



HIGHER SCHOOL CERTIFICATE EXAMINATION

1997

VISUAL ARTS

3 UNIT (ADDITIONAL)

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 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

Evaluate the significance of figuration in twentieth century Australian art.

Refer to particular artists and examples of their work.

QUESTION 2

Look at Plates 1, 2, and 3.

Visual myths define and illustrate the nature of our existence.

Examine this statement with reference to ONE OR MORE of these plates, and/or other works by Australian artists.

QUESTION 3

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

Analyse how ONE OR MORE of these and ANY OTHER Australian artists or architects you have studied have responded to urban, and/or suburban environments.

QUESTION 4

Australian art reflects a people who have not understood their past and are uncertain of their future.

Argue a case about Australian art, architecture, or design that supports or opposes this statement.

Refer to a range of examples.

SECTION II—ART AND CULTURE

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

QUESTION 5

In the twentieth century, many artists have utilised art as an effective means for disrupting and challenging cultural traditions and conventions.

Discuss this statement with reference to a range of examples from a region or regions outside Australia.

QUESTION 6

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

Explain how artists have represented sorrow, death, and mourning in ONE OR MORE of these plates, and ANY OTHER artworks from outside Australia.

QUESTION 7

The artist alone does not give the artwork meaning; it is cultural context that adds meaning and value.

Explore this statement with reference to a range of examples from a culture or cultures outside Australia.

QUESTION 8

Evaluate the cultural contribution of TWO OR MORE art styles or movements you have studied.

Refer to examples from 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

Assess the place of the visual arts in a society dominated by the mass media.

In your answer, refer to specific examples.

QUESTION 10

Contemporary art is eclectic, appropriating imagery, symbols, and techniques from art of the past, and adapting them to new purposes.

Discuss this statement with reference to the work of TWO OR MORE artists.

QUESTION 11

Look at Plates 12, 13, and 14.

Analyse how the artist in ONE OR MORE of these plates and ANY OTHER artworks you have studied has used images and materials to represent aspects of the world that are personally important.

QUESTION 12

Photography will cause the death of painting.

Investigate this claim by discussing the relationship between photography and painting in the nineteenth and/or twentieth centuries.

In your answer, refer to a range of examples.

SECTION IV—ART AND DESIGN

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

QUESTION 13

A single building can celebrate a better world, or signify a change in direction for society.

Explore this statement by referring to TWO OR MORE examples of historical and/or contemporary architecture.

QUESTION 14

Look at Plates 15, 16, 17, and 18.

Examine how the idea and look of the ‘modern’ was largely a product of design.

In your answer, refer to ONE OR MORE of these plates, and ANY OTHER examples of twentieth century design.

QUESTION 15

In the past the link between art, craft, and design was taken for granted. Today the expressive, the technical, and the practical are often isolated from each other.

Discuss this statement with reference to examples of historical and contemporary design.

QUESTION 16

Design is a tool of nationalism in cultures eager to communicate a national identity.

Investigate this statement with reference to TWO OR MORE designers and their works.

BLANK PAGE

BLANK PAGE

BLANK PAGE



HIGHER SCHOOL CERTIFICATE EXAMINATION

1997

VISUAL ARTS

3 UNIT (ADDITIONAL)

STUDYING IMAGES AND OBJECTS

PLATES 1–18

BOOKLET TO ACCOMPANY
THE 3 UNIT (ADDITIONAL) PAPER

SECTION I-ART IN AUSTRALIA. QUESTIONS 1 TO 4

George Lambert born Russia 1873, arrived Australia 1887, died 1930.
Felton Bequest 1921. National Gallery of Victoria, Melbourne.



PLATE 1

George W. Lambert, 1873–1930, Australian,
A Sergeant of Light Horse in Palestine, 1920,
oil on canvas,
78 × 61 cm.

