

BOARD OF STUDIES
NEW SOUTH WALES

HIGHER SCHOOL CERTIFICATE EXAMINATION

1999

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

Explain how TWO OR MORE Australian artists represent Australian society through their work.

You could consider:

- the environment
- visual traditions
- regional contexts.

QUESTION 2

EITHER

- (a) *The spiritual in art communicates a range of ideas about belief.*

Explore this statement in the context of Australian art, using a range of historical and contemporary examples.

OR

- (b) *Art awards and events bring artists and audiences together to debate, reflect and dispute ideas.*

Investigate this statement with reference to historical and contemporary artists and/or designers and/or architects and their work.

QUESTION 3

Evaluate the relationships between your artmaking and the work of Australian artists who examine contemporary themes.

Refer to TWO OR MORE artists and their works.

ART AND CULTURE**QUESTION 4**

Consider how artforms and practices from regions outside Australia have influenced artworks or objects in your environment.

Refer to TWO OR MORE examples.

QUESTION 5

EITHER

- (a) Assess how site specific works gain meaning in their cultural context.

Look at Plates 1–3.

In your answer, you could use ONE OR MORE of these plates.

Refer to historical and contemporary examples from regions outside Australia.

OR

- (b) Give an account of the role played by traditions of dissent and disorder in the art of the twentieth century.

Refer to historical and contemporary examples from a region or regions outside Australia.

QUESTION 6

Analyse how artists and artworks that you have explored in exhibitions, catalogues and/or texts have influenced your artmaking.

In your answer, refer to historical and contemporary examples from outside Australia.

ART AND MEDIA**QUESTION 7**

Artists invent new ways to communicate with their audience using signs, symbols and visual codes.

Discuss this statement, referring to a range of artworks and objects from your environment.

QUESTION 8

EITHER

- (a) Examine how changing technologies have challenged artistic practices.

Refer to a range of historical and contemporary examples.

You could consider:

- artworks
- audiences
- processes.

OR

- (b) Investigate how historical and contemporary artworks interpret gender.

You could consider:

- signs, symbols, codes
- stereotypes
- identity.

QUESTION 9

Explain how the study of cultural images and visual symbols has influenced your artmaking.

Refer to a range of significant historical and/or contemporary examples.

ART AND DESIGN

QUESTION 10

Good design is responsive to environmental needs.

Examine this statement with reference to significant examples of design relating to your environment.

QUESTION 11

EITHER

- (a) Give an account of the influence of modernism on twentieth century design.

Refer to a range of historical and contemporary examples.

OR

- (b) Analyse the characteristics and significance of historical and contemporary examples of ecologically sensitive design.

Refer to a range of significant examples.

QUESTION 12

Assess the relationships between decision-making methods used by designers you have studied and the resolution of your own artmaking.

Refer to a range of examples.

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

In your answer, refer to:

- concepts
- technologies
- visual qualities.

QUESTION 14

Look at Plates 4–11.

Critically analyse TWO OR MORE of these plates.

In your answer, refer to:

- styles
- subject matter
- signs.

QUESTION 15

Look at Plates 4–11.

Evaluate the significance of TWO OR MORE of these plates.

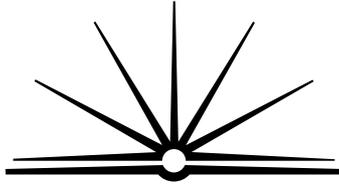
In your answer, refer to:

- function
- ideas
- symbolism.

End of paper

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STUDYING IMAGES AND OBJECTS

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**

Copyright not approved

PLATE 1

Giovanni Battista Tiepolo, artist,
1696–1770, Italy,
Europe 1752–1753, fresco frieze,
Johann Balthasar Neumann,
architect, 1687–1753, Germany,
*The Stairway Hall, Residenz at
Wurzburg, Germany*,
stone, marble, wood, stucco and
gold leaf.

Copyright not approved

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PLATE 3

Walter De Maria, b. 1935, USA,
Lightning Field, 1971–1977,
Earth sculpture 1 mile × 1 km, New Mexico.
400 vertical steel rods, regularly spaced,
lightning conductors.

PLATE 2

Artist unknown,
Lion Grove Garden (Shizi Lin),
Suzhou, Jiangsu, China,
view west to the Heart of the Lake Pavilion,
Yuan Dynasty, 1342, with later additions.

