

BOARD OF STUDIES  
NEW SOUTH WALES

HIGHER SCHOOL CERTIFICATE EXAMINATION

1999

# 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

Consider how aesthetic controversies have influenced Australian art in the twentieth century.

Refer to a range of historical and/or contemporary examples you have studied.

### QUESTION 2

Look at Plates 1–4.

*Australian art reflects a diverse social history.*

Use ONE OR MORE plates and other examples you have studied to explore this statement.

### QUESTION 3

Give an account of the influence of mass media on contemporary Australian art and/or architecture and/or design practices.

Refer to a range of examples you have studied.

### QUESTION 4

*Australian art in the 1970s and 1980s reflects a middle-class suburban culture.*

Critically investigate this statement.

Refer to a range of examples you have studied.

## SECTION II—ART AND CULTURE

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

### QUESTION 5

*Both the material presence of the artwork and its meanings are always located within a cultural history.*

Investigate this statement, using the work of TWO OR MORE artists, designers, architects, and/or craftspeople from a culture or cultures outside Australia.

### QUESTION 6

Look at Plates 5–8.

Analyse how historical and contemporary cultures have used artworks and objects to transform the everyday and commonplace into images of wonder and delight.

Refer to ONE OR MORE plates and other examples you have studied from a culture or cultures outside Australia.

### QUESTION 7

Explain ‘the gaze’ and ‘the look’ as indicators of the relationship between artist and audience.

In your answer, refer to a range of historical and contemporary examples you have studied from a region or regions outside Australia.

### QUESTION 8

Look at Plates 9–12.

*In the past, nature was a model of harmony, truth and beauty. Today the landscape is paved, engineered and violated by human intrusion.*

Explore this statement, using ONE OR MORE plates and historical and contemporary examples you have studied from a region or regions outside Australia.

### **SECTION III—ART AND MEDIA**

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

#### **QUESTION 9**

Examine the use of traditional and innovative materials, media and images in a range of historical and contemporary artworks you have studied.

#### **QUESTION 10**

*Modernism is the history of gradual alienation of artist and audience.*

Argue a case for or against this statement.

Refer to a range of examples you have studied.

#### **QUESTION 11**

Look at Plates 13–16.

Consider how installations have been used to create new ways of looking at the contemporary world.

Refer to ONE OR MORE plates and a range of examples you have studied.

#### **QUESTION 12**

Assess how artists manipulate media and materials to visualise codes, meanings and forms.

Refer to a range of examples you have studied.

## SECTION IV—ART AND DESIGN

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

### QUESTION 13

Assess the impact of design on the community in the twentieth century.

Refer to a range of examples you have studied.

You could consider:

- the built environment
- product design
- graphic design.

### QUESTION 14

Look at Plates 17–20.

Analyse how designers have explored the boundaries between art, design and popular culture.

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

### QUESTION 15

*Design produces desirable objects for a consumer society.*

Examine this statement, using TWO OR MORE significant examples of design you have studied.

You could consider:

- economics
- politics
- technology
- power.

### QUESTION 16

*Recycling is the obsession of the contemporary designer.*

Evaluate this statement.

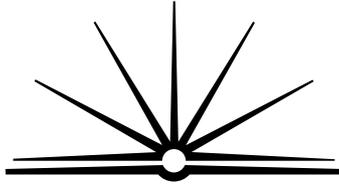
Refer to a range of significant examples of contemporary design you have studied.

**End of paper**

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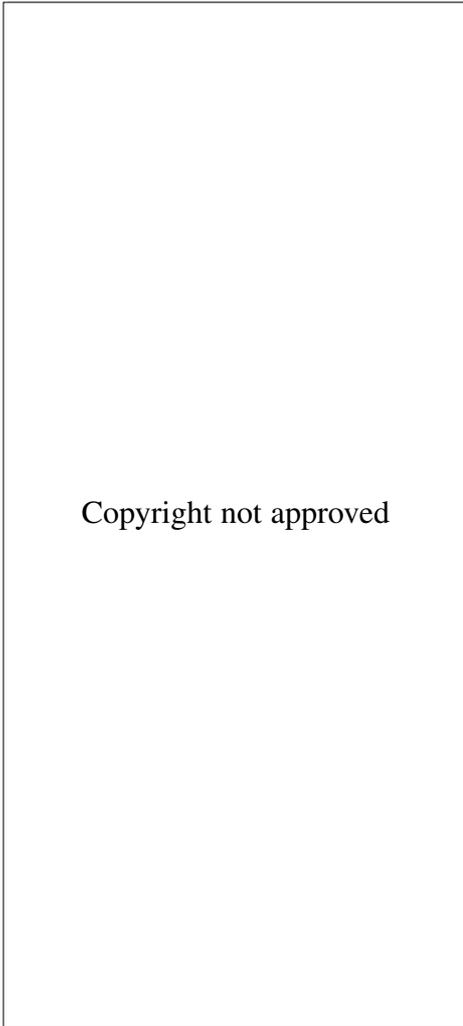
**VISUAL ARTS**

