



HIGHER SCHOOL CERTIFICATE EXAMINATION

1996

**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 Sections: I and II.
- **Section I** 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 Section I.**

- **Section II** contains Questions 13 to 15.

**Plates 4–11 in the Plates Booklet relate to Section II.**

- Attempt TWO questions, ONE from each Section.
- 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

Section I contains Questions 1–12.

Attempt ONE question from Section I.

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

Plates 1–3 are for Section I questions only.

## ART IN AUSTRALIA

### QUESTION 1

Explain how the study of Australian art has contributed to your understanding of significant issues in your environment.

Refer to specific artists and works from the nineteenth and twentieth centuries.

### QUESTION 2

*EITHER*

- (a) *If artworks can be used for political ends, that should be the first priority.*

Evaluate this statement with reference to TWO OR MORE twentieth-century Australian artists, or groups of artists, whose works deal with issues of power and politics.

*OR*

- (b) Assess the impact of gender and identity on themes of the intimate, private, and the domestic in the visual arts.

Refer to specific Australian artworks made before and after 1945.

### QUESTION 3

Discuss how looking at and reading about works by Australian artists has contributed to your investigations in artmaking.

In your answer, refer to TWO OR MORE artists and their works.

**ART AND CULTURE****QUESTION 4**

*Australian art has been shaped by international innovations.*

Discuss this statement with reference to THREE examples in your local environment.

You could consider painting, sculpture, architecture, and/or design.

You may use sketches in your answer.

**QUESTION 5*****EITHER***

- (a) Explain how the culture of cities and metropolitan life has influenced subject-matter in the visual arts.

In your answer, refer to specific examples from ONE OR MORE of the following regions:

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

***OR***

- (b) Examine the effects of power, patronage, and ownership on the visual arts in a range of regional contexts.

Refer to specific examples.

You may consider the impact of possession, dispossession, conquest, and/or assimilation in your answer.

**QUESTION 6**

Explain how your study of artists and artworks from regions outside Australia has influenced your artmaking.

Refer to TWO OR MORE specific examples.

You may consider subject-matter, meaning, materials, and technologies.

**ART AND MEDIA****QUESTION 7**

Look at Plates 1, 2, and 3.

Examine post-modern approaches to the visual arts in your environment.

Refer to the use of signs, symbols, images, and materials.

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

**QUESTION 8**

*EITHER*

- (a) Analyse the significance of copy and repetition in modernist and contemporary art practices.

Refer to particular examples, and consider their function, meaning, and purpose as artworks.

*OR*

- (b) *Images of women in Western art have symbolised such things as good and evil, virtue and vice.*

Discuss this statement with reference to historical and contemporary works.

**QUESTION 9**

Using particular examples, assess how TWO OR MORE artists have been influential in the development of your artmaking.

Refer to:

- use of imagery
- signs and symbols
- materials and techniques.

**ART AND DESIGN****QUESTION 10**

*Good design responds to the environment.*

Evaluate this statement by referring to THREE examples of design in your local environment.

You could consider:

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

**QUESTION 11**

*EITHER*

- (a) *Bridge construction combines materials, engineering, politics, and economics in functional objects that are symbolic of their time.*

Assess this statement with reference to historical and contemporary examples of bridge construction.

You may use sketches in your answer.

*OR*

- (b) Examine the practices used by artists working as designers in a range of contexts.

In your answer, refer to historical and contemporary examples.

**QUESTION 12**

What have you learnt from your study of designers and design practices that you have used in your artmaking?

In your answer, refer to specific designers and their works.

## SECTION II

Section II contains Questions 13–15.

Attempt ONE question from Section II.

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

Plates 4–11 are for Section II questions only.

### QUESTION 13

Look at Plates 4–11.

Critically analyse TWO of these plates.

Refer to:

- cultural influences
- possible meanings and purposes
- visual qualities.

### QUESTION 14

Look at Plates 4–11.

Examine how issues and attitudes in the visual arts are represented in TWO OR MORE of these plates.

### QUESTION 15

Look at Plates 4–11.

Compare approaches to the making of images and/or objects in TWO OR MORE of these plates.

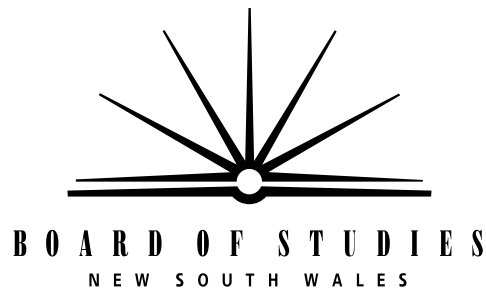
You could consider:

- ways of representing ideas
- processes and technologies
- audience response.

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PLATES 1-3  
FOR SECTION I. QUESTIONS 1-12

PLATES 4-11  
FOR SECTION II. QUESTIONS 13-15

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

## SECTION I QUESTIONS 1 TO 12



Reproduced courtesy the artist.

PLATE 1  
Peter Callas, b. 1952, Australian,  
Still from *Night's High Noon: An Anti-Terrain*, 1988,  
colour video, one-inch tape, 7 minutes 26 seconds.

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LIMITATIONS, THIS  
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PLATE 2  
Imants Tillers, b. 1950, Australian,  
*The Nine Shots*, 1985,  
acrylic, oilstick on ninety-one  
canvas boards, 330 x 266 cm.



Photographer: John Gollings

PLATE 3  
Project Architect: Stephen Ashton, Australian,  
of Ashton Raggatt McDougall,  
*Storey Hall*, Auditorium, 1995, Swanston Street façade,  
Royal Melbourne Institute of Technology,  
concrete, bronze tile panels, Melbourne, Victoria.

## SECTION II QUESTIONS 13 TO 15.



Courtesy Louvre Museum. CA 2985. Photo: Max Hirmer.

## PLATE 4

The Analatos Painter, Greek,  
*Proto-Attic Amphora*, c. 690 BC,  
ceramic vase with painted and incised  
decoration, height 80 cm.



Scala/Art Resource NY.

## PLATE 5

*Abbey Church of St Foy*, Romanesque, c. 1050–1100,  
stone, Conques, France.

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## PLATE 6

Roy Lichtenstein, b. 1923, USA,  
*Little Big Painting*, 1965,  
oil and synthetic polymer on canvas,  
172 x 203 cm.

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## PLATE 7

Gaetano Pesce, b. 1939, Italian,  
*Sunset in New York Sofa*, 1980,  
plywood frame, polyurethane foam and padding,  
vinyl, polyester fabric, 225 x 105 x 120 cm.

## SECTION II QUESTIONS 13 TO 15. (Continued)



Reproduced courtesy the artist.

PLATE 8  
Susan Norrie, b. 1953, Australian,  
*Untitled* (from *Tall Tales and True*), 1986,  
oil on plywood, 125 × 125 cm.



Courtesy the Trustees of the estate of Donald Friend.

PLATE 9  
Donald Friend, 1915–89, Australian,  
*An exotic garden viewed at different levels*, 1957,  
oil on a pair of doors with glass panels,  
each door 183 × 45 cm.

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PLATE 10  
Yumiko Sugano, b. 1960, Japanese,  
*Whale's Generation*, 1983,  
installation, mixed media: cloth, vinyl,  
acrylic, conté crayon, iron, 200 × 600 cm.

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PLATE 11  
Sung Dynasty, China,  
*Bodhisattva of Mercy (Guanyin)*,  
c. 12th–13th century,  
polychromed wood, height 241 cm.



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