



## **2011 Visual Arts HSC Examination 'Sample Answers'**

When examination committees develop questions for the examination, they may write 'sample answers' or, in the case of some questions, 'answers could include'. The committees do this to ensure that the questions will effectively assess students' knowledge and skills.

This material is also provided to the Supervisor of Marking, to give some guidance about the nature and scope of the responses the committee expected students would produce. How sample answers are used at marking centres varies. Sample answers may be used extensively and even modified at the marking centre OR they may be considered only briefly at the beginning of marking. In a few cases, the sample answers may not be used at all at marking.

The Board publishes this information to assist in understanding how the marking guidelines were implemented.

The 'sample answers' or similar advice contained in this document 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:*

- The use of a local beach place as a place for practice
- How a familiar beach location is transformed by the artist's imagination
- The quality of light and atmosphere affecting plein air practice
- The artist's moderated response (eg scale of work, immediacy) to an everyday environment that contributes to expanding the iconography of the Australian landscape
- The opportunistic nature of the use of the material resource of a canvas board and use of its reverse side
- The artist's varying viewpoints (eg intimate, middle, long distance and aerial views).

### Question 2

#### *Answers could include:*

- Reference to the sensory/psychological/imaginative/physical/sensual experiences of viewers in responding to the works – trying out different ways to test the limits of the works
- Reference to the intention of the artist to consciously blur the boundaries of artist, work and audience
- Reference to how the site-specific installation as a contemporary form sets up conditions that challenge more conventional views of the relationship between artist, work and audience
- Discussion on whether the viewer becomes the artist and/or the work as part of their experience, and whether the work is remade by each audience
- Discussion on the collective response and interaction between audiences as they engage with the works
- References to the works as metaphors of body and how the work is remade by each viewer (internal, external, male, female, macroscopic, microscopic etc)
- References to the seductive appeal of the materiality of the installations (eg stockings, spices etc) to heighten/deepen the audience's engagement
- Discussion on how participation and interaction by audiences contributes to the resolution of the works.

### Question 3

*Answers could include:*

- Interpretation of the images as evidence of the building of narratives of nostalgia, family, the intimate, the commonplace, advertising, consumerism, moments in time, the everyday, identity, loss, history, happy times and/or fictions of these
- Reference to the deliberate use of the cinematic and episodic methods of capturing the past in the use of 'screen-like', small 'snapshot' black-and-white paper prints (borders, graininess, size, flashback effects, etc)
- Reference to how the images are deliberately ripped, torn, stuck, reassembled and positioned, signifying a sense of rupture and social dislocation from, and desire for, the past
- The recognition that the images, as selected, digress from their original meanings
- Reference to the title of the work, which may have an ironic twist
- Reference to how the images are deliberately encoded to deal with time slippage.