Time allowed

- Perusal time: 10 minutes
- Working time: 4 hours

Examination materials provided

- Paper One — Focus book
- Paper One — Artwork book
- 3 sheets of A2 art paper

Equipment allowed

- QSA-approved equipment
- art media (pens, pencils, paints, brushes, rags, water container, etc)
- resource container (containing two-dimensional and/or low-relief resources)
- drawing board

Directions

You may write in this book during perusal time.
You are not permitted to borrow any equipment or art media during the examination.

Assessment

Assessment standards are at the end of this book.

After the examination

Take this book when you leave the examination room.
Planning space
Paper One is a practical examination. You are required to create an artwork or artworks in response to a concept. Use one or more of the focuses developed from the concept to construct your response.

The concept for 2009 is **Collections**.

The stimulus materials in this book are organised into three focus areas. Focus 1 is *Still life*, Focus 2 is *Multiples* and Focus 3 is *Words, symbols and signs*. Each focus defines possible artist interpretations and responses to the concept of **Collections**.

Your artwork/s, which may incorporate two-dimensional or low-relief resources, must be:

- a literal representation of the concept, or
- a narrative interpretation that identifies and depicts your experiences relating to the concept, or
- an abstract and non-representational interpretation that deals with a highly personalised response to the concept, or
- metaphoric, and communicate something about your interpretation of the concept.
For your resolved artwork/s you may present visual interpretations of one or more of the following focuses derived from the concept of Collections:

Focus 1 – Still life

Focus 2 – Multiples

Focus 3 – Words, symbols and signs

The work may be submitted in the artwork booklet and/or on A2 paper. If you wish, you may remove images from this book and incorporate them into your responses. Submit your working ideas in the artwork book. You may also provide a rationale for your work, if you wish.

Focus 1  Still life

The following artworks use arrangements of objects that document cultural or social stories and commentaries. Make an artwork about your cultural and/or social objects to reflect your “collections”. You may use individualised spaces to place your objects as symbolised in the following artworks.

Image 1A
Margaret Olley
*Portrait in the Mirror*, 1948
Oil on cardboard
56 cm x 72.5 cm

Image 1B
eX de Medici
*The theory of everything*, 2005
Watercolour and metallic pigment on Arches paper
114.3 cm x 176.3 cm
Image 1C
Edward Collier
Letter Rack, 1698
Oil on canvas
48.5 cm x 61.5 cm

Image 1D
Paul Cézanne
Still Life with Carafe, Sugar Bowl, Bottle, Pomegranates, and Watermelon, 1900–06
Graphite and watercolour on paper
31.5 cm x 43.1 cm
Focus 2  Multiples

After studying the stimulus material, make an artwork that explores making “many of something” to convey obsessions and passions. This could be real or imagined and based upon personal, social, cultural or spiritual experiences.

Image 2A
Andy Warhol
*Marilyn*, 1967
Silkscreen
Each print is 91cm x 91cm

Image 2B
Frederick Epistola
*Psychological Procreation*, 2009
Mixed media collage
Size unknown
Image 2C
Melanie Smith
*Orange Lush II*, 1997
Mixed media and acrylic
244 cm x 124 cm x 25.5 cm

Image 2D
Sonya G Peters
*To draw breath*, from “The paper bag series”, 2007
Charcoal and photocopy on paper bags
Each 24.3 cm x 20.2 cm
Focus 3  Words, symbols and signs

The following artworks focus on symbols, the influence of culture and representations of places and spaces. Make a resolved artwork that reflects what you “collect” in a literal or symbolic way.

Image 3A
Richard Killeen
*Mickey of Ulladulla*, 1995
Synthetic polymer paint on aluminium
32 pieces: 162 cm x 151 cm
(approximate overall size)

Image 3B
Richard Bell
*Psalm singing*, 2007
Synthetic polymer paint on canvas
240 cm x 350 cm
Image 3C
John Wolseley
Central image Ventifact 10, from left to right Ventifact 1, Ventifact 3 and Ventifact 4, 2007
Carbonised wood on paper
Details 57 cm x 76 cm each

Image 3D
Robert MacPherson
Synthetic polymer paint on masonite
97 panels: 92 cm x 61 cm (each); 370 cm x 1573 cm (or 556 cm x 1069 cm installed)

End of Paper One
# Assessment standards from the 2006 Senior External Syllabus for Visual Art

## Paper One

|--------------|---------------------------------------------------------------------------|---------------------------------------------------------------------------|---------------------------------------------------------------------------|---------------------------------------------------------------------------|---------------------------------------------------------------------------|
| **Visual literacy** | The candidate:  
• develops and resolves individualised artworks, reflecting a developed personalised aesthetic  
• defines and solves complex problems relevant to the concept  
• uses visual language and contexts to construct and effectively communicate intended meanings.  | The candidate:  
• develops and resolves individualised artworks, reflecting a personalised aesthetic  
• defines and solves problems relevant to the concept  
• uses visual language and contexts to construct and communicate intended meanings.  | The candidate:  
• develops and resolves individualised artworks  
• solves problems relevant to the concept  
• uses visual language and contexts to reproduce meanings.  | The candidate:  
• develops artworks  
• solves some problems relevant to the concept  
• uses images and/or objects and contexts.  | The candidate:  
• copies ideas and information  
• explores simple problems  
• uses images and/or objects.  |
| **Application** | The candidate:  
• applies knowledge and understanding when selecting, exploring, manipulating and exploiting materials, techniques and processes.  | The candidate:  
• applies knowledge and understanding when selecting, exploring and manipulating materials, techniques and processes.  | The candidate:  
• applies knowledge when selecting and using materials, techniques and processes.  | The candidate:  
• selects materials and uses techniques and processes.  | The candidate:  
• uses materials and techniques.  |
Acknowledgments

Image 1A
Margaret Olley and the Art Gallery of New South Wales (Sydney)
(Image obtained from www.griffith.edu.au)

Image 1B
eX de Medici and the Queensland Art Gallery (Brisbane)
(Image obtained from www.visualarts.qld.gov.au)

Image 1C
The estate of Edward Collier and the Art Gallery of South Australia (Adelaide)
(Image obtained from www.artgallery.sa.gov.au)

Image 1D
The estate of Paul Cézanne and the Musée du Louvre (Paris, France)
(Image obtained from http://artchive.com)

Image 2A
The estate of Andy Warhol
(Image obtained from www2.kenyon.edu)

Image 2B
Frederick Epistola and the International Museum of Collage, Assemblage and Construction
(Fort Worth, USA)
(Image obtained from http://collagemuseum.com)

Image 2C
Melanie Smith and the Ohio Arts Council (Columbus, USA)
(Image obtained from www.oac.state.oh.us)

Image 2D
Sonya G Peters
(Image obtained from www.griffith.edu.au)

Image 3A
Richard Killeen and the Queensland Art Gallery (Brisbane)
(Image obtained from www.qag.qld.gov.au)

Image 3B
Richard Bell and the National Gallery of Australia (Canberra)
(Image obtained from http://cs.nga.gov.au)

Image 3C
John Wolseley
(Images obtained from www.johnwolseley.net)

Image 3D
Robert MacPherson and the Queensland Art Gallery (Brisbane)
(Image obtained from the website www.qag.qld.gov.au)


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