

B O A R D O F S T U D I E S
NEW SOUTH WALES

HIGHER SCHOOL CERTIFICATE EXAMINATION

1998

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.
- This 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

Representing a relationship to the land has been a defining interest in Australian art.

Investigate this statement, with reference to a range of artists and their works.

QUESTION 2

Give a critical account of aesthetic and cultural issues in contemporary Indigenous art practice.

You could consider:

- ownership and identity
- collaborative traditions
- representation and symbolism.

QUESTION 3

Australian art today has become more diverse and innovative in its response to international trends.

Assess this statement, with reference to specific artists and/or artworks and/or exhibitions.

QUESTION 4

Look at Plates 1–4.

Examine the conventions and distinctive character of domestic architecture in Australia.

Refer to ONE OR MORE plates and any other examples you have studied.

SECTION II—ART AND CULTURE

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

QUESTION 5

Rather than being universal and eternal, the meaning and value of art varies according to cultural context.

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

QUESTION 6

Look at Plates 5–8.

Explain how artworks dealing with work and leisure reflect different cultural attitudes.

Refer to ONE OR MORE plates and other examples from a region or regions outside Australia.

QUESTION 7

The representation of nature in the visual arts has been a vehicle for the expression of different beliefs and attitudes.

Explore this statement, using historical and contemporary examples from a culture or cultures outside Australia.

QUESTION 8

Analyse how cultural traditions and artistic innovations are combined in the work of artists, designers, architects, and/or craftspeople.

Refer to the work of TWO OR MORE artists from a culture or cultures outside Australia.

SECTION III—ART AND MEDIA

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

QUESTION 9

Look at Plates 9–12.

Explain the ways in which meaning and significance are encoded in artworks through the use of signs, symbols and materials.

Refer to TWO OR MORE plates and other examples you have studied.

QUESTION 10

Give an account of how artists, designers or craftspeople have used the found object and collage to comment, satirise, parody and question.

Refer to a range of examples you have studied.

QUESTION 11

Analyse the different working practices of TWO OR MORE artists you have studied.

Use a range of examples.

You could consider:

- manipulation of images
- materials and processes
- representation of ideas.

QUESTION 12

Look at Plates 13–16.

Examine the impact of mass media and the consumer society on twentieth-century artworks.

Refer to TWO OR MORE plates and other examples you have studied.

SECTION IV—ART AND DESIGN

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

QUESTION 13

Examine how contemporary designers resolve design problems and deal with issues important to design today.

Refer to a range of significant examples.

QUESTION 14

Investigate the nature of the relationship between technology and design in the twentieth century.

Refer to a range of design forms and/or movements.

QUESTION 15

Look at Plates 17–20.

Give an account of the interaction between art and design in different historical and/or contemporary contexts.

Refer to ONE OR MORE plates and a range of significant examples.

QUESTION 16

Design today increasingly evokes nostalgia, heritage and the past in order to invent traditions for the present.

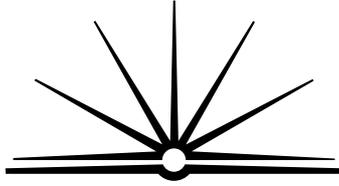
Argue a case for or against this statement, with reference to TWO OR MORE examples of architecture and/or design.