**3 UNIT (ADDITIONAL)**

**STUDYING IMAGES AND OBJECTS**

**PLATES 1–20**

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

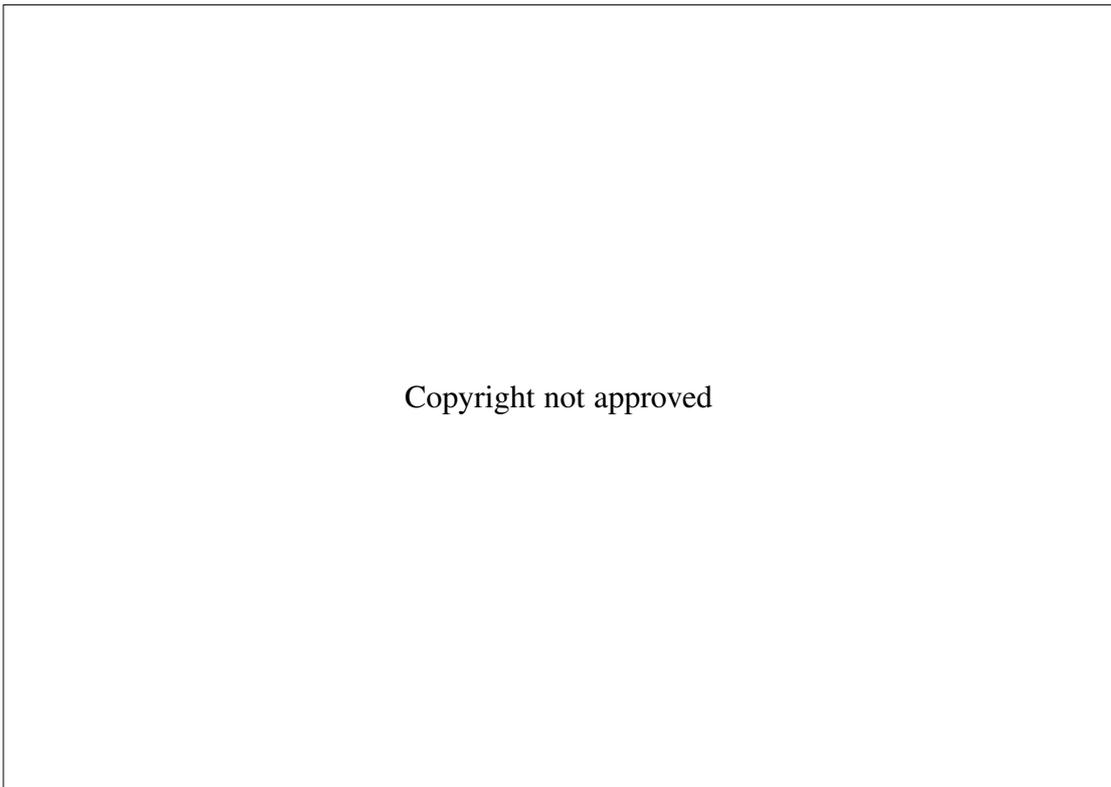


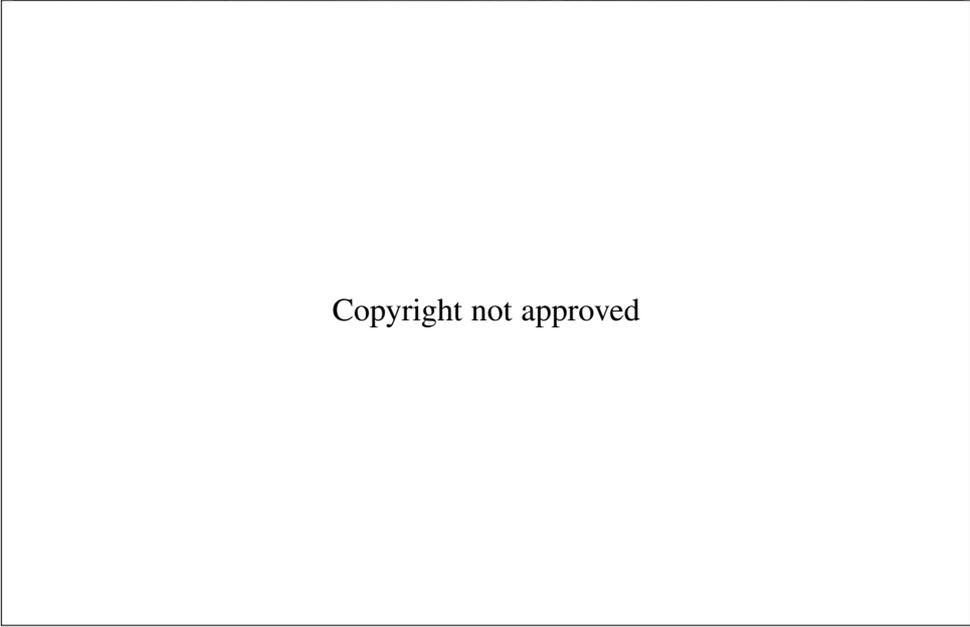
## PLATE 1

Lin Onus, painter, sculptor, 1948–1996, Australia,  
Wiradjuri/Yorta language group,  
*Maralinga*, 1990,  
fibreglass, perspex, black acrylic paint,  
height 1.58 metres.

## PLATE 2

Harriet Jane Neville-Rolfe, 1850–1928,  
England/Australia,  
*Breakfast, Alpha*, 1884,  
watercolour over pencil on wove paper,  
25.3 × 35.4 cm.

