



HIGHER SCHOOL CERTIFICATE EXAMINATION

1995

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 Parts:
 - Part A Art in Australia Questions 1 to 4
 - Part B Art and Culture Questions 5 to 8
 - Part C Art and Media Questions 9 to 12
 - Part D Art and Design Questions 13 to 16.
- Attempt TWO questions. They may be chosen from any Part or Parts 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.

PART A—ART IN AUSTRALIA

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

QUESTION 1

Australian painting and sculpture have been dominated by continuity of traditions rather than revolutions of change.

Evaluate this statement and give reasons for your view. Refer to particular painters and sculptors and examples of their work.

QUESTION 2

Look at Plates 1, 2, and 3.

Examine how ONE OR MORE of these, and works by other Australian artists, are a response to the urban environment.

QUESTION 3

Within a decade, 1947–57, American art had lifted itself from a provincial version of modernity into an art of global status and significance.

With reference to this statement, discuss the impact of American ideas in Australian art after World War II.

QUESTION 4

Australian architecture is the offspring of an old, remote continent and a newly arrived European culture.

Evaluate this statement, referring to a range of examples.

PART B—ART AND CULTURE

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

QUESTION 5

Women artists have represented themselves through their artwork in reflective, interesting, and subtle ways.

Discuss this statement with reference to the work of TWO OR MORE European or American women artists you have studied.

QUESTION 6

Explain some of the significant beliefs and ideas that are explored in the visual arts of a culture you have studied.

Refer to a range of examples in your answer.

QUESTION 7

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

How do TWO OR MORE of these contemporary artists examine issues of post-modernism and appropriation?

QUESTION 8

Images of alienation and fear have permeated modern art.

Explore this statement with reference to particular artists and their works.

PART C—ART AND MEDIA

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

QUESTION 9

Look at Plates 8, 9, 10, 11, 12, and 13.

Examine how materials and symbols have been used in artworks made for civic or public use in **TWO OR MORE** of these plates.

You may refer to other examples in your answer.

QUESTION 10

Photography, film, and video have engaged the attention and energy of artists in the twentieth century.

Discuss this statement by referring to the work of **TWO OR MORE** artists.

QUESTION 11

What is the social function of art in an age of mass media?

Give reasons for your views.

Refer to specific examples in your answer.

QUESTION 12

Give an account of how artists or designers have combined traditional and new materials, signs, symbols, and visual codes in their work.

PART D—ART AND DESIGN

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

QUESTION 13

Design is largely a modernist construct and begins to be influential in the nineteenth and twentieth centuries.

Evaluate this statement with reference to a range of examples in your answer.

QUESTION 14

Analyse the impact of computer-generated imagery on the development of visual communication in the last decade.

Refer to specific examples in your answer.

QUESTION 15

Give an account of the roles of innovation and tradition in contemporary design in ONE OR MORE of the following areas:

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

Refer to a range of examples in your answer.

QUESTION 16

Look at Plates 14, 15, and 16.

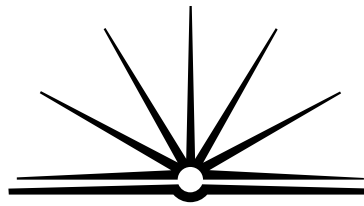
These buildings were selected for design awards over the last five years.

Discuss the architectural qualities that may have contributed to the selection and success of ANY of these buildings.

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

1995

VISUAL ARTS

3 UNIT (ADDITIONAL)

STUDYING IMAGES AND OBJECTS

PLATES 1-16

BOOKLET TO ACCOMPANY
THE 3 UNIT (ADDITIONAL) PAPER

PART A—ART IN AUSTRALIA. QUESTIONS 1 TO 4

Courtesy Emmanuel Angelicas, Director, Australian
Museum of Contemporary Photography.

