

BOARD OF STUDIES  
NEW SOUTH WALES

HIGHER SCHOOL CERTIFICATE EXAMINATION

1998

# 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.
- This 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

Analyse the significance and contribution of TWO OR MORE Australian artists, designers or craftspeople to Australian art and culture.

Refer to artworks relating to your environment.

#### QUESTION 2

EITHER

- (a) Investigate the ways particular regional contexts have influenced contemporary Australian art since 1988.

Refer to a range of Australian artworks you have studied.

OR

- (b) *Public art and architecture entertains, challenges or engages its audience while satisfying functional needs.*

Examine this statement, using historical and contemporary Australian examples.

#### QUESTION 3

Evaluate the relationships between your artmaking and the Australian art that you have studied.

Refer to TWO OR MORE artists and their works.

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

Explain how the study of international exhibitions, publications and/or art movements has informed your understanding of the local environment.

Refer to a range of examples.

**QUESTION 5**

EITHER

- (a) Analyse how representations of the spiritual reflect the culture in which they were made.

Refer to historical and contemporary examples by artists or groups of artists from a region or regions outside Australia.

OR

- (b) *Heroic and tragic themes in art have often been used to address the hopes, values and fears of a society.*

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

**QUESTION 6**

Critically evaluate how issues and/or themes used by artists from a region or regions outside Australia have influenced your own artmaking.

Refer to a range of examples.

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

*Art gives creative expression to the signs, symbols and images that are already present in the environment.*

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

**QUESTION 8**

EITHER

- (a) Give an account of the different ways signs and symbols have been used in twentieth-century art and architecture to represent modernity.

Look at Plates 1, 2 and 3.

You could use ONE OR MORE of these plates with other examples you have studied.

OR

- (b) *How artists use virtual realities and material objects has consequences for artistic practice.*

Discuss this statement, using a range of examples.

**QUESTION 9**

Explain how study of the use of materials, techniques and imagery has influenced your artmaking practice.

Refer to specific artworks by TWO OR MORE artists.

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

Examine how designers demonstrate awareness of function and context in TWO OR MORE examples of design from your local environment.

Refer to significant examples of architecture, and/or domestic, and/or industrial, and/or graphic design.

**QUESTION 11**

EITHER

- (a) *An awareness of the environment has a fundamental impact on the character of design.*

Discuss this statement, using significant historical and contemporary examples of ecologically-sensitive design.

OR

- (b) Examine functionalism as a theme in the work of specific twentieth-century architects, designers or groups.

Refer to a range of significant examples.

**QUESTION 12**

Give an account of how the study of different design styles has enhanced your artmaking.

Refer to a range of significant examples of design.

## 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.

Compare TWO OR MORE plates in terms of the artist's use of materials and technologies.

In your answer, refer to:

- processes
- media
- styles.

### QUESTION 14

Look at Plates 4–11.

Give an account of different attitudes to the visual arts in TWO OR MORE PLATES.

In your answer, refer to:

- values and beliefs
- cultural influences
- time and place.

### QUESTION 15

Look at Plates 4–11.

Critically analyse how TWO OR MORE plates visually communicate ideas.

In your answer, refer to:

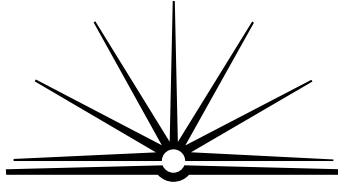
- subject matter
- expressive qualities
- signs and symbols.

**End of paper**

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**PLATES 1–3**  
**FOR SECTION I. QUESTIONS 1–12**  
**PAGE 3**

**PLATES 4–11**  
**FOR SECTION II. QUESTIONS 13–15**  
**PAGES 4–5**

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

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## SECTION I QUESTIONS 1 TO 12



Kasimir Malevich, Russia 1878–1935. Collection: National Gallery of Australia, Canberra

## PLATE 1

Kasimir Malevich, 1878–1935, Russia,  
Suprematist painting,  
*House Under Construction*, 1915,  
oil on canvas, 97 × 45 cm.

