

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

HIGHER SCHOOL CERTIFICATE EXAMINATION

2000

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 contemporary Australian art has absorbed and redefined Asian and/or Indigenous sources and influences.

In your answer, refer to a range of examples you have studied.

QUESTION 2

Look at Plates 1–4.

Give an account of how Australian artists communicate a sense of place in their artworks.

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

QUESTION 3

Australian figurative traditions have embodied ideals of heroism and identity that continue to provoke and engage the viewer.

Explore this statement with reference to a range of historical and contemporary examples you have studied.

QUESTION 4

Look at Plates 5–8.

Critically analyse the impact of collaboration in contemporary Australian art.

Refer to ONE OR MORE plates and a range of artists, craftspeople, and/or designers and their works.

SECTION II—ART AND CULTURE

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

QUESTION 5

Explore how artworks identify and define cultural contexts for their audiences.

In your answer, refer to examples you have studied from a region or regions outside Australia.

QUESTION 6

Art today is without wit, purpose, or reason.

Argue a case for or against this view.

In your answer, refer to a range of artworks you have studied from a region or regions outside Australia.

QUESTION 7

Look at Plates 9–12.

Examine how ‘borrowing’ in the visual arts has changed radically from earlier traditions to late twentieth century art practices.

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

In your answer you could consider:

- eclecticism
- quotation
- appropriation.

QUESTION 8

In twentieth century art there have been many shifts from abstraction to figuration.

Analyse this statement with reference to a range of artworks you have studied.

SECTION III—ART AND MEDIA

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

QUESTION 9

Assess how, in the twentieth century, artists have used symbols, signs, and codes to challenge the values of the social order.

In your answer, refer to a range of examples you have studied.

QUESTION 10

The artist is a magician who creates visual illusions to enchant, entertain, and deceive the viewer.

Examine this statement, using a range of historical and contemporary examples you have studied.

QUESTION 11

Look at Plates 13–16.

Critically analyse how historical and contemporary artists have used sources outside European traditions as inspiration for their work.

In your answer, refer to ONE OR MORE plates and other examples you have studied.

QUESTION 12

With the increasing use of digital manipulation, photography can no longer be trusted.

Investigate this statement, referring to artworks by TWO OR MORE artists you have studied.

SECTION IV—ART AND DESIGN

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

QUESTION 13

Design has the ability to bring joy and delight to people, but often fails to do so.

Argue a case for or against this statement.

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

QUESTION 14

Explain how the electronic era has challenged design concepts, values, and practices.

In your answer, refer to a range of contemporary designers and their works.

QUESTION 15

Look at Plates 17–20.

Design has become a potent weapon for international companies eager to communicate their messages and products to a global market.

Evaluate this statement, using ONE OR MORE plates and other examples you have studied.

QUESTION 16

Examine how objects and/or environments reflect aesthetic, spiritual, and cultural values.

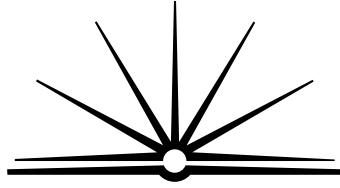
In your answer, refer to TWO OR MORE examples of design you have studied.

End of paper

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PLATES 1–20

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

This plate has been removed for copyright reasons.

PLATE 1

Robert Campbell Jr., b. 1944, Australia, Ngaku language group, northern NSW, *Aboriginal Change of Lifestyle*, 1987, acrylic on canvas, 81 × 108 cm.

This plate has been removed for copyright reasons.

PLATE 2

Kerry Clare, b. 1957, Lindsay Clare, b. 1952, of Clare Design, Australia, *Hammond Residence*, 1995, Pomona, Queensland, light steel roof braced to a timber structure, elevated platform floors, plywood, corrugated iron cladding, louvres and sliding slatted screens.

This plate has been removed for copyright reasons.

