attempt ONE question from Part A.

All plates for Part A are in the accompanying Plates Booklet.

Plates 1–3 are for Part A questions only.

ART IN AUSTRALIA

QUESTION 1

Analyse the work of TWO OR MORE Australian artists who have contributed to your understanding of the local environment.

Refer to specific examples you have studied.

QUESTION 2

EITHER

- (a) *Australians from Aboriginal, colonial, and post-colonial origins have gained identity and strength from the land and artists' representations of landscape.*

Discuss this statement with reference to TWO OR MORE historical and/or contemporary artists and their works.

OR

- (b) Evaluate the significance and achievement of Australian women artists.

In your answer, refer to works made prior to and since 1945.

QUESTION 3

What have you learnt from the work of Australian artists and used in your artmaking?

ART AND CULTURE**QUESTION 4**

Discuss how particular artworks or buildings in your local environment reflect influences from outside Australia.

Refer to TWO OR MORE examples you have studied.

QUESTION 5

EITHER

- (a) Give an account of the ways in which art, artefacts, and sites celebrate religious beliefs. In your answer, refer to works from different historical periods and regional contexts.

OR

- (b) Discuss how classicism has endured and evolved as a tradition in the visual arts. Refer to examples from both historical and contemporary contexts.

QUESTION 6

Explain how the study of artists and artworks from ONE of the following regions has influenced your artmaking.

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

ART AND MEDIA**QUESTION 7**

Explain how TWO OR MORE artists have made artworks that use signs, symbols, images, and materials to communicate individual and/or social meanings.

Refer to specific examples from your environment.

QUESTION 8

EITHER

- (a) Give an account of the influence of the found object and the ready-made in historical and contemporary visual arts practice.

Refer to specific examples you have studied.

You may use sketches in your answer.

OR

- (b) *Changing technologies, including mechanical and electronic advances, have forced artists to reassess their processes and products.*

Evaluate this statement by referring to specific artists, processes, and artworks.

QUESTION 9

How has the study of artists' responses to the problems of artmaking influenced your use of symbols, images, and materials?

Refer to THREE artists and examples of their work.

You may use sketches in your answer.

ART AND DESIGN**QUESTION 10**

Contemporary Australian design is influenced by processes and subject-matter from Asia, Europe, and America.

Explore this statement by referring to TWO OR MORE designed images and objects in your local environment.

QUESTION 11

EITHER

- (a) Compare and contrast the characteristics and significance of TWO design movements.

In your answer, refer to ONE movement from the nineteenth century and ONE from the twentieth century.

OR

- (b) Look at Plates 1, 2, and 3.

Evaluate the contribution made by artists and designers working in the areas of printmaking, graphics, and poster design to the visual arts in Australia.

You may consider these plates and/or any other examples you have studied.

QUESTION 12

In what ways have particular designed images and objects produced within any culture influenced your own artmaking?

Refer to specific examples you have studied.

PART B

Part B contains Questions 13–15.

Attempt ONE question from Part B.

All plates for Part B questions are in the accompanying Plates Booklet.

Plates 4–11 are for Part B questions only.

QUESTION 13

Look at Plates 4–11.

Critically analyse how TWO OR MORE of these plates reflect the cultural context in which they were produced.

You could consider:

- belief
- identity
- power.

QUESTION 14

Look at Plates 4–11.

Compare the different attitudes to the visual arts represented in THREE of these works.

In your answer, include reference to subject-matter, meaning, and purpose.

QUESTION 15

Look at Plates 4–11.

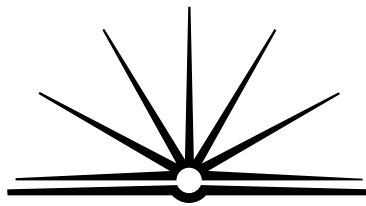
Select TWO OR MORE of these plates and analyse the possible meanings for contemporary audiences.

You could consider:

- different interpretations
- effects of time
- cultural influences.

BLANK PAGE

BLANK PAGE



B O A R D O F S T U D I E S
NEW SOUTH WALES

HIGHER SCHOOL CERTIFICATE EXAMINATION

1995
VISUAL ARTS

2/3 UNIT (COMMON)

STUDYING IMAGES AND OBJECTS

PLATES 1-3
FOR PART A. QUESTIONS 1-12

PLATES 4-11
FOR PART B. QUESTIONS 13-15

BOOKLET TO ACCOMPANY
THE 2/3 UNIT (COMMON) PAPER

PART A

QUESTIONS 1 TO 12



PLATE 1
Micky Allan, b. 1944, Australian,
Untitled, 1987, colour screenprint,
photo screenprint, 76.6 x 56.1 cm.