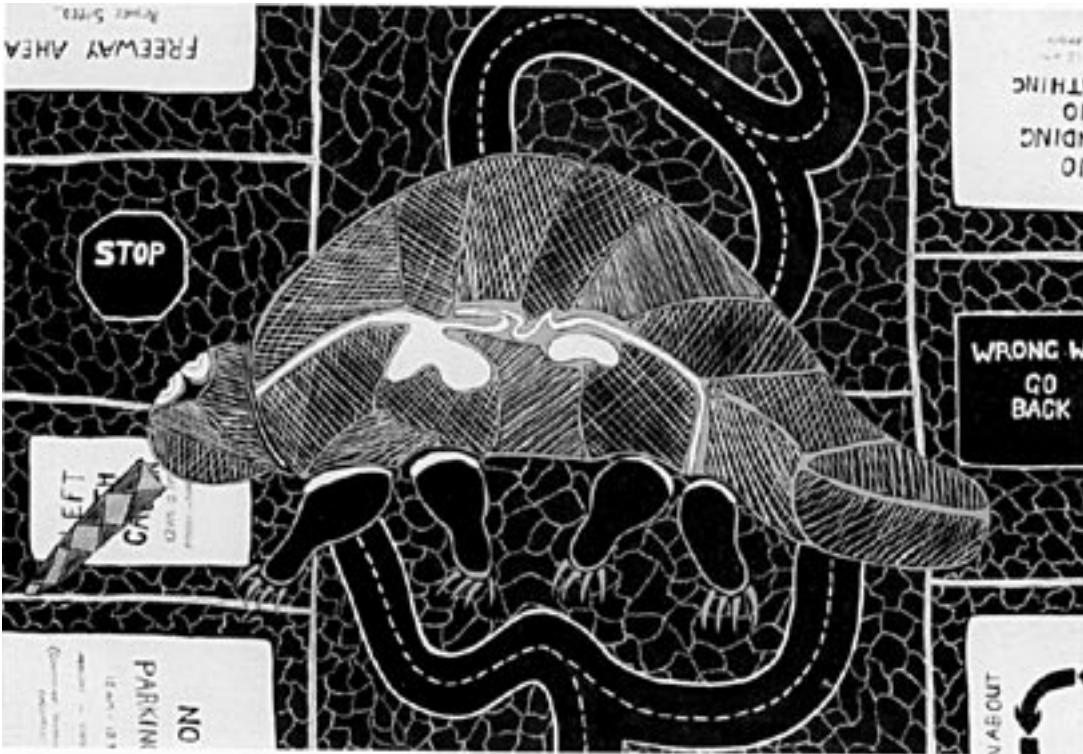
PLATE 1
Emmanuel Angelicas, b. 1963, Australian,
Person Who Would Rather Not Be in Marrickville, 1985,
gelatin silver photograph, 37.5 x 38 cm.

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



The Art Gallery of New South Wales.

PLATE 2
 Grace Cossington Smith, 1892–1984, Australian,
Rushing, c. 1922,
 oil on canvas on paperboard, 65.6 x 91.3 cm.



Courtesy Judy Gellatly.

PLATE 3
 Leslie Griggs, b. 1958, Australian,
Dreaming in Wrong Place, 1980s,
 acrylic on canvas, 76 x 112 cm.

PART B—ART AND CULTURE. QUESTIONS 5 TO 8



Courtesy of the artist and Metro Pictures.

PLATE 4
Cindy Sherman, b. 1954, USA,
Untitled # 216, 1990,
Kodak c-print photograph, 221 x 142.2 cm.



Copyright: Jeff Koons. Reproduced courtesy the artist.

PLATE 5
Jeff Koons, b. 1955, USA,
Banality, Installation, 1988, Cologne,
various works, polychrome wood, and porcelain.

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



Courtesy of the artist.

PLATE 6
Juan Davila, b. 1936, Chilean/Australian,
Love, 1988,
oil on canvas, 200 x 200 cm.

