



**B O A R D O F S T U D I E S**  
NEW SOUTH WALES

## **2012 HSC Visual Arts '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:*

- vessel is a 3D form with surface decoration
- utilitarian in form; designed vessel with lid
- size means that it can be functional
- underglazes used for surface decoration over the entire form
- sculptural qualities on the lid echo representational motifs on the surface of the vessel
- curved, organic form of vessel is emphasised by placement of decoration assisting the audience in engaging with the sculptural quality of the form
- surface decoration is simplified yet still naturalistic
- complex compositionally but naive in representation
- contrast between black and white of the birds on the lid and across the vessel and the naturalistic colour of the remainder of the vessel
- bird motif featured on the lid is repeated around the vessel, moving from 3D form to 2D form
- eye is led around the vessel
- terracotta of the pot references earth and the environment as featured in the surface decoration
- contrast of the smooth form of the vessel and the brushwork evident in application of underglazes in the flora and fauna
- surface decoration uses contrasting techniques, eg abstracted leaf forms contrasting with highly detailed, linear elements of the bottle brush
- decoration is responding to the environment in which it was created

## Question 2

### *Answers could include:*

- artworks represent values of the world in which they were produced
- comments on the throwaway society and consumerism
- manipulation of found objects from the world
- represents popular culture of the time – monumental sculpture and street art
- integrating material practices of the times eg 1980s concrete buildings
- artists' ability to use the everyday in new ways
- relationship between site and the objects/artworks
- turning discards into the precious and turning useful objects into the useless
- placement reflects relationship to the urban/suburban environments
- a whimsical, playful approach that parodies society
- reflects changing society and movement from the permanent to the increasingly transient and impermanent
- the small size of *Junky projects* reflects the limitation of a quick/illegal installation in the world of the street artist
- the large size of *Long term parking* reflects the industrial world
- explores relationship between the private and public world
- can be regarded as sculptural interventions in the landscape
- artists as collectors, reinterpreters

### Question 3

*Answers could include:*

- definitions of drawing as a mark-making practice
- use of drawing as a developmental tool, or as a completed artwork
- an exploration of what drawing can be, including discussion of the traditions/conventions of drawing and departures from these
- artist's role as practitioner eg from mark maker to director
- artist's interpretation of drawing as an art form
- drawing not necessarily made with pencil on paper
- reference to exploring the human figure in different ways
- discussion of the sources that the artists work from – eg real and imaginary
- discussion of the artwork as traditional to ephemeral
- how the size and scope of drawings impacts on material practice
- releasing control through selection of media and involvement of others
- risk-taking and the nature of chance
- questioning the artist's control over the final art object
- realistic to abstract approaches
- different materials used to create the drawings
- range of tools used to execute drawings
- approaches to the use of colour to express intent
- how personal and cultural interests inform practice
- layering of media
- the site of the practice – use of studio/outdoors
- innovative use of available technologies
- use of surface/ground
- pushing the boundaries; reinterpreting what drawing can be
- artist's interpretation of historical and cultural knowledge

## Section II

### Questions 4–9

*Answers could include:*

NA