SECTION II QUESTIONS 13 TO 15

Copyright not approved

PLATE 4

Philip Johnson, b. 1906, USA,
Johnson House, (Glass House), interior view, 1949,
 New Canaan, Connecticut, USA.
 Concrete, steel, glass, wood, brick.

Courtesy of Roslyn Oxley9 Gallery

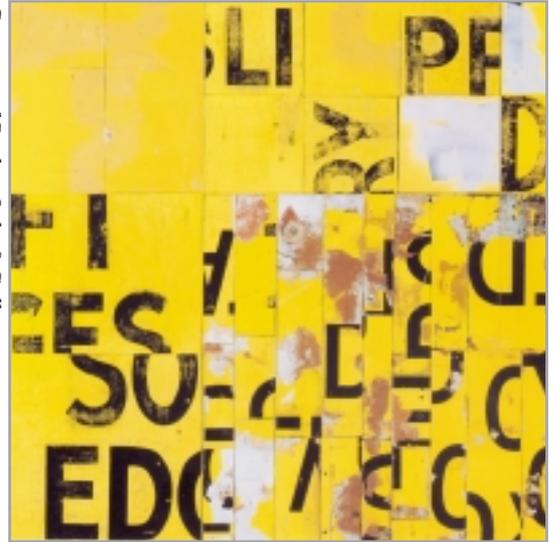


PLATE 5

Rosalie Gascoigne, b. 1917,
 New Zealand/Australia,
Southerly Buster, 1995,
 retro-reflective road signs on
 composition board, 117 × 115 cm.

Copyright not approved

PLATE 6

Jasper Johns, b. 1930, USA,
Summer, 1985,
 encaustic on canvas, 1.91 × 1.27 m.

Copyright not approved

PLATE 7

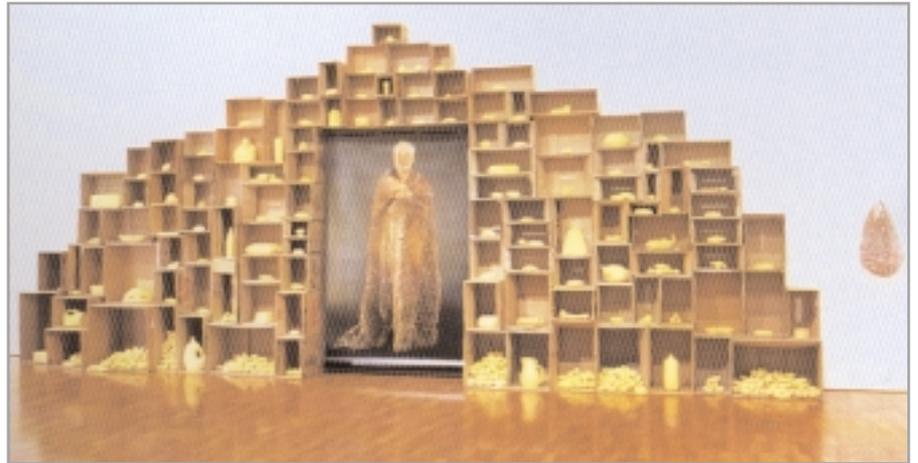
Rembrandt van Rijn, 1606–69, Netherlands,
*The Company of Captain Frans Banning Cocq
 and Lieutenant William van Ruytenburch
 (The Night Watch)*, 1642, oil on canvas, 3.6 × 4.4 m.

SECTION II QUESTIONS 13 TO 15 (Continued)



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PLATE 8
Artist unknown,
*Standing Figures, Ixchel the Moon Goddess with
a Lord of the Underworld*, Mexico, c. 600–700,
Maya Culture, earthenware, traces of pigment,
22.4 × 13.5 × 9.3 cm.



Courtesy of Roslyn Oxley9 Gallery

PLATE 9
Fiona Hall, b. 1953, Australia,
Give a dog a bone, 1996,
installation comprising photograph, soap
carvings, supermarket boxes, found-objects,
dimensions variable.

Copyright not approved

Copyright not approved

PLATE 10
Edvard Munch, 1863–1944, Norway,
Anxiety, 1894, oil on canvas, 94 × 73 cm.

PLATE 11
Yasumasa Morimura, b. 1951, Japan,
Blinded by the light, 1991,
Type C photograph with surface varnish,
triptych: 200 × 121 cm (each panel).

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