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

PLATE 7
Hans Haacke, b. 1936, German/USA,
Taking Stock (unfinished), 1983–84,
oil on canvas, wood, and gold-leaf frame, 241.3 x 206 x 17.8 cm.

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

Photo by John Gollings.

PLATE 8
Mitchell/Giurgola & Thorp, architects,
New Parliament house, 1981–88, Canberra, marble;
Michael Tjakamarra, b. 1946, designer, Australian,
Forecourt mosaic pavement, commissioned 1987, granite.

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

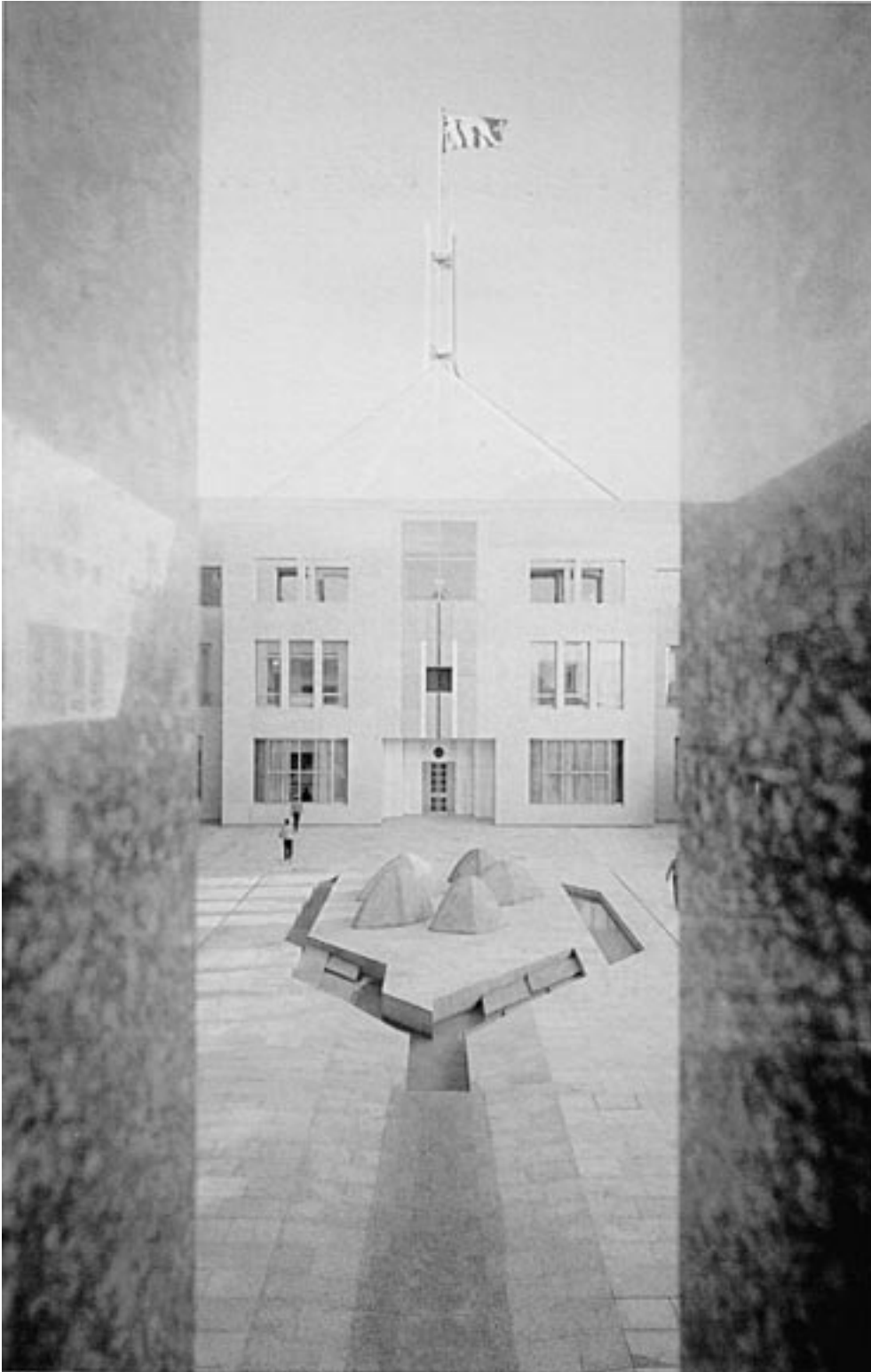


Photo by Matt Kelso.

PLATE 9
Marea Gazzard, b. 1928, Australian,
Mingarri (the little Olgas), 1979,
centre-piece, ministerial courtyard, New Parliament House,
handbuilt ceramic with applied oxides.

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