End of paper

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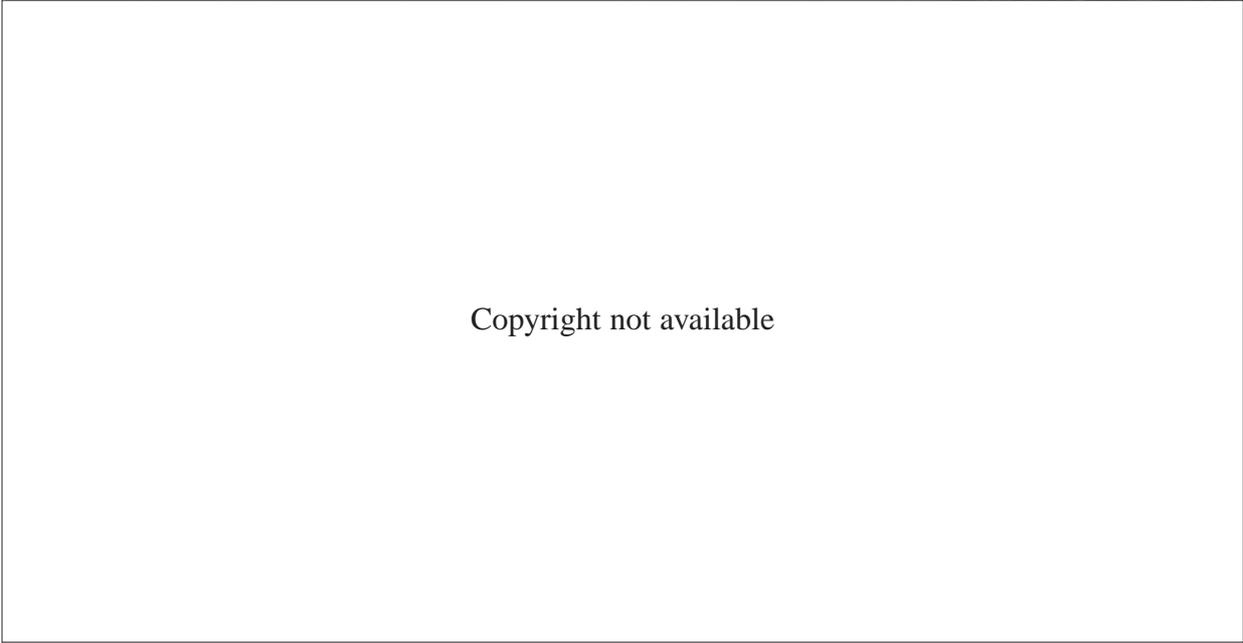
VISUAL ARTS

3 UNIT (ADDITIONAL)

STUDYING IMAGES AND OBJECTS

PLATES 1–20

**BOOKLET TO ACCOMPANY
THE 3 UNIT (ADDITIONAL) PAPER**

SECTION I—ART IN AUSTRALIA. QUESTIONS 1 TO 4

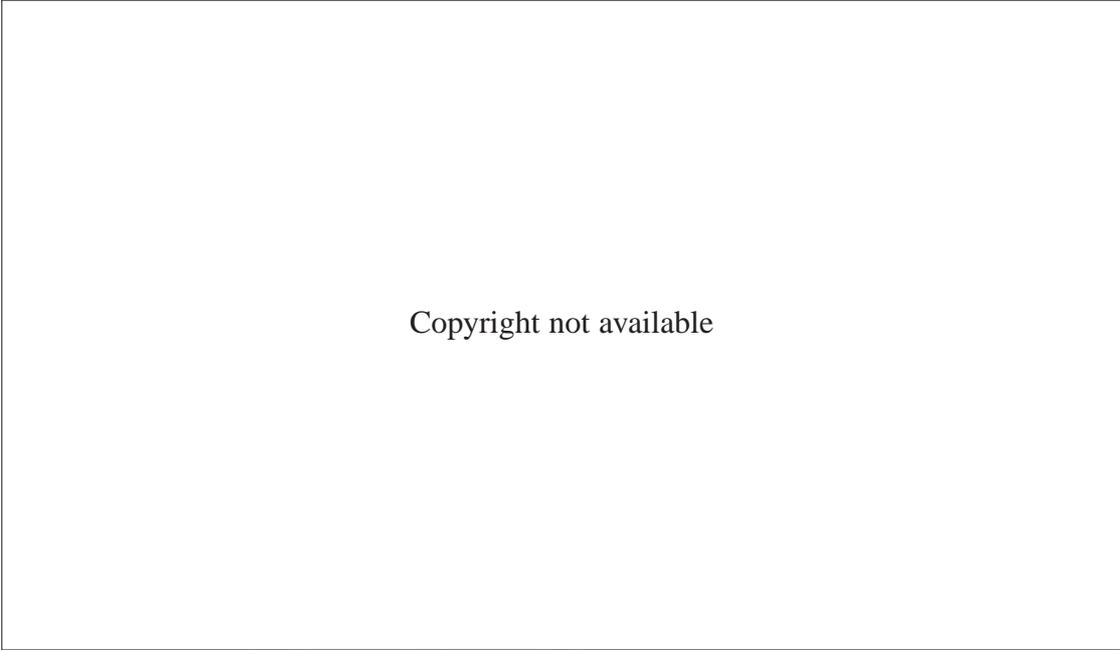
Copyright not available

PLATE 1

Architect unknown,

Dundullimal Homestead, Dubbo, NSW, c. 1840–1850, Australia,

Restoration Architects: Clive Lucas, Ian Stapleton and Partners, 1988,
timber slab construction, hardwood timber, corrugated iron.



