

BOARD OF STUDIES  
NEW SOUTH WALES

HIGHER SCHOOL CERTIFICATE EXAMINATION

2000

# 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

*Iconic artworks define what it is to be Australian.*

Examine this statement with reference to TWO OR MORE artworks from your environment.

#### QUESTION 2

EITHER

- (a) *The sunburnt country inhabited by bronzed youth is an artistic myth.*

Use a range of Australian representations of leisure and lifestyle as evidence to explore this statement.

OR

- (b) Illustrate how Australian artists, architects, designers or craftspeople have negotiated relationships to the land through images of the city and the bush.

Use a range of historical and contemporary examples you have studied.

#### QUESTION 3

Explain how issues, styles, or themes in artworks you have studied are reflected in your own artmaking.

In your answer, refer to TWO OR MORE significant Australian examples.

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

Investigate how international styles and artistic practices are modified in regional settings.

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

**QUESTION 5****EITHER**

- (a) Define and discuss how artists explore significant themes, problems and/or issues through contemporary art practices.

Look at Plates 1–3.

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

Refer to a range of examples you have studied from a region or regions outside Australia.

**OR**

- (b) *Great leaders, institutions and politicians have long understood the value of art as a representation of power.*

Use a range of examples you have studied from a region or regions outside Australia to assess this statement.

**QUESTION 6**

Critically and historically analyse how artists and artworks you have studied have influenced your own artmaking.

In your answer, refer to TWO OR MORE artists and artworks from a region or regions outside Australia.

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

Investigate how **TWO OR MORE** artists in the nineteenth and twentieth centuries have responded to changes in modern life.

In your answer, you could consider:

- environment
- class and society
- subject matter
- technology.

**QUESTION 8**

EITHER

- (a) *The body has been used by artists over time to portray a range of provocative issues.*

Use historical and contemporary examples you have studied to discuss this statement.

OR

- (b) *Innovation maintains a complex relationship with the art of the past.*

Use a range of historical and contemporary examples of twentieth century art to explore this statement.

**QUESTION 9**

Describe how looking at, and reading about, artworks has significantly influenced the choice of subject matter, styles, and visual qualities in your artmaking.

Refer to a range of specific examples you have studied.

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

*Effective designers respect the environment and make it a central feature of their work.*

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

**QUESTION 11**

EITHER

- (a) *Classical design represents an enduring tradition.*

Assess this statement, referring to a range of significant examples you have studied.

OR

- (b) Illustrate how technologies and ideas are applied to resolve design problems in architecture and the built environment.

In your answer, refer to a range of significant examples.

**QUESTION 12**

Give an account of how the study of design traditions has informed the development of your artmaking.

In your answer, refer to TWO OR MORE significant examples of design you have studied.

**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 the artistic qualities of TWO OR MORE plates.

In your answer, refer to:

- visual codes
- technologies
- concepts.

**QUESTION 14**

Look at Plates 4–11.

Use TWO OR MORE plates to argue a case for the importance of values and beliefs in the making of artworks.

In your answer, refer to:

- meaning
- purpose
- cultural context.

**QUESTION 15**

Look at Plates 4–11.

Give an account of meaning and significance in TWO OR MORE plates.

In your answer, refer to:

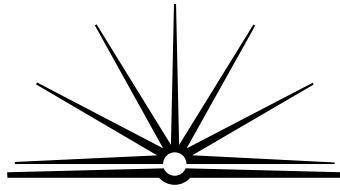
- audiences
- symbolism
- time and place.

**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**

*This plate has been removed for copyright reasons.*

**PLATE 1**  
Faith Ringgold, b. 1930,  
African-American/USA,  
*Bitternest Part II: Harlem Renaissance Party*, 1988,  
acrylic on canvas with tie-dyed and pieced fabric border,  
2.4 × 2.1 metres.

*This plate has been removed for copyright reasons.*

**PLATE 2**  
Louise Bourgeois, b. 1911, France/USA,  
*Cell (Choisy)*, 1990–93,  
marble, metal and glass,  
306 × 170 × 241 cm.

*This plate has been removed for copyright reasons.*

**PLATE 3**  
Yasumasa Morimura, b. 1951, Japan,  
*Criticism and the Lover*, 1990,  
coloured photograph, transparent medium, 180 × 225 cm.

**SECTION II**      **QUESTIONS 13 TO 15**

*This plate has been removed for copyright reasons.*

**PLATE 4**

Jean-Pierre Yvaral, b. 1934, France,  
*Synthetized Mona Lisa*, 1989,  
detail from a series of twelve computer  
graphic paintings.

*This plate has been removed for copyright reasons.*

**PLATE 5**

Marie McMahon, b. 1953, Australia,  
*Pay the Rent you are on Aboriginal Land*, 1982,  
handcut stencil screenprint, 76 × 51 cm.

*This plate has been removed for copyright reasons.*

**PLATE 6**

Antonio Gaudi, 1852–1926, Spain,  
*Church of the Holy Family*,  
(*Sagrada Familia*), 1883–1926,  
Barcelona, Spain, brick, stone, broken ceramics,  
concrete, glass, mosaics.

*This plate has been removed for copyright reasons.*

**PLATE 7**

Damien Hirst, b. 1965, Britain,  
*The Physical Impossibility of Death in  
the Mind of Someone Living*, 1991,  
tiger shark, glass, steel, 5% formaldehyde solution,  
213 × 518 × 213 cm.

**SECTION II**      **QUESTIONS 13 TO 15 (Continued)**

*This plate has been removed for copyright reasons.*

**PLATE 8**

Kasimir Malevich and Irina Rozhdestvenskaja,  
1878–1935, Russia,  
*Suprematist cup and saucer*, c. 1925–30,  
porcelain overglaze colours,  
cup: 5 × 8 × 7 cm, saucer: 12 cm (diameter).

*This plate has been removed for copyright reasons.*

**PLATE 9**

Guan Wei, b. 1957, China/Australia, *Frogstyle*, 1997,  
acrylic on canvas, four panels, 126 × 214 cm.

*This plate has been removed for copyright reasons.*

**PLATE 10**

Anselm Kiefer, b. 1945, Germany,  
*Twilight of the West*, 1989,  
lead sheet, synthetic polymer paint, ash, plaster, cement, earth,  
varnish on canvas and wood, 400 × 380 cm.

*This plate has been removed for copyright reasons.*

**PLATE 11**

Artist unknown, Greece,  
*Charioteer*, 5th century B C,  
(from the Sanctuary of Apollo, Delphi),  
bronze, life-size.  
Statue cast to record a sporting victory.

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