

## **2010 HSC Visual Arts Sample Answers**

This document contains ‘sample answers’, or, in the case of some questions, ‘answers could include’. These are developed by the examination committee for two purposes. The committee does this:

- (a) as part of the development of the examination paper to ensure the questions will effectively assess students’ knowledge and skills, and
- (b) in order to provide some advice to the Supervisor of Marking about the nature and scope of the responses expected of students.

The ‘sample answers’ or similar advice are not intended to be exemplary or even complete answers or responses. As they are part of the examination committee’s ‘working document’, they may contain typographical errors, omissions, or only some of the possible correct answers.

## Section I

### Question 1

*Answers could include:*

- references to concepts and symbols of:
  - kingship
  - power
  - royalty
  - status
  - pomp
  - ceremony
- references to conventions of portraiture
- the virtuosity of Holbein's painting skills in his use of oils and his ability to capture likenesses eg Henry VIII's physical features, costume and adornments.

### Question 2

*Answers could include:*

- interpretations of colonisation of the already encultured land
- explanations of the enculturation of the natural world
- interpretations of the commodification of nature as culture
- ascriptions about the imposition of Western culture in Indigenous sacred sites
- interpretations of tensions between Indigenous and Western spirituality and land use
- references to metaphors of colonialism and post-colonialism
- explanations of the symbolic use of colour eg red as a symbol of blood, passion, taste, power, earth; green as a symbol of the verdant
- interventions by the artist (eg carpet, car) in the landscape of capitalist symbols
- symbolic use of fire eg destruction, rebirth, purification, sacrifice

### Question 3

*Answers could include:*

- reference to how the artist's practice is situated in time and place and socially located
- makes connections with the artist's practice and that of the Surrealists
- recognises the role Meret Oppenheim plays as a young female artist within Surrealist circles
- identifies the role of a prestigious gallery in shaping Oppenheim's reputation, artworks and practice
- recognises how gender politics informs the materiality and conceptual aspects of her practice
- identifies how found objects are recontextualised and juxtaposed in the making of these objects
- references to others who engage in similar kinds of practice