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PLATE 2

Alex Popov Architects Pty Ltd, Australia,

Griffin House, Castlecrag, NSW, 1990,

sandstone, brick, glass.

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



Photo by John Collings: Beach House, St. Andrews, VIC, 1992

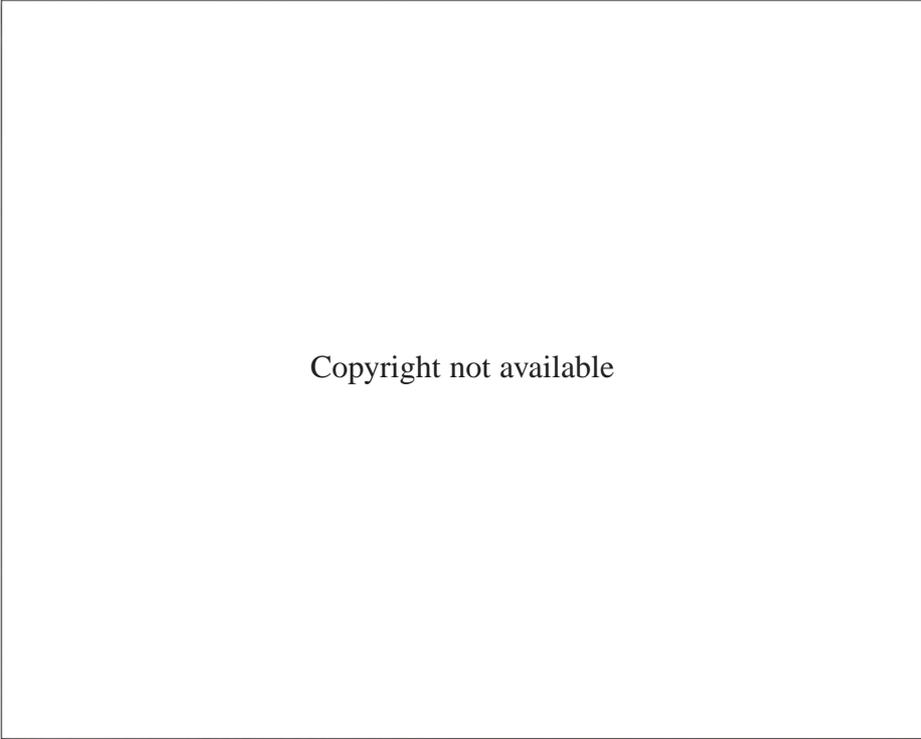
PLATE 3

Nonda Katsalidis, architect, Australia,
Beach House, St. Andrews, Victoria, 1992,
 timber planks, iron, steel, glass walls.

Australian Council of National Trusts, *Australia's Trusts Historic Houses*, 1993, p. 209