Larousse Encyclopedia of Prehistoric and Ancient Art,
Hamlyn, 1981. Courtesy Reed Books.

PLATE 10
The Colosseum, AD 72–80,
Rome, Italy,
stone, brick, and concrete.

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

PLATE 11
I.M. Pei, architect, USA,
The Pyramid, 1989, entrance Louvre Museum, Court of Napoleon,
glass, and steel, 21.6 x 35.4 m, Paris.

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

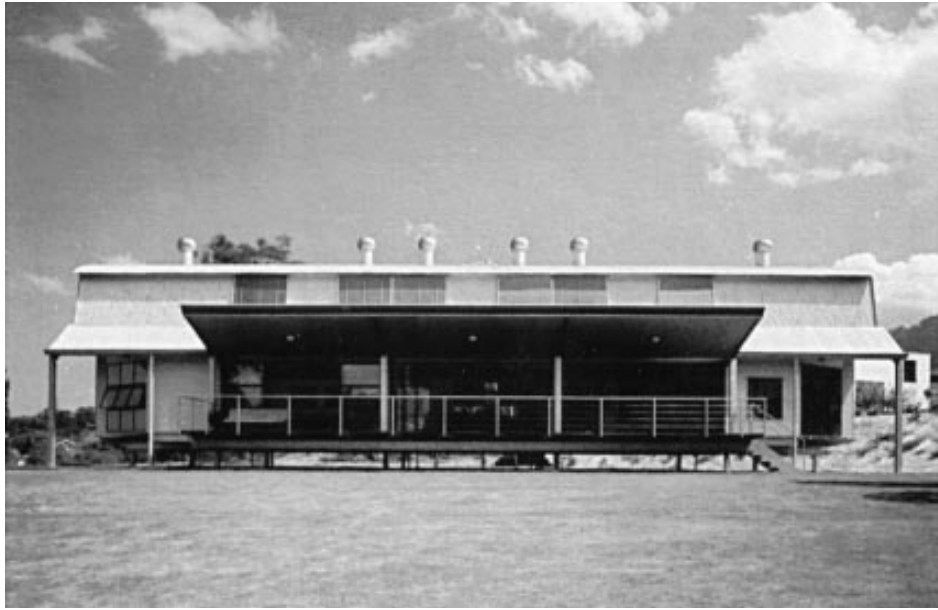


Courtesy Sydney International Aquatic Centre.

PLATE 12
 Philip Cox, architect, Australian,
Sydney International Aquatic Centre, 1994;
 Colin Lanceley, artist and designer, Australian,
 recreational pools with mosaic lining.



PLATE 13
 Andrea Mantegna, c. 1431–1506, Italian,
Scenes from Life at the Gonzaga Court, 1474,
 fresco decorations of the marriage chamber, 5.9 m x 8 m.
 Ducal Palace, Mantua, Italy.