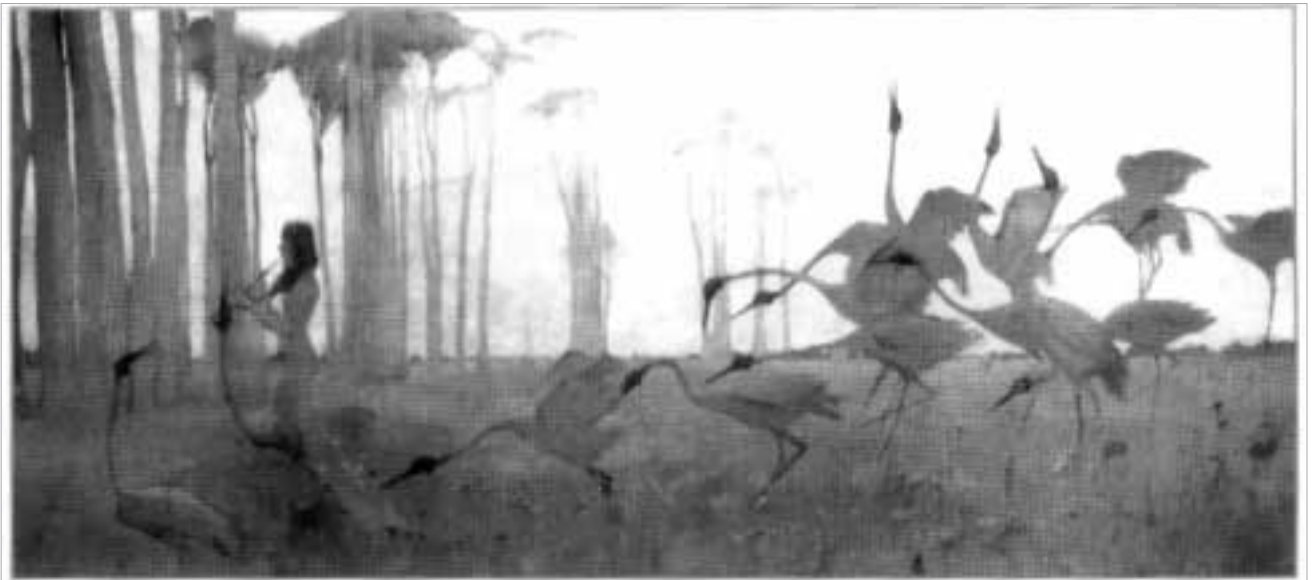


PLATE 2

Sydney Long, 1871–1955, Australian,
The Spirit of the Plains, 1897, oil on canvas on wood, 62 × 131 cm.

Gift of William Howard-Smith in memory of his grandfather,
Ormond Charles Smith, 1940. Collection: Queensland Art Gallery.

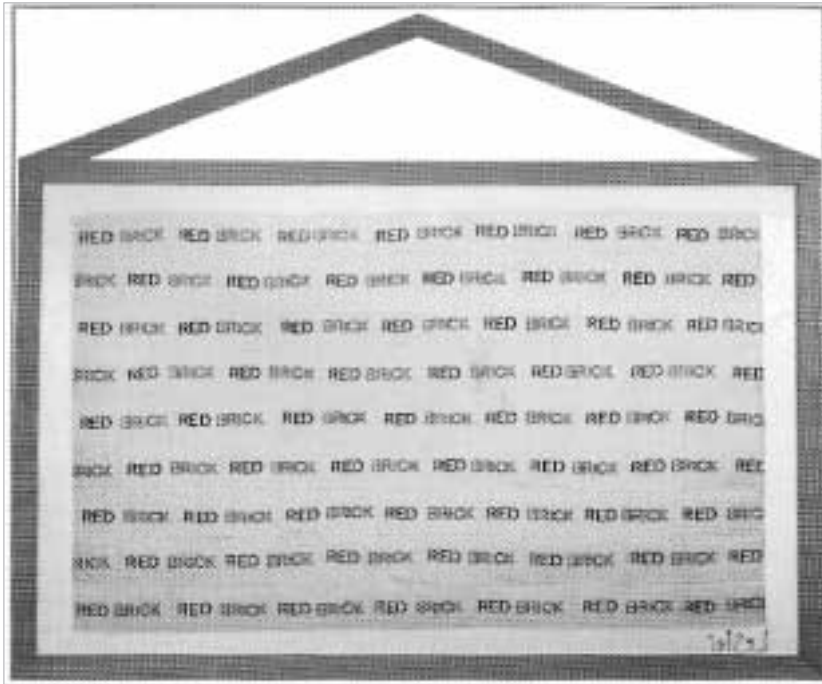
SECTION I—ART IN AUSTRALIA. QUESTIONS 1 TO 4. (Continued)



Copyright © Martin Sharp. Reproduced courtesy the artist.

