Time allowed

- Perusal time: 10 minutes
- Working time: 2 hours

Examination materials provided

- Paper Two — Question book
- Paper Two — Response book

Equipment allowed

- QSA-approved equipment

Directions

You may write in this book during perusal time.

Paper Two has two parts:

- Part A — Short response (attempt all of Question 1)
- Part B — Extended response (attempt one question only)

Part A and Part B are of equal value.

Suggested time allocation

- Part A: 45 minutes
- Part B: 1 hour 15 minutes

Assessment

Assessment standards are at the end of this book.

After the examination session

Take this book when you leave.
Planning space
The concept for 2010 is **Connections**.

The stimulus artworks on the following pages explore the concept of “connections” literally or symbolically through stimulus such as:

- **People** — memories and memoirs of people and points in time
- **Places** — what has come before and what will happen after and the realities and representations of spaces, and
- **Objects** — symbols and representations of personal belongings in a social, cultural and spiritual context.
Part A — Short response

Respond to Question 1 in 200–300 words. Write your response in the response book.

Question 1

“Fiona Hall deliberately transforms ordinary everyday objects to address a range of contemporary issues such as globalisation, consumerism, colonialism and natural history.”
(www.cultureandrecreation.gov.au)

“Ai Weiwei manages in his artworks to link the past with the present and the individual with the world.” (http://arttattler.com)

You are required to:

• Identify the similarities and differences between the two sculptural forms shown below.
• Describe how Fiona Hall’s conceptual approach is similar to Ai Weiwei’s.
• Explain the “connections” with culture and society that each artist is communicating.
• Analyse, justify and evaluate which of these two artworks is most successful in communicating the artist’s intention.

Image 1A
Fiona Hall
The Real Thing
(from the series “The Price is Right”), 1994 (detail)
Coca-Cola can
Size unknown

Image 1B
Ai Weiwei
Coca-Cola Vase, 1997
Tang Dynasty (818–907) vase and paint
Size unknown
Either

Question 2

Each of the following artworks uses people and places to document the artist’s memories or experiences and their connection to their world.

- Australian realist painter Peter Churcher explores street culture and urban density through his representations of Las Ramblas, a pedestrian mall in the old city in Barcelona where he took residence as an artist.
  
  “Churcher prefers to paint the people that he sees in the streets rather than professional models. These ordinary people, with their own personality and natural energy, appear and often reappear in his paintings.”
  
  (Michael Reid, The Art Oracle, Sydney Morning Herald, 20 January 2007)

- In contrast, Tracey Moffatt stages her photographs as commentaries exploring social issues and realities of labour-intensive work environments and the memories of her past “jobs”.

- Max Beckmann, a 20th century painter, expressed the emotion of the people and context in which he portrayed, and was not dictated to by the subject matter as “he held the brush”.

Evaluate and compare how each artist has communicated the concept of “connections”. Justify your response through an analysis and interpretation of the visual language, techniques and media of each work.
Image 2B
Tracey Moffatt
Archival pigments on rice paper with gel medium
71 cm x 91 cm

Image 2C
Max Beckmann
*The Actors, 1941–2*
Oil on canvas
Triptych: central painting 200 cm x 150 cm, side panels 200 cm x 85 cm
Question 3

Each of the following artworks uses “connections” to explore issues of personal and cultural identity and globalisation using a range of mediums.

- In 2006, Ai Weiwei created an installation in the shape of a world map that used 2000 thin layers of carefully cut out and shaped cotton sheets to create a one-metre tall artwork. This sculpture was made for the 15th Biennale of Sydney to illustrate China’s prominence in global trade. China is currently the world’s largest producer, importer and consumer of cotton. “The socio-political framework for the piece is always governed by strong formal aesthetics — here the beautiful soft white cotton, making the piece very poetic and subtle in its contents.” (www.cityweekend.com)

- Lee Mingwei’s Writing the Unspoken (from the “The Letter Writing Project”) was created in 1999 for the third Asia-Pacific Triennial at the Queensland Art Gallery. The artist has created three, three-sided booths constructed of wood and translucent glass, each of which contains a desk and writing materials. One booth is designed for standing, another for sitting, and the third for kneeling; traditional positions in which one may meditate.