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## PLATE 2

William Van Alen, 1883–1954, USA,  
*Chrysler Building*,  
New York, 1928–1930,  
319.4 metres, 77 storeys,  
stainless steel ornament,  
structural steel frame, plate glass,  
brick, partition blocks.

Collection: National Gallery of Australia, Canberra. © Richard Hamilton, 1956/DACS. Reproduced by permission of Viscopy Ltd, Sydney, 1998.



## PLATE 3

Richard Hamilton, b. 1922, UK,  
*Just What Is It That Makes Today's  
Homes So Different, So Appealing?*  
1956, collage on paper, 26 × 25 cm.

## SECTION II QUESTIONS 13 TO 15



Michael Graves and Associates

PLATE 4  
Michael Graves, b. 1944, USA,  
*The Portland Building*, Portland, Oregon, 1980,  
steel studs, reinforced concrete, with stuccoed  
exterior, concrete and fibreglass ornament,  
tile cladding lower floors.



V &amp; A Picture Library

PLATE 6  
Unknown Artist, Kulu Region, India,  
*A Prince Looking at Himself in a Mirror*,  
Rajput School, c. 1710,  
gouache on paper,  
16 × 16 cm.

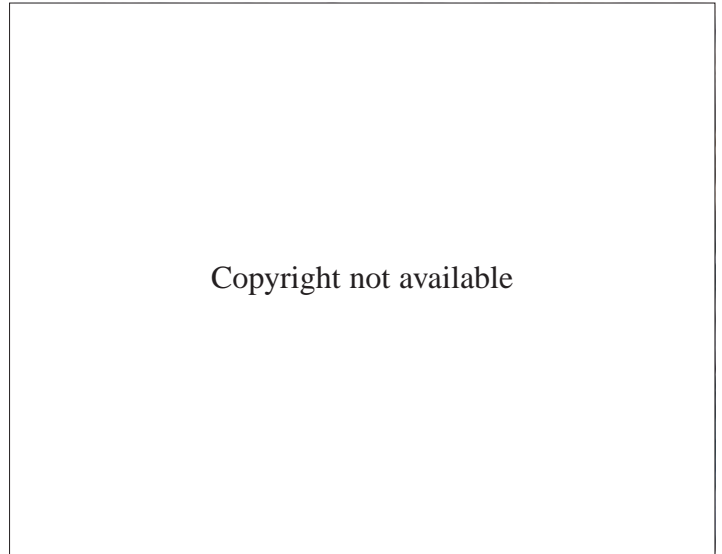


PLATE 5  
Kevin Connor, b. 1932, Australia,  
*Pyrmont and the City*, 1992,  
brush and black ink, white gouache, drawing,  
104 × 133 cm.



Reproduced with permission

PLATE 7  
Max Dupain, 1911–1992, Australia,  
*Advertisement for Hoover*, 1937,  
gelatin silver photograph,  
35 × 25 cm.

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

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PLATE 8  
Sandra Black, b. 1950, Australia,  
*Time Gate*, 1986,  
black bone china, slip cast and assembled  
with applied gold leaf.



Art Past/Art Present, 2nd ed, D Wilkins et al,  
Abrams, 1994, pl. 513, p. 451

PLATE 9  
Mary Cassatt, 1844–1926, USA,  
*The Boating Party*, 1893–1894,  
oil on canvas, 90 × 118 cm.



Photo Hironu Narita, courtesy Satani Gallery

PLATE 11  
Shigeo Toya, b. 1947, Japan,  
*Woods III*, *Woods IV*, 1992,  
wood, ashes, acrylic,  
220 × 31 × 31 cm each (60 pieces).

PLATE 10  
Giambattista Tiepolo, 1696–1770, Italy,  
*Marriage Allegory of the Cornaro Family*, c. 1750,  
ceiling panel, oil on canvas, 343 × 170 cm.

Giovanni Battista Tiepolo, Italy, 1696–1770. *Marriage Allegory of the Cornaro Family*, c. 1750. Oil on canvas 343.0 x 172.0 cm



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