PLATE 3
 Martin Sharp, b. 1942, Australian,
Ginger in Japan, 1981, colour screen-print, 37 × 25 cm.

SECTION I—ART IN AUSTRALIA. QUESTIONS 1 TO 4. (Continued)



Reproduced courtesy Kerrie Lester.

PLATE 4
 Kerrie Lester, b. 1953, Australian,
Red Brick House, 1981, synthetic polymer paint stencilled
 onto stitched and padded canvas, 104 × 168 cm.



'In our own image' 3rd edn, D Williams, McGraw Hill 1995 p72.
 Reprinted courtesy Arttext.

PLATE 5
 Walter Burley Griffin, 1876–1937, USA,
Fyshwick House, 15 The Citadel, Castlecrag, Sydney, 1929,
 sandstone, concrete, glass.

SECTION I—ART IN AUSTRALIA. QUESTIONS 1 TO 4. (Continued)



© National Gallery of Victoria.

PLATE 6

Danila Vassilieff, 1897–1958, Russian/Australian,
Street Scene with Graffiti, 1938, oil on board, 45 × 60 cm.

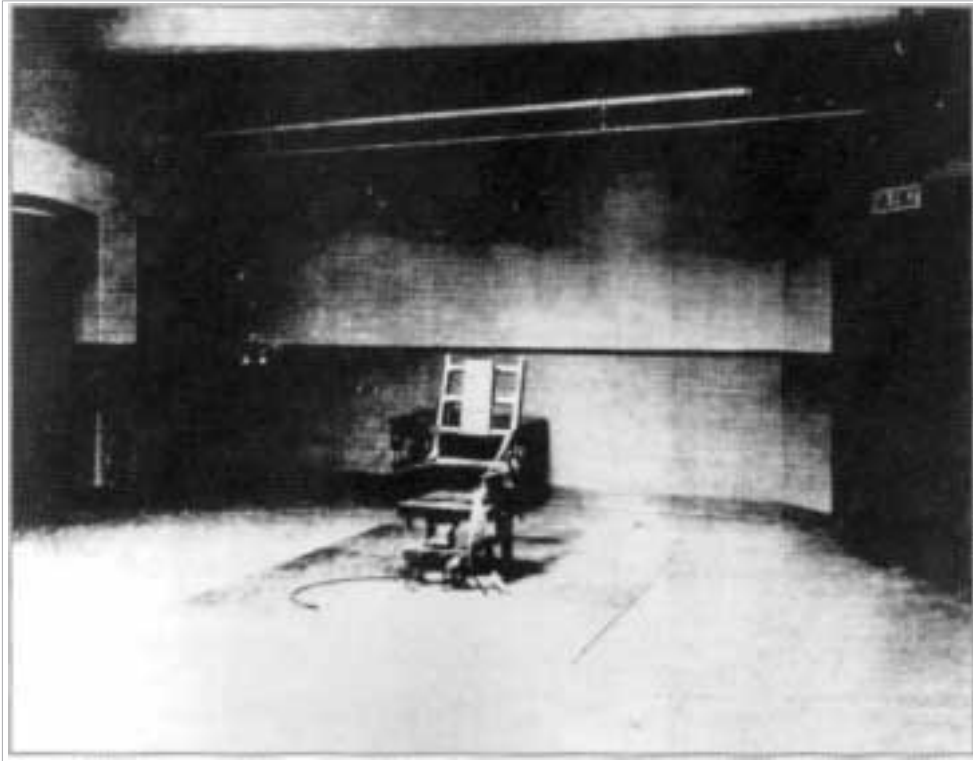


'Fruit bats'. © Lin Onus 1991. Reproduced by permission
of VISCOPY Ltd, Sydney 1997.

PLATE 7

Lin Onus, 1948–96, Wiradjuri/Yorta Yorta language group, Australian,
Fruit Bats, 1991, 100 polychromed fibreglass sculptures,
polychromed wooden disks, and Hills Hoist clothes line, 250 cm high.

SECTION II-ART AND CULTURE. QUESTIONS 5 TO 8



'Electric chair' © Andy Warhol 1965/ARS.
Reproduced by permission of VISCOPY Ltd, Sydney 1997.