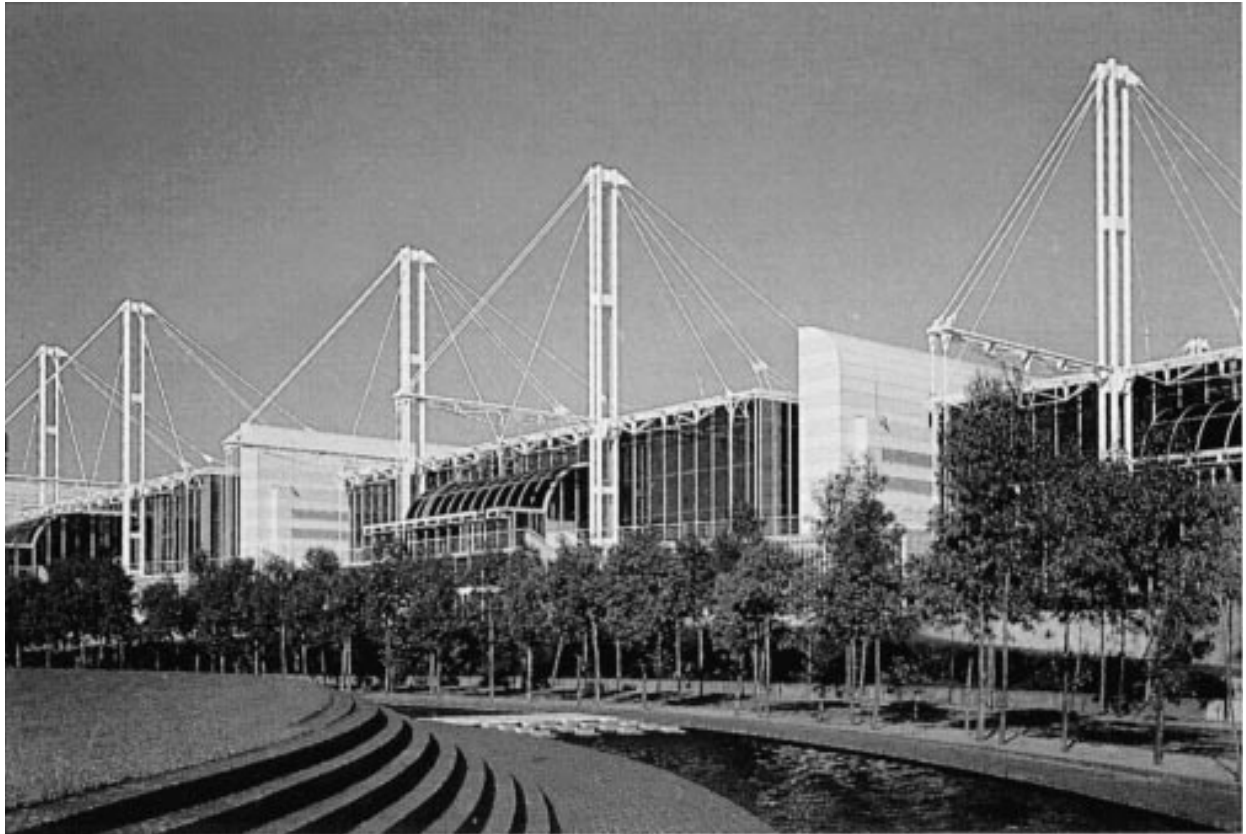
PART D—ART AND DESIGN. QUESTIONS 13 TO 16

Courtesy Graham Jahn.

PLATE 14
James Grose, architect, Australian,
Newman House, Balgownie, NSW, 1988–91,
glass, zincalume cladding over structural steel frame.



PLATE 15
Ken Wooley, architect, Australian,
Park Hyatt Hotel, 1986–90, Campbells Cove, Sydney,
sandstone, glass, and precast concrete.

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

Courtesy Philip Cox.

PLATE 16
Philip Cox, architect, Australian,
Sydney Exhibition Centre, 1984–88, Darling Harbour,
steel, glass, and concrete.

BLANK PAGE