Commissioned by the Australian National Gallery and the Australian Bicentennial Authority 1988. Collection: National Gallery of Australia, Canberra.



PLATE 2
Gert Sellheim, 1901–70,
Australia surf club, c. 1936,
colour lithograph, 98.6 x 60.9 cm.

Collection: National Gallery of Australia, Canberra.

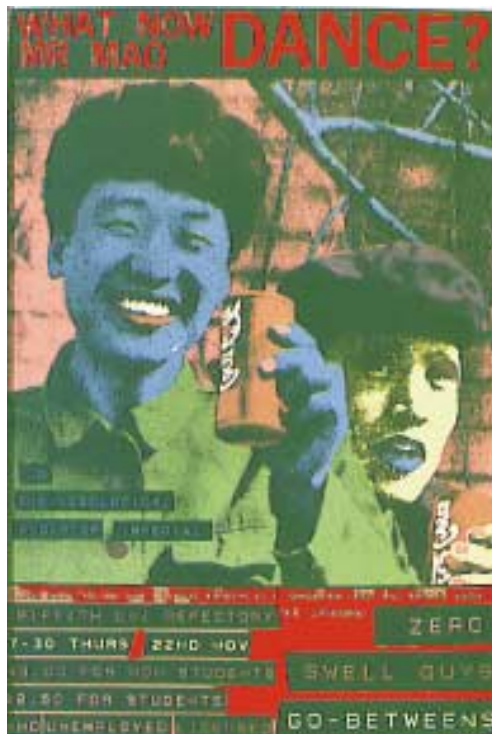


PLATE 3
Redback Graphix, Australian,
What now Mr Mao, 1979,
colour screenprint, 77.4 x 49.6 cm.

Michael Callaghan, Redback Graphix, 1979.

PART B

QUESTIONS 13 TO 15.



'What is Post Modernism', Charles Jencks,
Academy Editions, London 1986

PLATE 4

Philip Johnson and John Burgee, USA,
The AT & T Building, 1978–82,
steel, concrete, and glass, New York.



Courtesy Roslyn Oxley9 Gallery.

PLATE 5

Vivienne Shark le Witt, Australian,
Zugzwang, 1985,
oil on canvas, 36 x 29 cm.

**Due to copyright limitations, this image
could not be reproduced here. Please see
hard copy of examination paper.**

**Due to copyright limitations,
this image could not be reproduced here.
Please see hard copy of examination paper.**

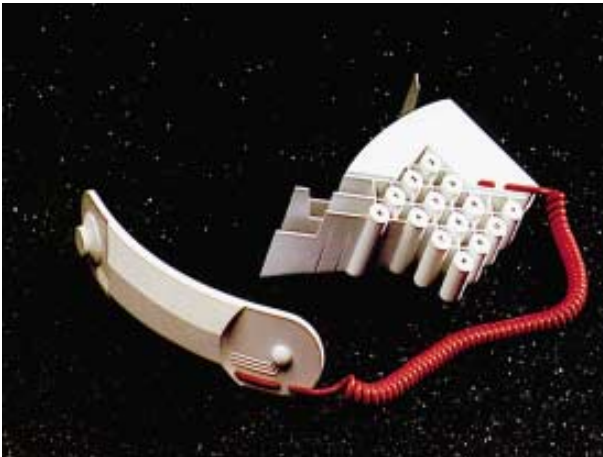
PLATE 6

Tony Tuckson, Australian,
White lines, (Horizontal) on Red, 1970–73,
acrylic on composition board, 183 x 137 cm.

PLATE 7

Joan Letcher, Australian,
Untitled, 1988,
oil and xerox collage on canvas, 19.5 x 167 cm.

PART B QUESTIONS 13 TO 15. (Continued)



Courtesy of Siemens Ltd.

PLATE 8
Jurgen Hitzler, Werner Schuss, German,
Telephone (prototype), 1986,
Siemens Design Studio, Germany.



15th cent. Spanish relief: The Metropolitan Museum of Art, Cloisters Collect, 1955.
Photograph by Malcolm Varon. © 1988 by The Metropolitan Museum of Art.

PLATE 9
The Lamentation, alterpiece, 1480,
walnut wood, polychromy, and gilding,
Benedictine monastery of Sopedrám, Spain.



PLATE 10
The Birth of Buddha,
illuminated manuscript,
18th century, Thailand.

**Due to copyright limitations,
this image could not be reproduced here.
Please see hard copy of examination paper.**

PLATE 11
Edward Kienholz, USA,
The Wait, 1964–65,
tableau: epoxy, glass, wood, and found objects,
203 x 376 x 198 cm, New York.

BLANK PAGE

This is a 6-page booklet.

Unfold this page.

BLANK PAGE