PLATE 3

Jan Senbergs, b. 1939, Latvia/Australia,
Sulphur Rain, 1983, acrylic on linen, 91 × 122 cm.

This plate has been removed for copyright reasons.

PLATE 4

Tracey Moffatt, b. 1961, Australia/USA,
Still from *Night Cries—A Rural Tragedy* 1989,
colour still from 35 mm film.

SECTION I—ART IN AUSTRALIA

QUESTIONS 1 TO 4 (Continued)

This plate has been removed for copyright reasons.

PLATE 5

Janet Lawrence, b. 1949, Australia, and
Fiona Foley, b. 1964, Butchulla language group
Fraser Island, Queensland,
Edge of the Trees, 1994–95,
Forecourt of the Museum of Sydney on the site of the
original Government House, Sydney,
pillars, sandstone, wood, steel, oxides,
shells, honey, bones, zinc, grass and sand.

This plate has been removed for copyright reasons.

PLATE 6

David Humphreys, b. 1948, and Rodney Monk, b. 1956, Australia,
Public Art Squad, *Think Globally, Act Locally*, 1985, mural, Redfern, Sydney.

This plate has been removed for copyright reasons.

PLATE 7

Richard Goodwin, b. 1953, Australia,
in collaboration with the Road Transport Authority, *Gore Hill Freeway project: sound attenuation walls*,
reinforced, cast and etched concrete, 3 km in length, Sydney, Australia.

This plate has been removed for copyright reasons.

PLATE 8

Geoff Lowe, b. 1952, Tony Clark, b. 1954, in association with Greg Page, Australia,
Tower Hill, 1984 (after Eugene von Guérard), alkyd resin on linen and plaster,
central panel 152 × 304 cm, 4 side panels, 43 × 28 cm, 5th side panel, 96 × 26 cm.

This plate has been removed for copyright reasons.

PLATE 9

John Nash, 1752–1835, Britain,
Royal Pavilion, c. 1815–18,
(after Indian/Mughal architecture),
Brighton, England, cast iron, glass and
wrought iron.

This plate has been removed for copyright reasons.

PLATE 10

Amedeo Modigliani, 1884–1920, Italy/France,
Head of a Woman, c. 1910,
(after African/Cycladic sculpture),
limestone, 65 cm high.

SECTION II—ART AND CULTURE**QUESTIONS 5 TO 8 (Continued)**

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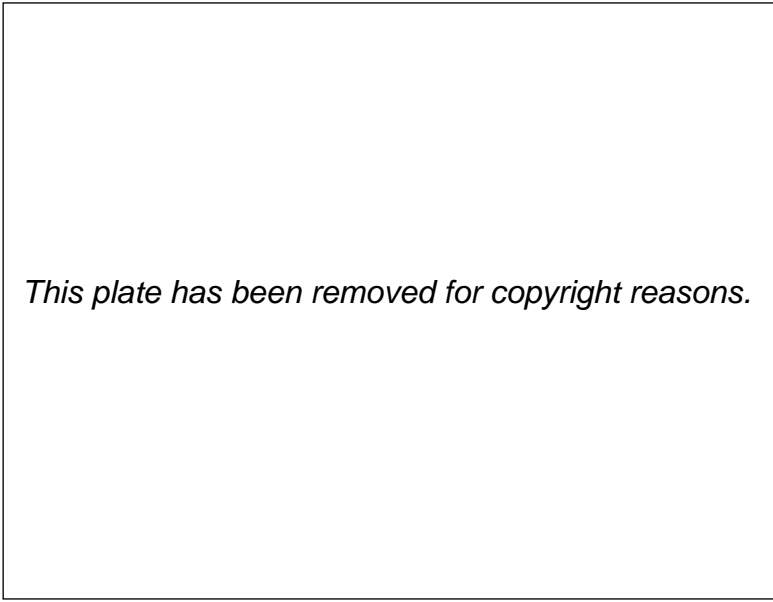
PLATE 11

Pablo Picasso, 1881–1973, Spain/France,
Las Meninas (The Maids of Honour), 1957,
(after Velázquez),
oil on canvas, 193 × 287 cm.