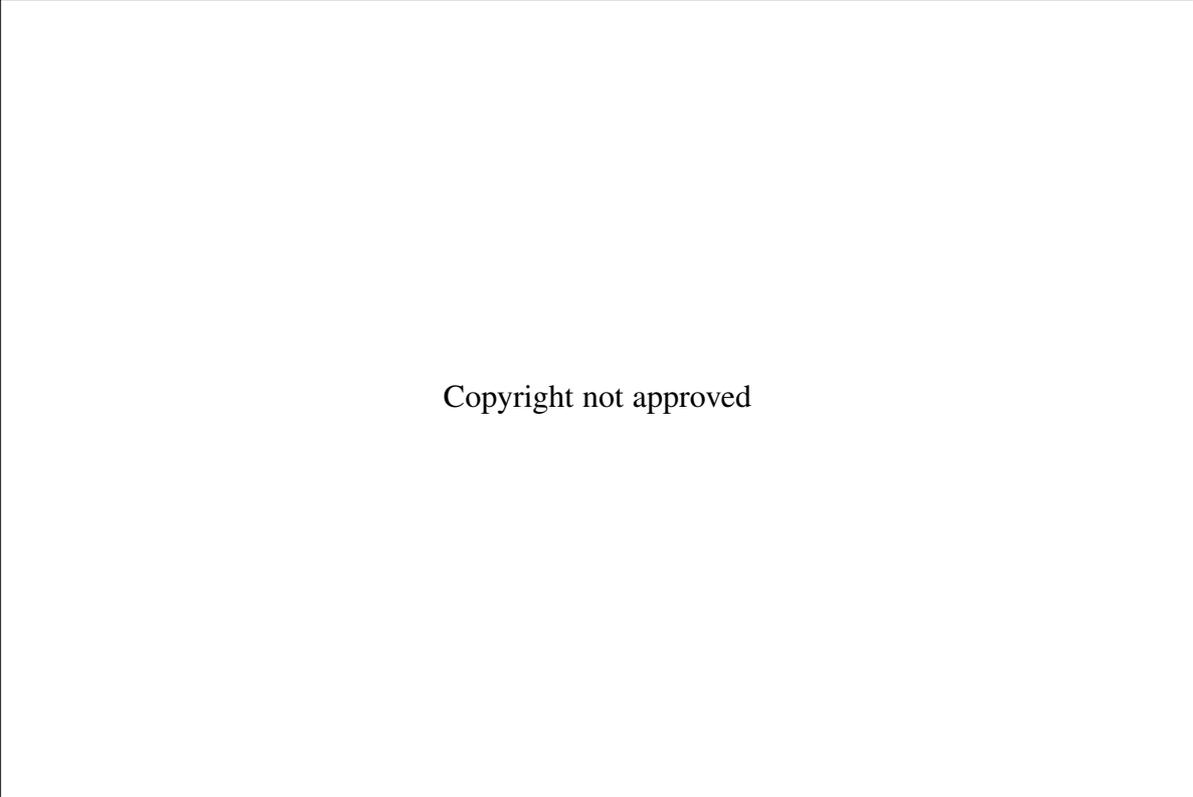




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## PLATE 3

David Moore, b. 1927, Australia,  
*European migrants arriving in Sydney*, 1966,  
gelatin silver photograph, 20.2 × 30.7 cm.



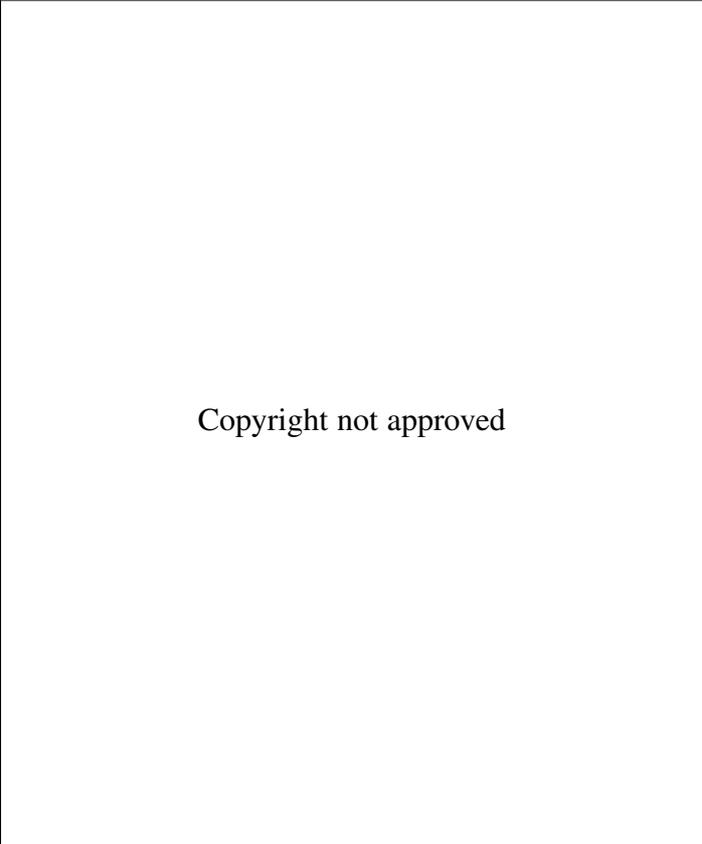
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## PLATE 4

John Brack, 1920–1999, Australia,  
*Collins Street, 5 pm*, 1955,  
oil on canvas, 114.6 × 162.9 cm.

## SECTION II—ART AND CULTURE

## QUESTIONS 5 TO 8



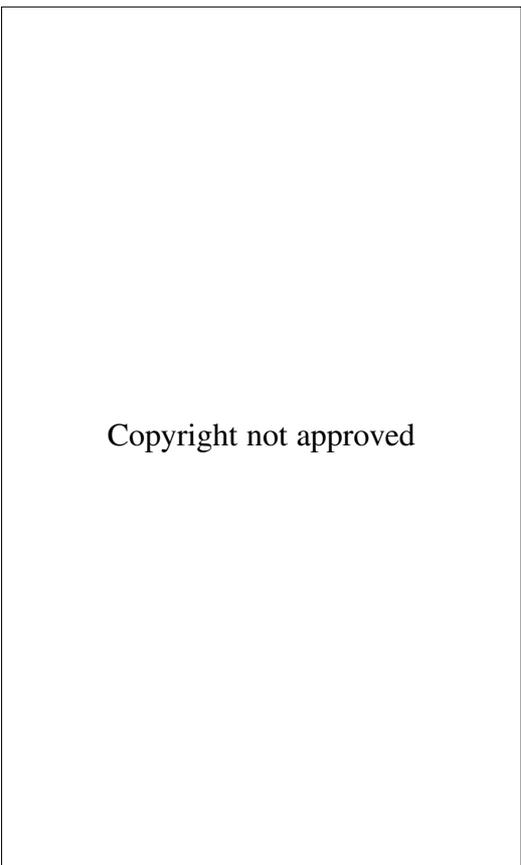
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## PLATE 5

