



HIGHER SCHOOL CERTIFICATE EXAMINATION

1997

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

Australian art shapes our understanding of the environment.

Discuss this statement with reference to TWO OR MORE examples from your local environment.

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

QUESTION 2

EITHER

- (a) Examine how isolation and alienation have defined the character of Australian art.

Refer to examples of historical and contemporary artworks.

Look at Plates 1, 2, and 3.

You could use ONE OR MORE of these plates in your answer.

OR

- (b) Analyse the features and meaning of internationalism and cultural exchange in Australian art.

Refer to a range of artforms in your answer.

QUESTION 3

Explain how the study of Australian artworks has affected the exploration of issues and themes in your artmaking.

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

ART AND CULTURE**QUESTION 4**

Explain how particular artworks or buildings are made as a response to cultural contexts.

Refer to **TWO OR MORE** examples from your environment that suggest traditions from outside Australia.

QUESTION 5

EITHER

- (a) Give an account of the characteristics of modernist and contemporary art practices in Asia, Europe, or America.

In your answer, refer to a range of significant examples from your selected region.

OR

- (b) *Romanticism evokes the mysterious and the divine in real and imagined subjects.*

Investigate this statement, considering the persistence of romanticism in the visual arts.

Refer to historical and contemporary artworks from regions outside Australia.

QUESTION 6

Evaluate how reading about and seeing the work of artists from regions outside Australia have contributed to your artmaking.

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

ART AND MEDIA**QUESTION 7**

Artists, craftspeople, and designers make objects and images to represent ideas that we recognise from the world around us.

Explain this statement, using a range of examples that you have studied.

You could consider:

- media and materials;
- signs and symbols;
- meaning and purpose.

QUESTION 8

EITHER

- (a) *It has been argued that art and popular culture have changed places in the twentieth century.*

Analyse this statement, using a range of examples.

Refer to signs, symbols, images, and/or materials in your answer.

OR

- (b) Examine how artists have used conventions and symbols to represent individuals and groups in artworks.

Refer to at least ONE historical and ONE contemporary example of painting, photography, and/or sculpture.

QUESTION 9

Give an account of how artists' use of conventions, images, and visual codes has influenced your artmaking.

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

ART AND DESIGN**QUESTION 10**

Mass produced design should incorporate an awareness of the environment.

Explain this statement with reference to a range of significant design examples from your local environment.

You could consider:

- urban planning;
- product design;
- interior/exterior design.

QUESTION 11

EITHER

- (a) Analyse the function and character of innovation and renovation in urban design, including housing, streetscapes, and public spaces.

Refer to TWO OR MORE examples in your answer.

OR

- (b) Select ONE design movement before, and ONE design movement after, World War II.

Compare and contrast the characteristics, contexts, and significance of each design movement.

In your answer, refer to specific examples.

QUESTION 12

Explain how the study of design practices has influenced your artmaking.

Refer to specific designers and their works.

You may use sketches in your answer.

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.

You could consider:

- aesthetic qualities;
- communication of ideas;
- expressive qualities.

QUESTION 14

Look at Plates 4–11.

Give an account of the way processes, materials, and technologies have been used to represent ideas in TWO OR MORE plates.

QUESTION 15

Look at Plates 4–11.

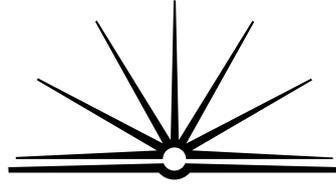
Discuss how ANY TWO plates reveal different attitudes and approaches to the visual arts.

Refer to:

- subject matter;
- cultural influences;
- meaning and purpose.

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BOARD OF STUDIES
NEW SOUTH WALES

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VISUAL ARTS

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STUDYING IMAGES AND OBJECTS

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



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RESTRICTIONS
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PLATE 1

Robert Dowling, 1827–86, English/Australian,
Minjah in the Old Time, c. 1856,
oil painting, 72 × 98 cm.

PLATE 2

Joy Hester, 1920–60, Australian,
Girl in Corner, 1957,
brush and ink, gouache on paper,
63 × 51 cm.



The Arthur Boyd Gift 1975. Collection: National Gallery of Australia, Canberra. Arthur Boyd's work reproduced with permission.

PLATE 3

Arthur Boyd, b. 1920, Australian,
Painting in the Studio, Figure Supporting Back Legs (of Painter), 1973–74,
oil on canvas, 313.5 × 433.2 cm.