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PLATE 12

Cindy Sherman, b. 1954, USA,
Untitled, 1989, (after Raphael),
colour photograph,
1.56 × 1.22 m.

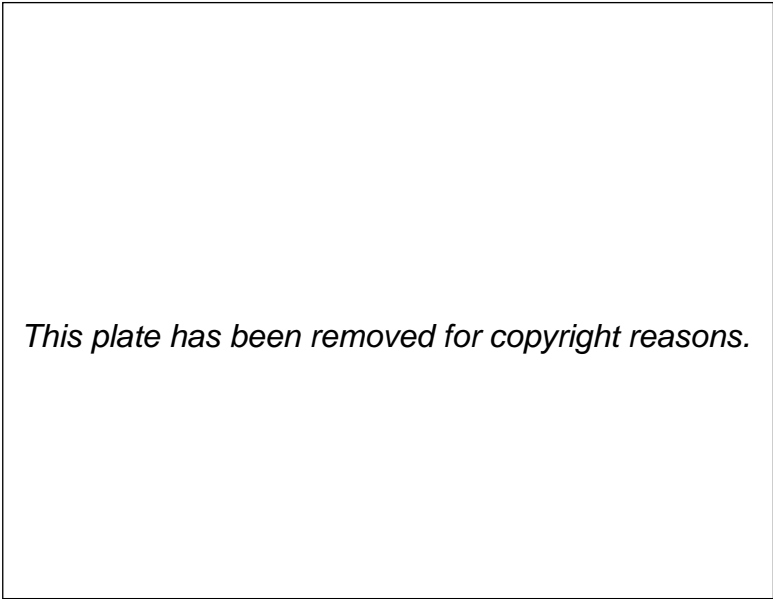


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PLATE 13

Ian Fairweather, 1891–1974, United Kingdom/Australia,

Anak Bayan, 1957, a Filipino celebration of birth, gouache on cardboard, 97 × 227 cm.



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PLATE 14

A. R. Penck, (Ralph Winkler), b. 1939, Germany,

The Red Airplane, 1985, oil on canvas,
119 × 210 cm.

PLATE 15

Mary Cassatt, 1845–1926, USA/France,
Bathing, 1890–91,
etching, 4th state, drypoint and aquatint on paper,
43 × 29 cm.

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PLATE 16

James Abbott McNeill Whistler, 1834–1903, USA/Britain/France,
Harmony in Blue and Gold: The Peacock Room, 1876–77, detail, southwest corner,
oil paint and metal leaf on canvas, leather and wood, 425 × 1·10 m × 608 cm.

SECTION IV—ART AND DESIGN

QUESTIONS 13 TO 16

PLATE 17

Sony Corporation,
Sony Walkman, Akio Morita, Masaru Ibuka,
printmedia advertisement, 1980,
campaign managed by Akio Morita.

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This plate has been removed for copyright reasons.

PLATE 18

Desgrippes Gobé Associates,
Coca-Cola Advertising Campaign,
advertisement, 1996,
USA.

This plate has been removed for copyright reasons.

PLATE 19

Oliviero Toscani, b. 1942, Italy,
United Colors of Benetton, 1998, photograph/postcard,
image incorporates the United Nations and Benetton logos, and part of the
text from the Universal Declaration of Human Rights.

This plate has been removed for copyright reasons.

PLATE 20

Balarinji Designs, John Moriarty, b. 1938, and Ros Moriarty, b. 1940, principal designers.
Wunala Dreaming, 1994, (Wunala means kangaroo spirit, part of the Dreaming of the
Yunyuwa group, Gulf of Carpentaria), Qantas 747-400. VH OJB. Image digitized, enlarged
100 times and transferred using 800 litres of aviation paint.

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