PLATE 4

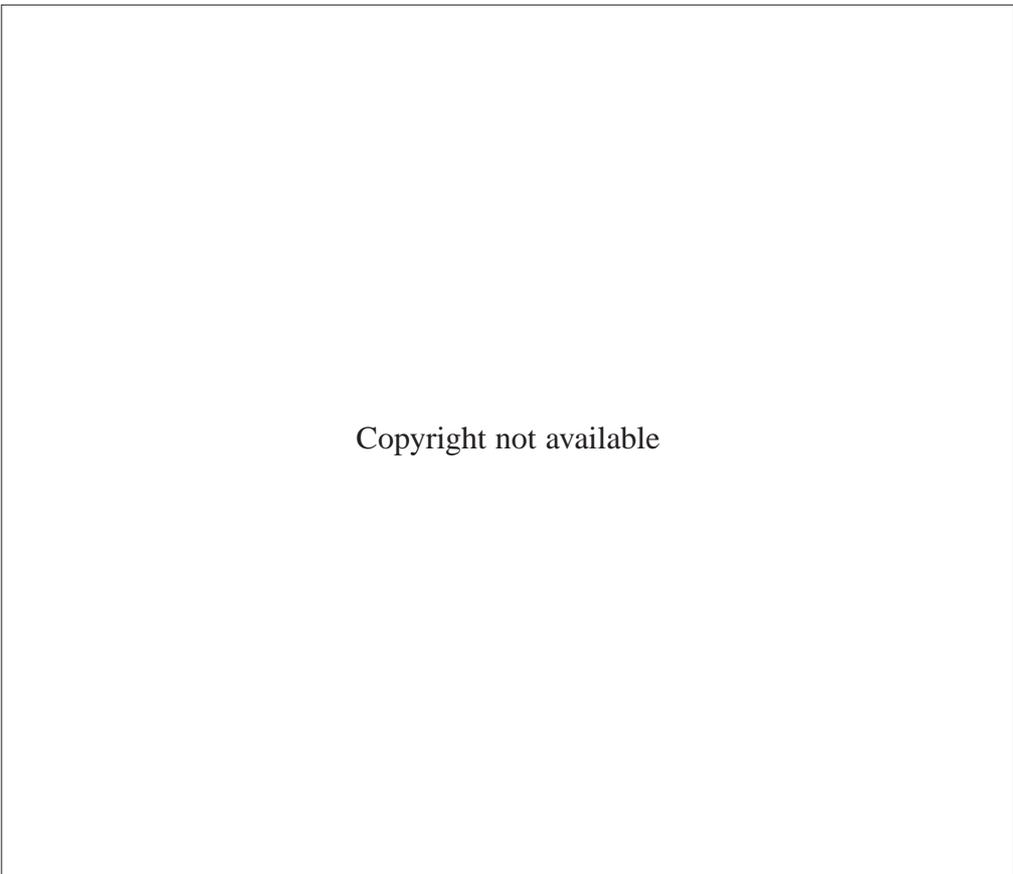
George Lockington, builder, Australia,
York Terrace, Melbourne, 1844,
 row of three, two-storey terraces, brick, decorative cast iron.

SECTION II—ART AND CULTURE QUESTIONS 5 TO 8

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PLATE 5

Giorgione (attributed) 1475–1510, Venetian Renaissance, Italy,
Pastoral Concert, c. 1509–1510,
oil on canvas, 110 × 138 cm.



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



National Gallery of Australia

PLATE 7

Ding Zhengxian, b. 1914, China,

*Rural Summer—Irrigation,*from the set *Four Seasons in the Countryside*, 1943,

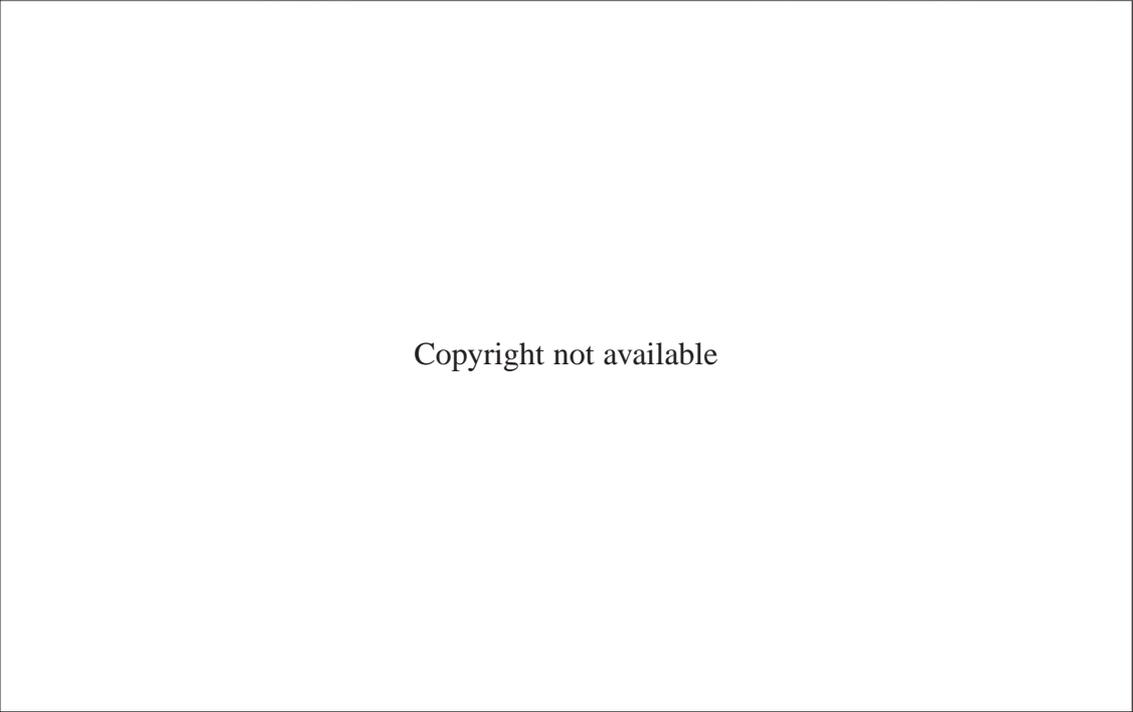
colour woodcut, 16 × 12 cm.