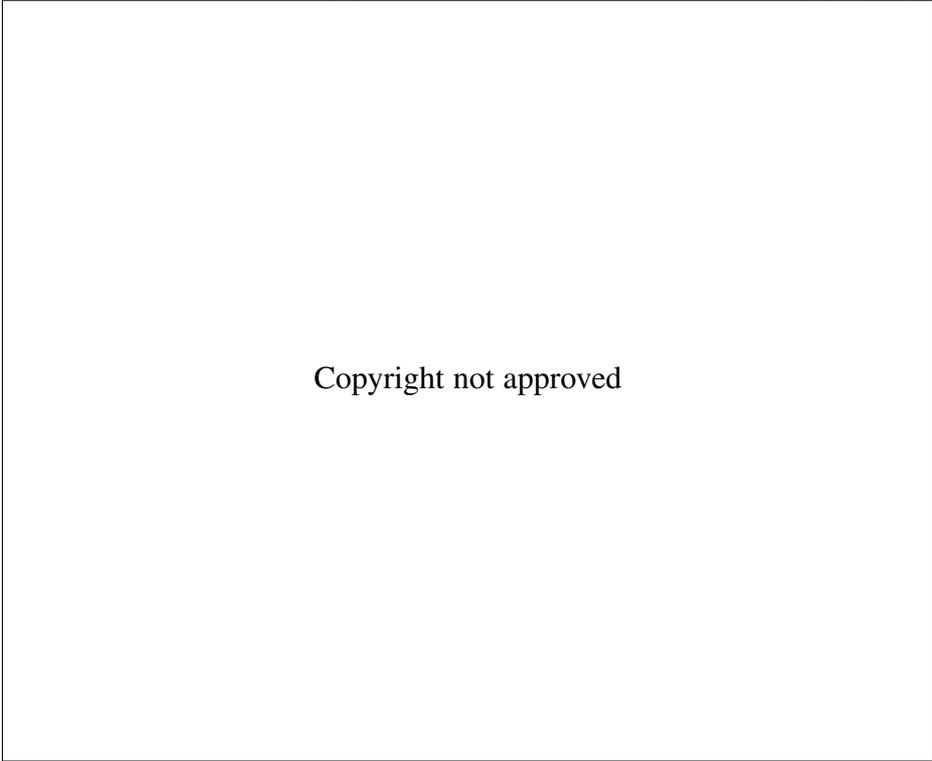
Fa Chang Muqui (attributed),  
c. 1210–1269, China,  
*Six Persimmons*, mid-thirteenth  
century Chan Buddhist painting,  
Southern Song Dynasty,  
Sichuan Province,  
blue-black ink on paper,  
35 × 29 cm.

## PLATE 6

Pablo Picasso, 1881–1973, Spain,  
*Head of a Woman*, 1930–31,  
painted iron, sheet metal, springs and colanders,  
100 × 37 × 59 cm.



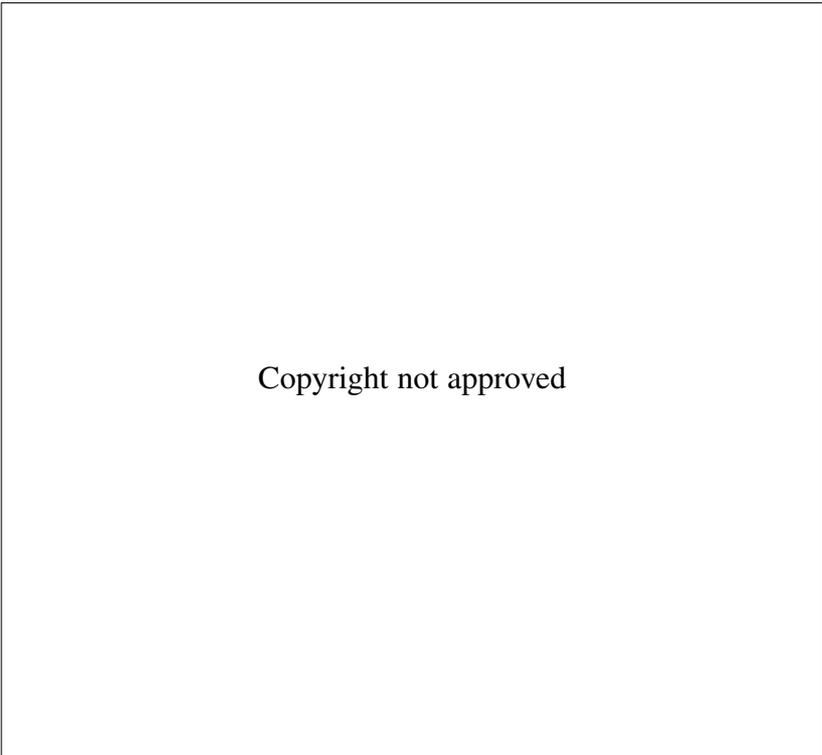
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**PLATE 7**

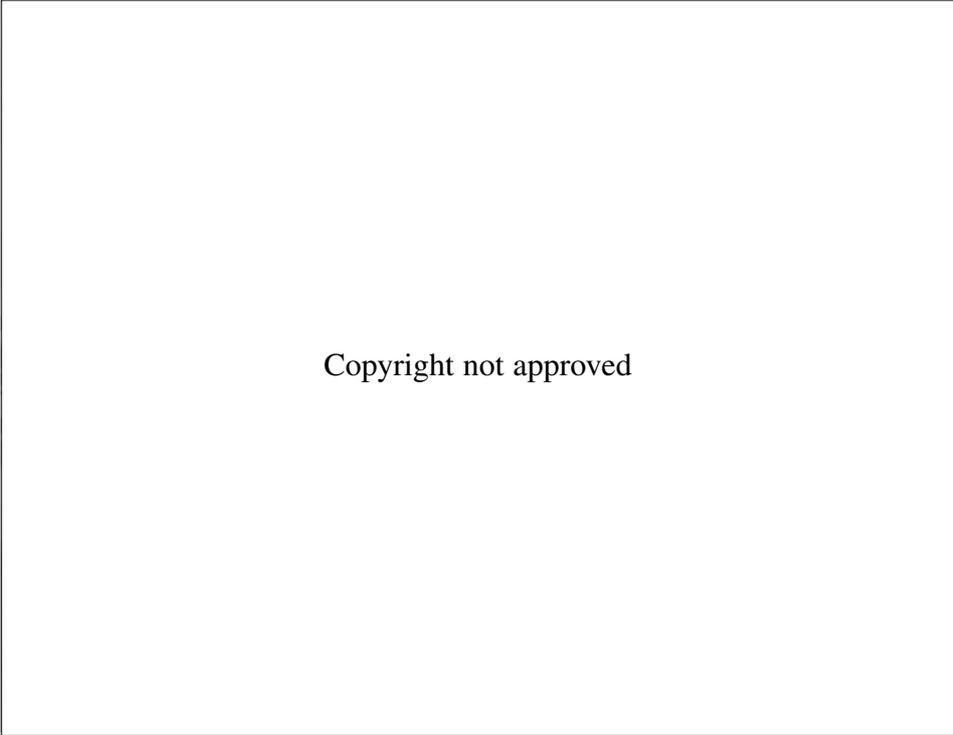
Maria van Oosterwyck, 1630–1693, Holland,  
*Still Life with a Vanitas Theme*, 1668,  
oil on canvas, 72 × 87 cm.