  The artist says: “How often, when we encounter another person, do we leave things unsaid, often the most important things, the things we will carry inside for years afterward, things which are insistent and haunting, yet which remain unexpressed until the ears they seek are beyond reach? ... My goal is to give visitors a deep and unexpected experience of certain inner experiences which they share with others, of feelings which are deeply and commonly human. The outer form of those experiences is only a device, albeit a beautiful one, for making this possible. It requires no faith, only the willingness to read, to write, to participate in an unnamed ritual of release.” (www.visualarts.qld.gov.au)

- Yayoi Kusama created this infinity room as a personal response to her obsession and long-term connections with polka dots as a motif and symbol in her work. Phalli’s Field is “alternately referred to as phalluses¹, protuberances² or protrusions³; the forms that cover many of Kusama’s works could just as well be seen as tumours — mitochondria⁴ — growing uncontrollably, as the artist obsessively produces to keep the demons at bay”.

  (www.frieze.com)

Compare and contrast these three artworks to justify and evaluate how effectively each artist has created personal and cultural connections with the audience. Use visual language, and examples of techniques and media used by each artist to support your interpretations.

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¹ Phalluses: images of erect penises.
² Protuberances: shapes that bulge out from the surrounding surface.
³ Protrusions: shapes that thrust forward.
⁴ Mitochondria: minute granules present in living cells.

Image 3A
Ai Weiwei
*World Map*, 2006
(installation view at Galerie Urs Meile)
Cotton and wooden base
100 cm x 800 cm x 600 cm

Installation at 15th Biennale of Sydney 2006
Photograph by Greg Weight

*Question 3 continues overleaf*
Lee Mingwei
*Writing the Unspoken* (from the “The Letter Writing Project”), 1999
(four views of installation are shown)
Installation comprising wood, steel, light fittings, glass,
writing paper and implements, envelopes, cushion
Dimensions variable, components:
Three structures: 290 cm x 170 cm x 231 cm (each)
Image 3C
Yayoi Kusama
*Infinity Mirror Room – Phalli’s Field*, 1965–98
(installation view at Museum Boijmans Van Beuningen, Rotterdam, 2008)
Sewn stuffed fabric, board, mirror room without ceiling
240 cm x 450 cm x 450 cm

Two views of the installation are shown. The second image is shown with the artist in the installation.
Question 4

Each of the following artworks uses objects as symbols to represent the “connections” we create through relationships and society.

- Contemporary Australian artist Patricia Piccinini demonstrates this through two mechanical sculptural forms that are reminiscent of the bond between male deer. These sculptures are part of a series of hybrid creatures made from fibreglass and motorcycle parts that explore media and the connections made in relationships.
- Ai Weiwei uses 42 Forever brand bicycles, which are well known in China. This sculptural form explores mass production and is a catalyst for discussions about deeper issues of social and global connections.
- Similarly, 20th century artist Pablo Picasso selected and modified manufactured objects to create ready-mades. Picasso’s sculpture creates new meaning for the objects and the audience.

Describe and analyse the common elements that each artist has used and how each artist has communicated their ideas through their artwork. Justify your response through interpretation and evaluation of each work.

Image 4A
Patricia Piccinini
*The Stags*, 2008 (edition 1 of 3)
Fibreglass, automotive paint, cycle parts
224 cm x 167 cm x 196 cm
Image 4B
Ai Weiwei
*Forever, Bicycles*, 2003
42 bicycles
275 cm x 450 cm

Image 4C
Pablo Picasso
*Tête de taureau (Bull’s Head)*, 1942
Leather saddle and metal handlebar
19 cm x 19 cm

End of Paper Two
### Assessment standards from the 2006 senior external syllabus for Visual Art

#### Paper Two

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<td>• demonstrates a depth of knowledge and understanding of artworks in contexts, related to the concept and media used</td>
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<td>• synthesises information effectively through analysis and interpretation to evaluate meanings when justifying positions</td>
<td>• synthesises information through analysis and interpretation to evaluate meanings when justifying positions</td>
<td>• describes and interprets meaning and gives an opinion</td>
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<td>• uses and applies relevant terminology and language conventions consistently and accurately.</td>
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<td>• occasionally uses relevant terminology and language conventions.</td>
<td>• uses some language conventions.</td>
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Acknowledgments

Image 1A
Fiona Hall (image obtained from www.citygallery.org.nz).

Image 1B
Ai Weiwei (image obtained from http://artattler.com).

Image 2A

Image 2B

Image 2C
Max Beckmann (image obtained from www.flickr.com).

Image 3A

Image 3B

Image 3C
Yayoi Kusama (images obtained from http://artblart.wordpress.com).

Image 4A
Patricia Piccinini (images obtained from www.patriciapiccinini.net).

Image 4B
Ai Weiwei (image obtained from www.ipekkuran.com).

Image 4C
Pablo Picasso (image obtained from www.musee-picasso.fr).

All websites accessed April 2010.

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