SECTION II QUESTIONS 13 TO 15



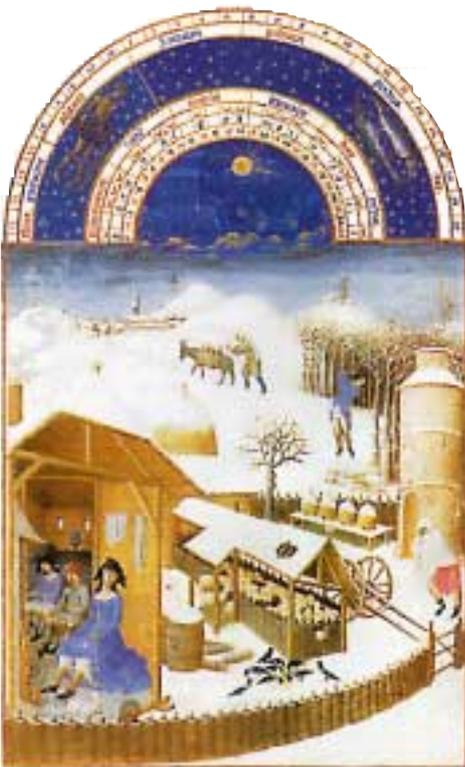
Reprinted courtesy the artist.

PLATE 4
Ingeborg Tyssen, b. 1945, Dutch/Australian,
Wonderland, Sydney, 1978, 1978,
gelatin silver photograph, 24 × 36 cm.



Giraudon/Art Resource, NY.

PLATE 5
Buli Master, Baluba, Zaire, Africa,
Chiefs Stool, late 19th century, wood, 48
cm high.



Giraudon/Art Resource, NY.

PLATE 6
The Limbourg Brothers (Paul, Jean, Herman),
15th century, Netherlands,
Calendar page: *February*, 1413–16,
from *The Very Rich Book of Hours* of the
Duke of Berry, illuminated manuscript,
pigment, gold leaf on parchment, 22 × 14 cm.



Courtesy Carl Solway Gallery, Cincinnati, US.

PLATE 7
Nam June Paik, b. 1932, Korean,
Cage, 1990,
9 console televisions, video tape,
piano strings and hammers,
224 × 92 × 69 cm.

SECTION II QUESTIONS 13 TO 15. (Continued)

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PLATE 8

SITE (Sculpture in the Environment) Projects Inc.
with Maples-Jones Associates (architects), USA,
Best Products indeterminate façade and showroom,
brick reinforced with steel, adhered with epoxy-based mortar,
Shopping Center, Houston, Texas, 1975,
view of the artificial ruin from the south-west.

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PLATE 9

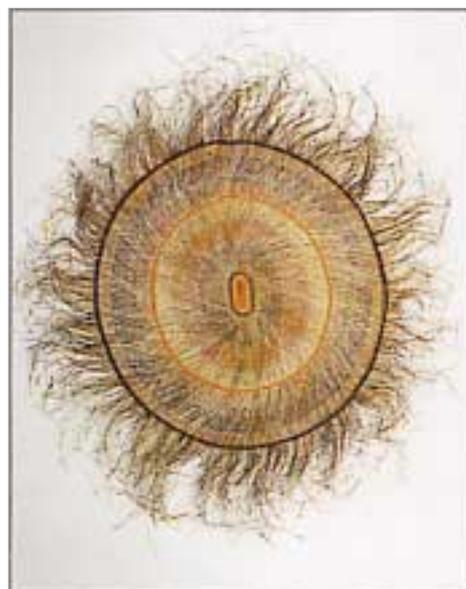
Rainer Fetting, b. 1949, German,
Man Ironing II, 1983,
oil on canvas, 230 × 180 cm.



The Museum of Modern Art, New York.
Gift of Philip Johnson. photograph © 1997 The Museum
of Modern Art, New York.

PLATE 10

Mark di Suvero, b. 1933, USA,
Ladderpiece, 1961–62,
steel rods, discarded wood, ladder, chain, bolted together,
189 × 465 × 330 cm.



Reproduced courtesy Elsie Bulung and Bula/Bula Arts. Collection:
National Gallery of Australia, Canberra.

PLATE 11

Elsie Bulung, b. 1929,
Balmbi language group, Australian,
Mat, 1993,
woven pandanus fibres, natural dyes,
240 cm diameter.

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