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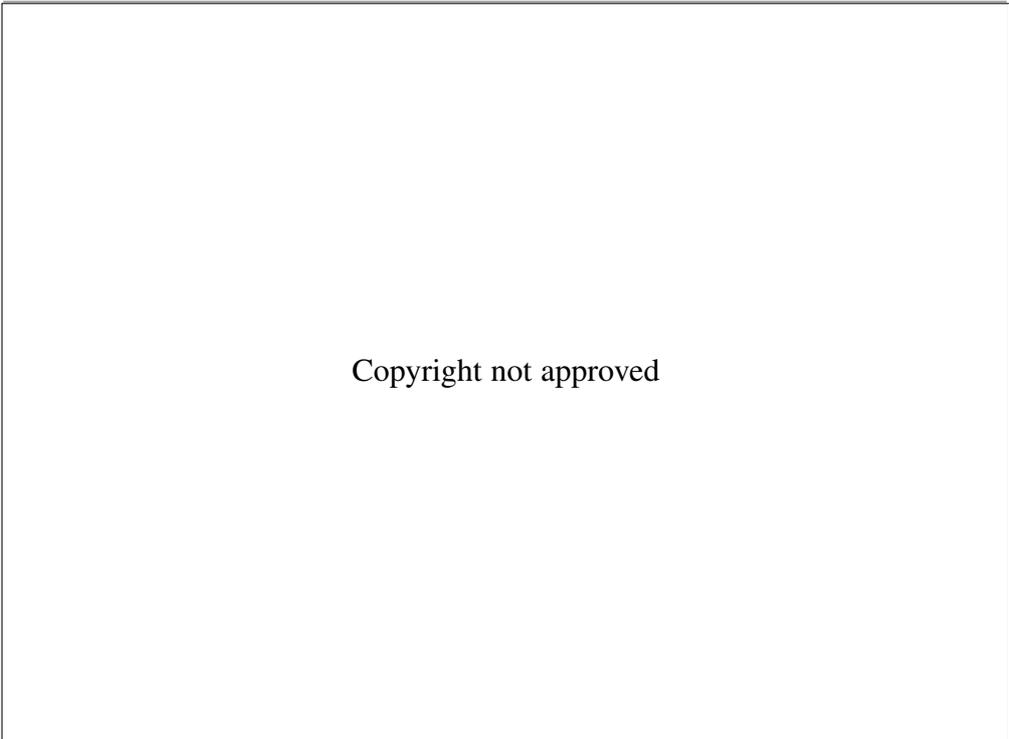
**PLATE 8**

Annette Messager, b. 1943, France,  
*Boarders at Rest* (detail), 1971–1972,  
taxidermied (stuffed) sparrows, knitted  
wool jackets, each unit approximately  
12 × 10 × 3 cm.



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PLATE 9  
Charles Sheeler, 1883–1965,  
USA,  
*American Landscape*, 1930,  
oil on canvas, 61 × 79 cm.



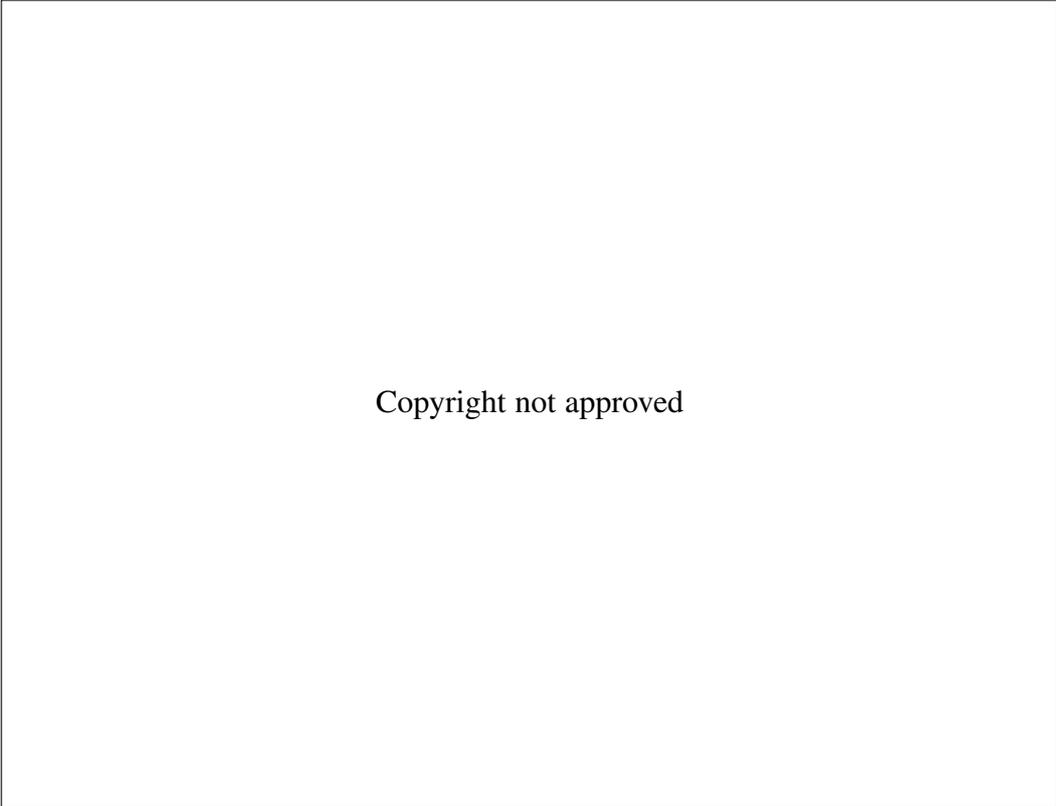
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PLATE 10

Architect unknown, *Phoenix Hall (Ho-o-do)*, Japan,  
Byodo-in Temple, Uji, near Kyoto, c. 1053,  
late Heian or Fujiwara period, eleventh century,  
wooden construction on stone platform set in an artificial lake.