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PLATE 8

Antoni Gaudí, 1852–1926, Spain,

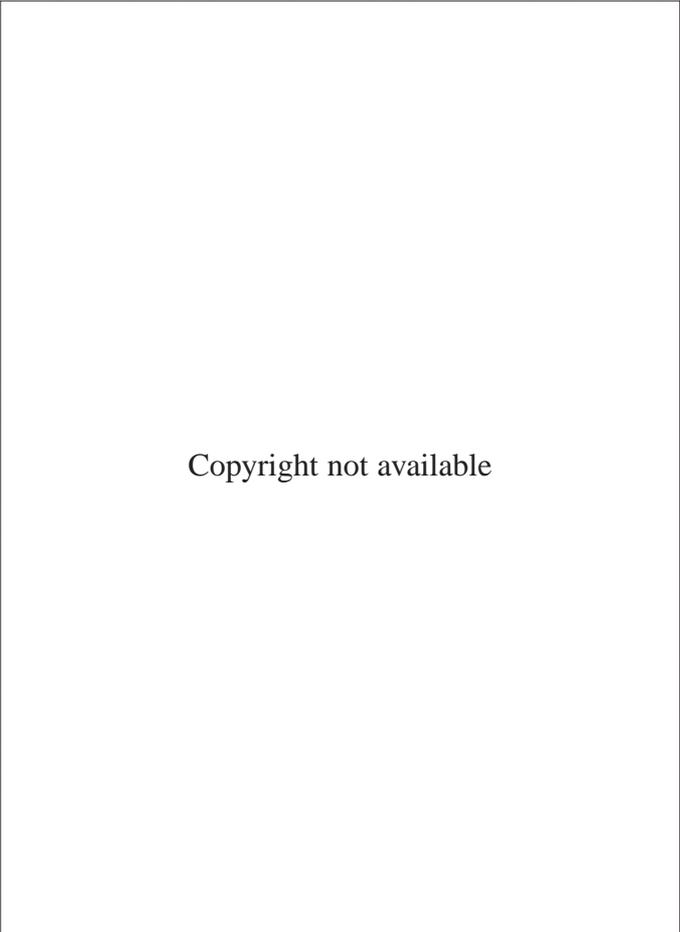
Parque Güell (Güell Park), Barcelona, 1900–1914,Stairway with guardian water dragon, broken ceramics
mosaic, wrought iron, concrete, stone.

SECTION III—ART AND MEDIA **QUESTIONS 9 TO 12**

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PLATE 9

Architects unknown, *Hall of Supreme Harmony* seen from the *Gate of Supreme Harmony* and in the foreground *Stairway, Forbidden City, Beijing, China, 17th century and later, Ming Dynasty, brick, marble, painted timber, glazed tiles.*