PLATE 8

Andy Warhol, 1928–87, USA, *Electric Chair*, 1965,
(from the *Death and Disaster* series), silk-screen on canvas, 61 × 71 cm.

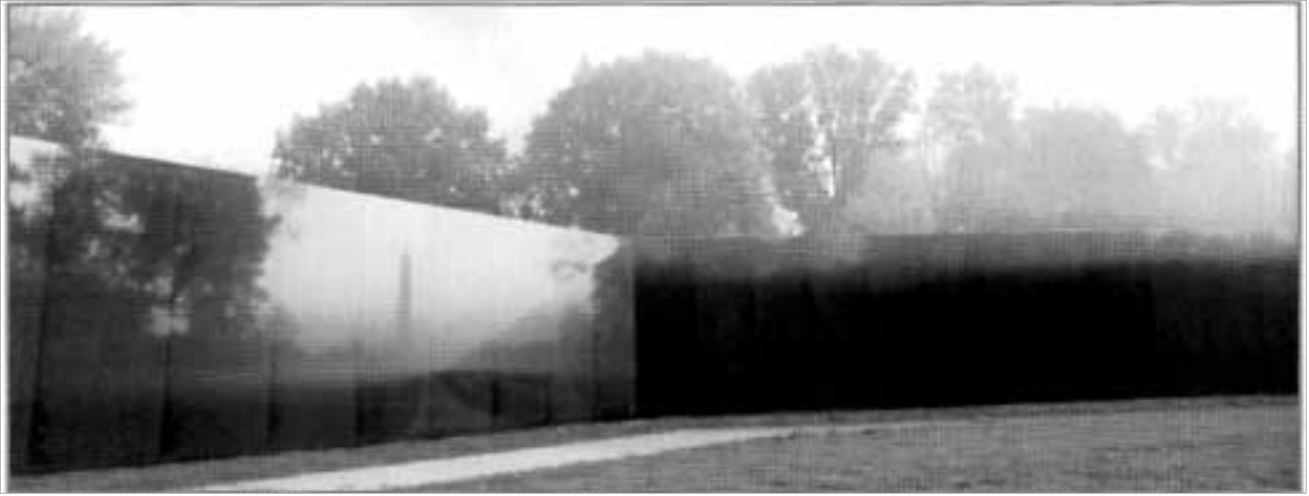


Photo: UDF-La Phototheque

PLATE 9

Niccolò Dell'Arca, 1440–94, Italian,
The Lamentation, 1485–90, Santa Maria Della Vita, Bologna,
terracotta, traces of colour, tallest figure 165 cm (life size).

SECTION III—ART AND CULTURE. QUESTIONS 5 TO 8. (Continued)



Copyright © Mark Segal/Panoramic Images, Chicago 1997.

PLATE 10

Maya Ying Lin, b. 1960, USA, *Vietnam Veterans' Memorial*, Washington D.C., 1981–82, black granite inscribed with 58,000 names, length 152 metres, maximum height 3.05 metres.