## SECTION II—ART AND CULTURE

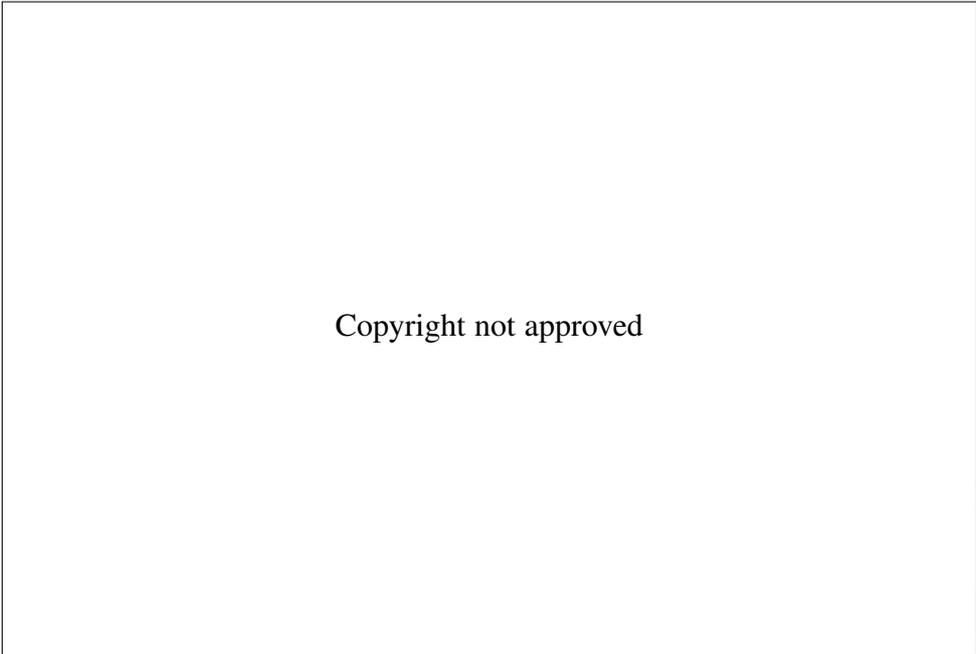
## QUESTIONS 5 TO 8 (Continued)



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## PLATE 11

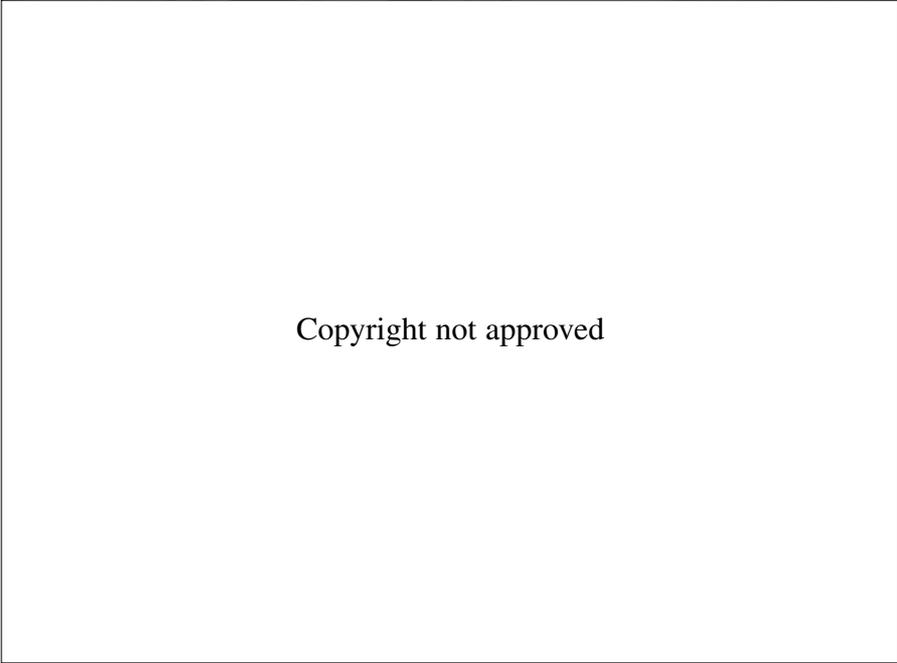
Peter Paul Rubens, 1577–1640, Flanders  
*Landscape with Rainbow*, c. 1635,  
oil on panel, 95 × 123 cm.



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## PLATE 12

Charles W. Moore, b. 1925, and William K. Hersey, 1940–1989, USA,  
*Piazza d'Italia*, New Orleans, Louisiana, 1977–1978,  
stone, stainless steel, concrete, tiles, illuminated by coloured neon lights,  
central fountain.



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## PLATE 13

Kurt Schwitters, 1887–1948,  
Germany,

*Cathedral of Erotic Misery*  
(*Merzbau*), 1923–1936,

assemblage of scrap materials,  
found objects and plaster.

Photograph of *Merzbau*

assembled in Schwitter's house in  
Hanover.



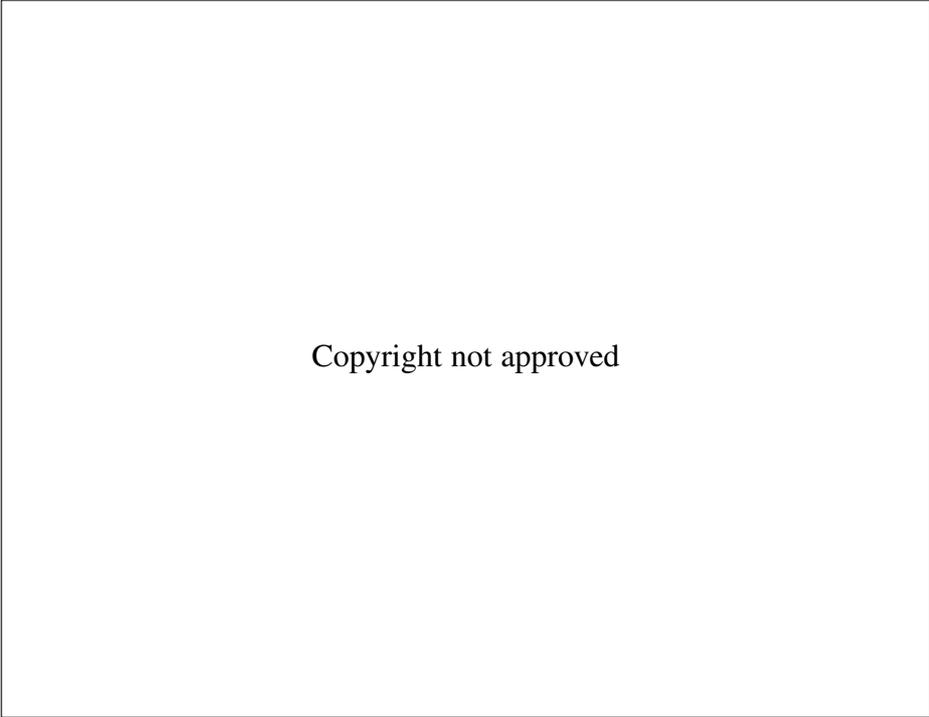
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## PLATE 14

N. N. Rimzon, b. 1957, India,

*The Inner Voice*, 1992, fibreglass, marble dust, cast iron,

height of figure 207 cm, diameter of half-circle 436 cm, each sword 71 × 17 cm.