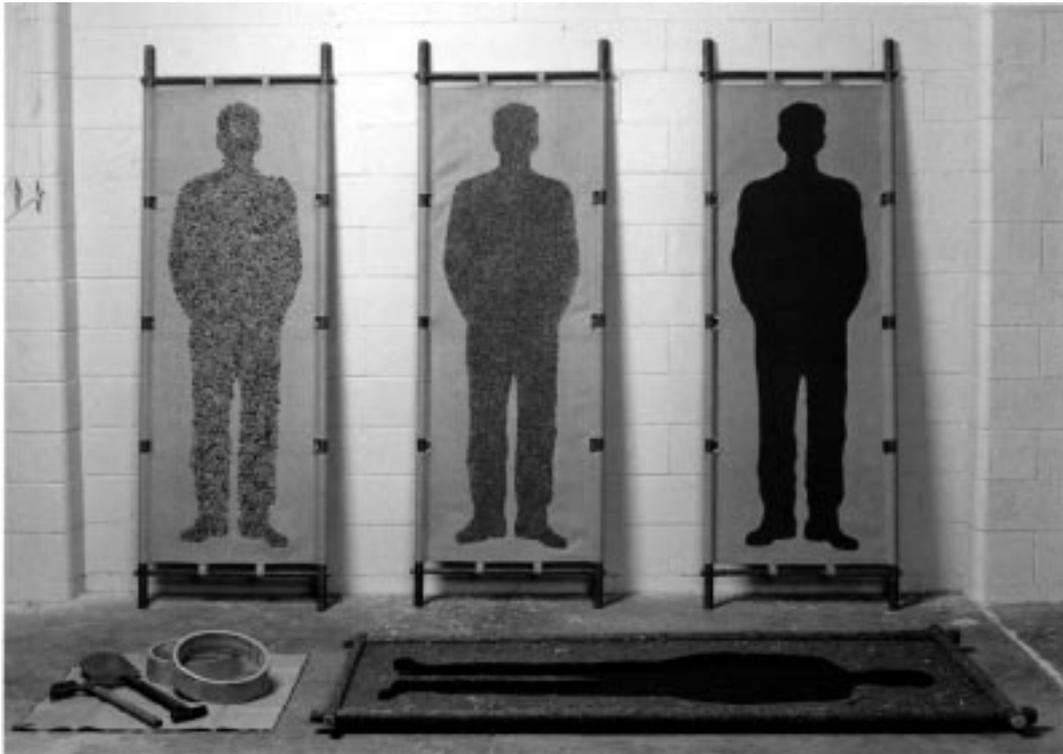


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PLATE 10

Mirlkitjingu Millie Skeen, c. 1935, Australia,
Tjipari, 1993, Ngarti and Kukatja language groups,
Western Desert, W.A.,
acrylic on canvas, 110 × 80 cm.

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



Sifting Through (gold was found here), 1985 by Hossein Valamanesh

PLATE 11

Hossein Valamanesh, b. 1949, Iran/Australia,
Sifting Through (gold was found here), 1985,
 earth, black iron oxide, PVA on wood, jute, sieves,
 digging tools, 220 × 320 × 221 cm.

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PLATE 12

The Master of Flémalle (Robert Campin), c. 1378–1444, Flemish, International Gothic,
The Mérode Altarpiece, 1425–1430,
 oil on panel, centre panel 64 × 63 cm, each wing 65 × 28 cm.
 view of altarpiece open.

SECTION III—ART AND MEDIA QUESTIONS 9 TO 12



Robert Hughes, *Shock of the New*, 2nd ed. Thames & Hudson, 1991, plate 18, p. 34.
 © Board of Trustees, National Gallery of Art, Washington <http://www.nga.gov>

PLATE 13
 Juan Gris, 1887–1927, Spain,
Fantomas, 1915,
 oil on canvas, 59 × 72 cm.

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PLATE 14
 Jenny Holzer, b. 1950, USA,
Abuse of Power Comes As No Surprise, 1982,
 from the Truisms Series,
 Spectacolor Board No. 1, Times Square, New York.