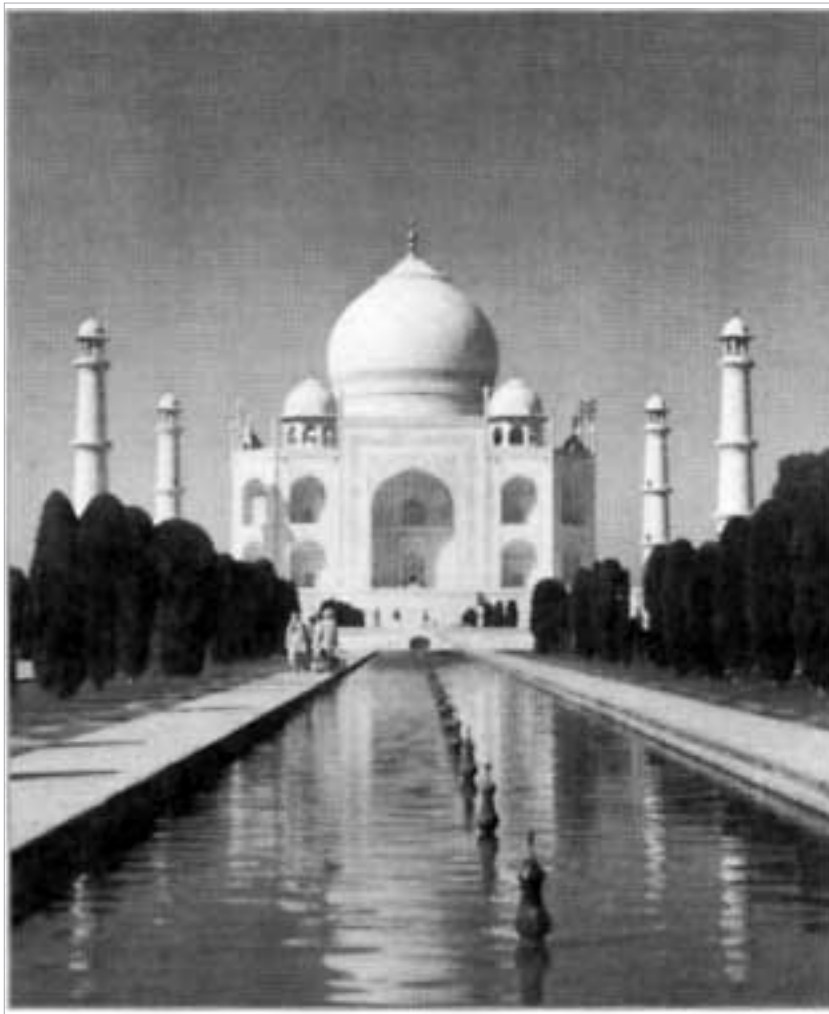


Photo: P Tiers from Monkmeier Press Photo Service NY.

PLATE 11

Taj Mahal (tomb of Mumtaz Mahal and Shah Jahan), 1631–48, Mughul period, Agra, India, Ustad Ahmad Lahori (attributed architect), white marble blocks carved and inlaid with semi-precious stones, inscribed with Koranic inscriptions in black marble, 45 metres high to dome.

SECTION III—ART AND MEDIA. QUESTIONS 9 TO 12



PLATE 12
 Marcel Duchamp, 1887–1968,
 French/USA,
*Large Glass: The Bride Stripped Bare
 by Her Bachelors, Even*, 1915–23,
 oil, lead foil, and lead wire on plate glass,
 277 × 175 cm.

© Marcel Duchamp, 1923/ADAGP.
 Reproduced by permission of VISCOPY Ltd, Sydney 1997.



PLATE 13
 Odilon Redon, 1840–1916, French,
Silence, c. 1911,
 oil on gesso on paper,
 54 × 54.6 cm.

The Museum of Modern Art, New York. Lillie P Bliss Collection.
 Photograph © 1997 The Museum of Modern Art New York.

SECTION III—ART AND MEDIA. QUESTIONS 9 TO 12. (Continued)

**DUE TO COPYRIGHT RESTRICTIONS THIS
IMAGE COULD NOT BE REPRODUCED.**

PLATE 14

Judy Chicago, b.1939, USA, with the assistance of more than 100 women volunteers,
The Dinner Party, 1974–79,
white tile floor inscribed in gold with 999 women's names,
triangular table with 39 painted, sculpted, porcelain plates and needlework,
each side 14.6 metres.

SECTION IV—ART AND DESIGN. QUESTIONS 13 TO 16

**DUE TO COPYRIGHT RESTRICTIONS THIS
IMAGE COULD NOT BE REPRODUCED.**

PLATE 15

Frank Lloyd Wright, 1867–1959, USA,
House for William Fricke, Oak Park, Illinois, 1901,
brick, masonry, geometric glasswork.

**DUE TO COPYRIGHT RESTRICTIONS THIS
IMAGE COULD NOT BE REPRODUCED.**

PLATE 16

Chrysler Corporation, 1934, USA,
Chrysler Airflow Automobile,
commercial illustration, c. 1934.

SECTION IV—ART AND DESIGN. QUESTIONS 13 TO 16 (Continued)



John Calmann & King Archives/Matsushita Corporation.

PLATE 17
Matsushita Corporation, Japan,
Bracelet Radios, late 1960s,
plastic and transistor components.

**DUE TO
COPYRIGHT
RESTRICTIONS
THIS IMAGE
COULD NOT
BE REPRODUCED.**

PLATE 18
Alexandra Exter, 1882–1949, Ukrainian/French,
Constructivist Dress,
designed 1922, this version made in 1979.

BLANK PAGE