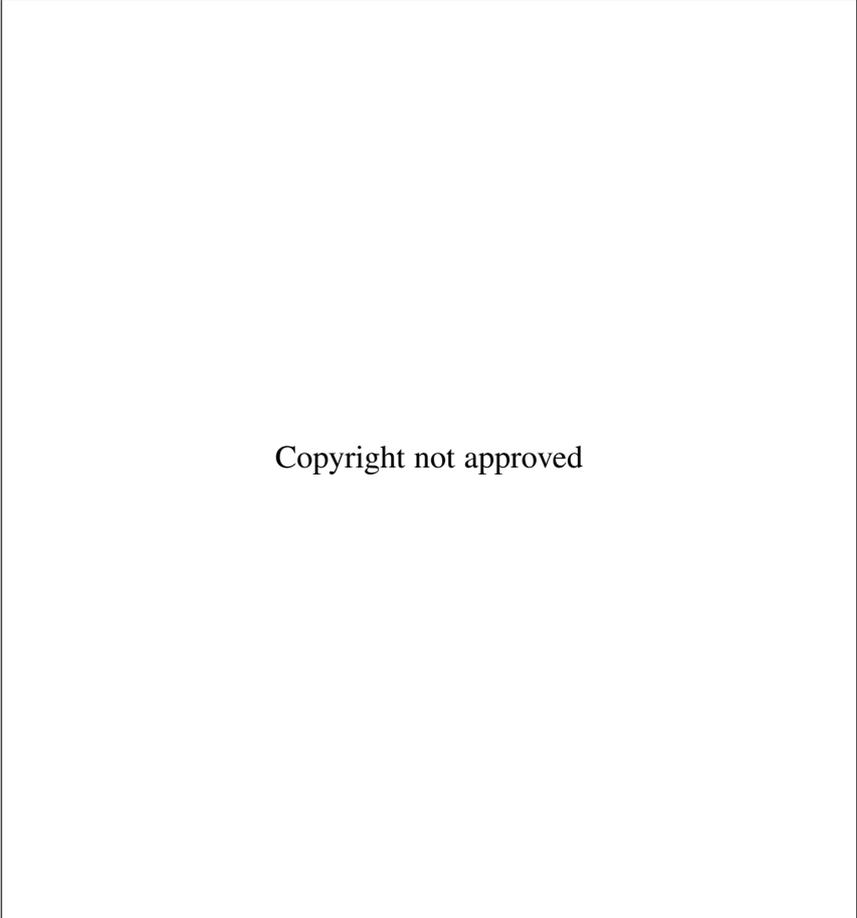


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## PLATE 15

Ken Unsworth, b. 1931,  
Australia,

*Rhythms of Childhood*, from the  
series 'Memories of  
Childhood', 1980–1982,  
documented artist performance  
with mild steel, motorised  
elements, objects and sound  
tape, dimensions vary.

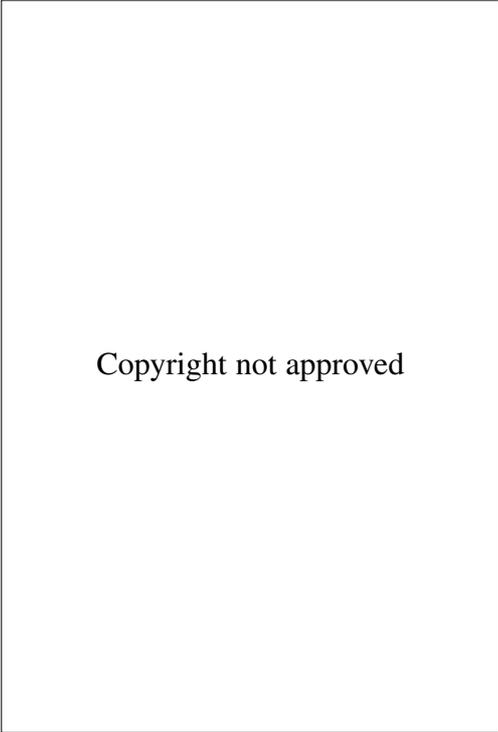


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## PLATE 16

Joseph Beuys, 1921–1986, Germany,  
*The Pack*, 1969,

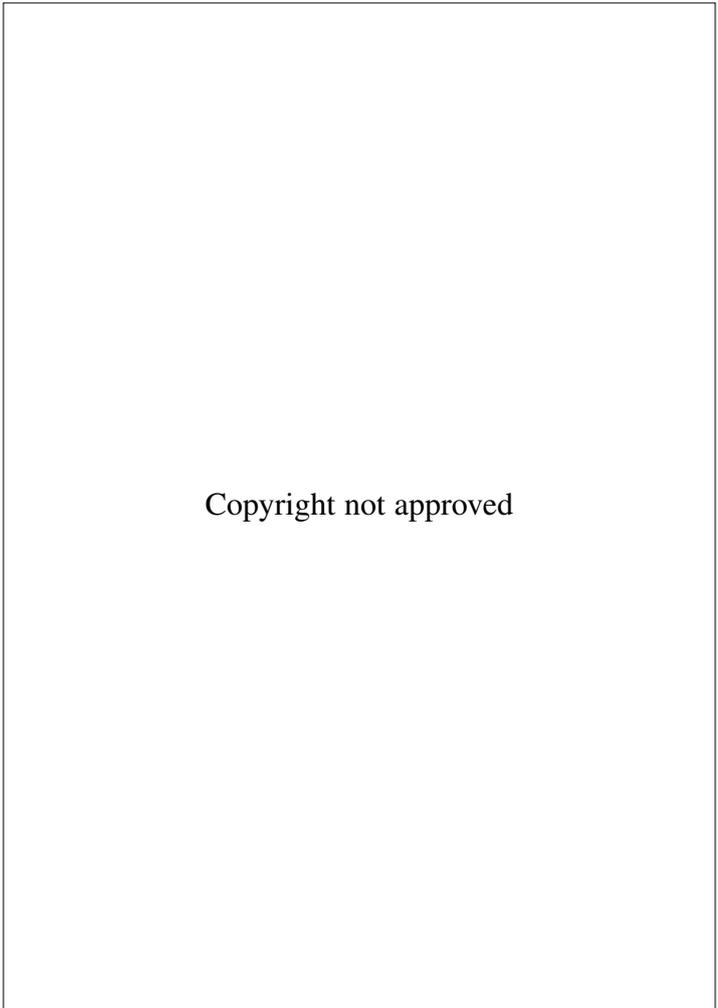
Volkswagen bus with 20 sleds, each  
carrying felt, fat, and a flashlight,  
dimensions vary.