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



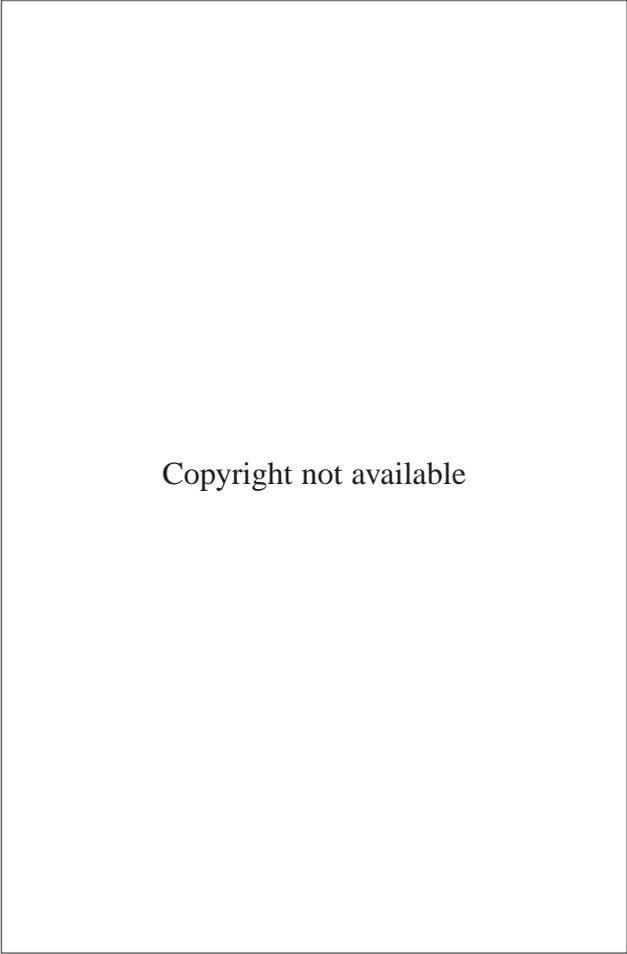
© Postmasters Gallery

PLATE 15
Sylvie Fleury, b. 1961, Switzerland,
Poison, 1992,
shopping bags and their contents, 91 × 91 × 117 cm.

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PLATE 16
Wang Guangyi, b. 1953, China,
The Great Criticism: Tang, 1992,
oil on canvas, 150 × 120 cm.

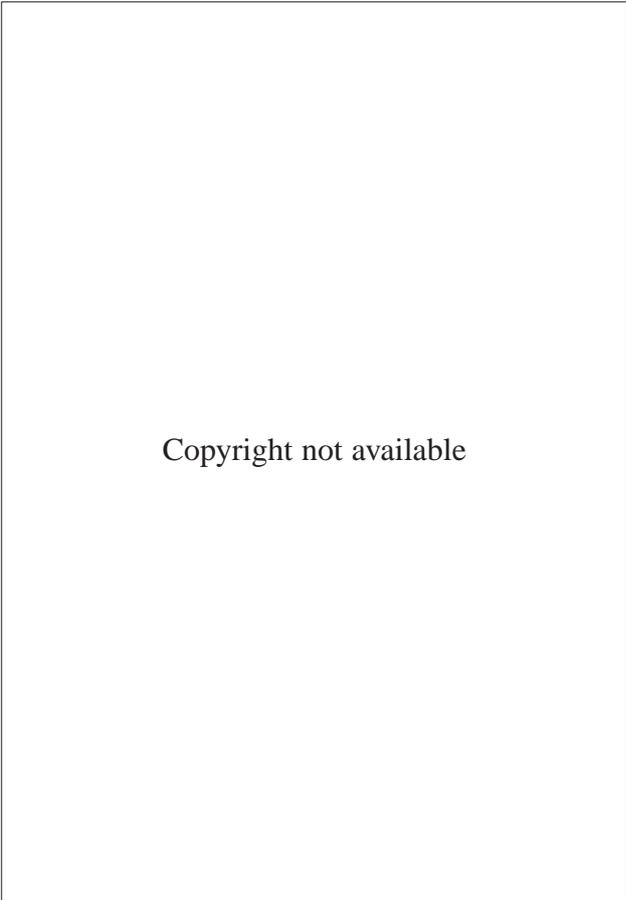
SECTION IV—ART AND DESIGN QUESTIONS 13 TO 16



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PLATE 17

Sally Morgan, b. 1951, Australia,
Citizenship, 1988,
from portfolio 'Right Here, Right Now—Australia',
screenprint on paper, 76 × 57 cm.



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PLATE 18

Victor Horta, 1861–1947, Belgium,
Stairway, Tassel House, Brussels, 1892–1893,
decorative iron-work, wall ornament and
floor tiles.

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

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PLATE 19

Arne Jacobsen, 1902–1971, Denmark,
manufacturer: George Jensen,
Cutlery, AJ pattern, 1957,
stainless steel, approximately 22 cm.

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PLATE 20

Haim Steinbach, b. 1944, Israel/USA,
related and different, 1985,
plastic, laminated wood shelf, leather basketball shoes,
brass candlesticks, 91 × 52 × 51 cm.

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