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## PLATE 17

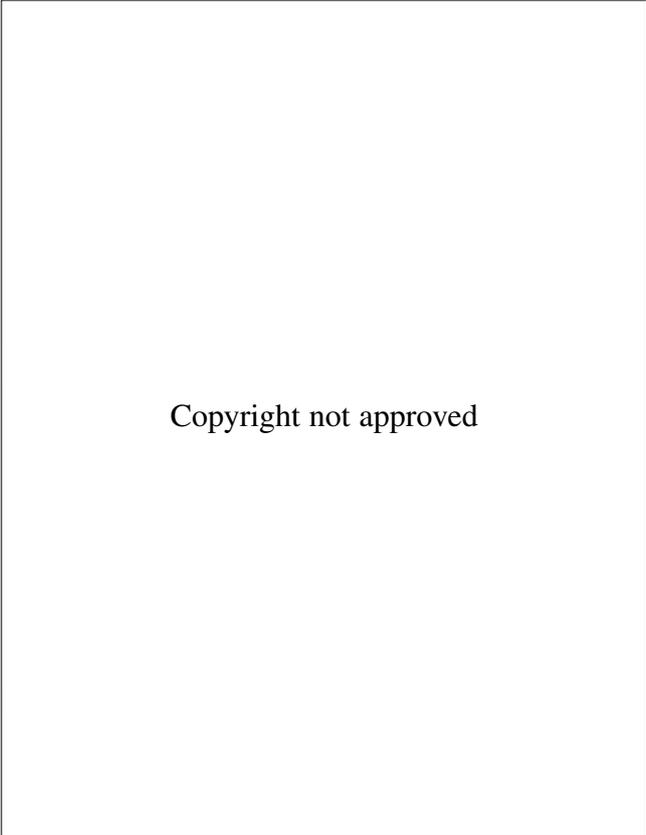
Barbara Kruger, b. 1945, USA,  
*I Shop Therefore I Am*, c. 1980s,  
tote bag, cotton drill fabric,  
photographic silkscreen,  
36 × 42 cm (plus strap).



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## PLATE 18

Walter Gropius, architect, designer,  
1883–1969, Germany,  
*Director's office at the Bauhaus*, Weimar,  
Germany, 1923,  
light fitting and furniture designed  
by Walter Gropius,  
wall hanging by Else Mogelin,  
rug by Getrud Arndt.

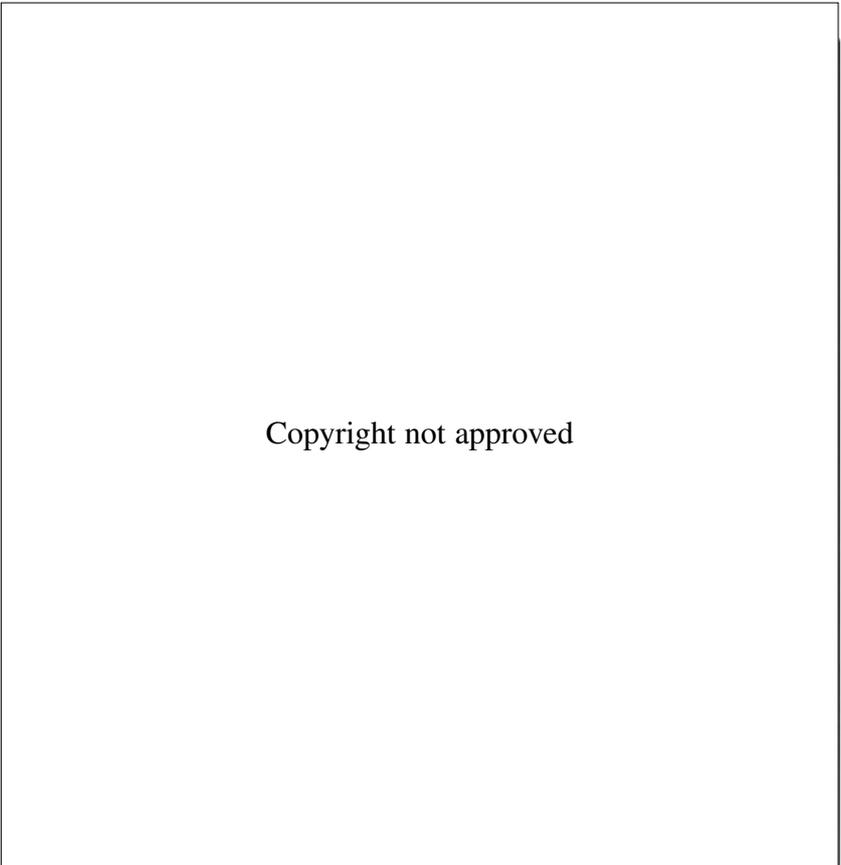


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## PLATE 19

Vernier Parton, b. 1926, Denmark/Switzerland,  
*Stacking chair*, 1960.

From 1967, manufactured by Vitra for Herman  
Miller,  
one piece, cantilevered, all injection moulded, plastic  
chair.



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## PLATE 20

Neville Brody, b. 1957, UK,  
*Brochure cover for Fontfont 5*,  
Fontshop International, 1992,  
graphic on paper.

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