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 parts of Question 1)
- Part B: Extended response (attempt one question only)

Each part is 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

Take this book when you leave the examination room.
Planning space
The concept for 2009 is **Collections**.

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

- still life — constructed of similar everyday objects and the “strange or wonderful things” that people collect
- multiples — collection of similar objects/obsessions/passions, and
- words, symbols and signs — text as art, icons as art and cultural images as art.
The artwork reproduced below, *White Plastic Installation* by John Dahlsen, is a large-scale installation. The wall piece uses high resolution digital prints on canvas. This two-dimensional print mimics the installation of the floor piece that is made from found white plastic objects.

The artwork reproduced on page 3, *White Cabinet and White Table* by Marcel Broodthaers, is also an installation but uses found and organic materials. “Broodthaers often used found or discarded materials, favouring eggshells, which are without content other than the air.”

With reference to these two artworks, respond in sentence form to Question 1 below. Write your responses in the response book. Your overall response to Part A should be 200–300 words in length.

**Question 1**

a. Interpret the “collection” that each artist is communicating.

b. How is John Dahlsen’s conceptual approach to using found objects different from Marcel Broodthaers’ installation?

c. Analyse and justify which of these two artworks is more successful in communicating what you interpret to be the artist’s intention.
Image 1B
Marcel Broodthaers
*White Cabinet and White Table*, 1965
Painted cabinet, table, and eggshells
Cabinet 86 cm x 82 cm x 62 cm, table 104 cm x 100 cm x 40 cm
Extended response

Select one of the following three questions and write a response of 400–600 words in length. Write your response in the response book.

Either

Question 2

Each of the following artworks uses similar everyday objects and “strange or wonderful things” as collections to create still life.

- Sarah Sze’s still life, Seam less, is a collection of small household objects installed into interiors to interact with the architecture of a space. “Her compositional language takes form by successively linking small bits of discrete information into a complex network.” CARNEGIE MUSEUM OF ART

- The Tim Noble and Sue Webster installations of rubbish comment on the self-centredness of consumer society. “Sculptures are brought to life by projecting a single light source over a carefully arranged pile of domestic household waste – literally shining a light upon the discarded residue of conspicuous consumption.” TIM NOBLE AND SUE WEBSTER

- Tony Cragg’s large-scale wall artwork uses many individual objects, arranged to form a larger image. This work is said to “comment on the state of the nation [Britain] at that time, when it went through considerable economic hardship — especially in the north”. TONY CRAGG

Compare and contrast these three artworks using visual language, and give examples of techniques and media used by each artist to justify and evaluate your view of how effectively each artist has covered or revealed their personal journey.

Question 2 continues overleaf
Image 2A
Sarah Sze
*Seamless*, 1999
Mixed media
Site-specific installation
Size unknown
Tony Cragg
*Britain Seen from the North*
1981
Plastic and mixed media
displayed: 4400 mm x 8000 mm x 100 mm relief

Tim Noble and Sue Webster
*Real Life Is Rubbish*, 2002
Mixed media
Variable dimensions
Question 3

Each of the following artworks uses multiples as a way of commenting on obsessions/passions or to reiterate or reinforce the intended meaning of the artwork.

Do-Ho Suh demonstrates this through the use of military dog tags installed as symbols of identity and camaraderie. Linda Ault explores the representations of people through objects and Donna Marcus uses recycled materials to bring memories of the past into a new context.

How has each artist communicated their intended meaning through the concept “collections” in their artwork? Justify your views by analysing and interpreting the visual language and techniques and the media used in each artwork.

Image 3A
Do-Ho Suh
Some/One, 1998
Stainless steel military dog tags
Glass-fibre reinforced resin, stainless steel structure, rubber sheets
Size variable
Image 3B
Linda Ault
*The orphans*, 2003
Installation of ceramic saucers
Size variable

Image 3C
Donna Marcus
*Parlour*, 2006
Anodised aluminium,
153 cm x 133 cm

*Parlour*
(detail)
Question 4

Each of the following artworks explores words, symbols and signs to communicate ideas and experiences. Yoo Seung-Ho’s artwork demonstrates this through what looks like traditional Korean landscape painting, “but on closer inspection the presumed brushstrokes appear as thousands of tiny, grain-size Hangul (Korean script)”.

Rosalie Gascoigne’s assemblage of old, weatherworn and discarded road signage is fragments of letters and words. “Ghosts of words can be made out in this work: ‘DRIVE SLOWLY’, ‘WIND’. But Rosalie doesn't want us to read the words — she wants us to enjoy the patterns and of letters and fragments of language which no longer make sense.” GREGORY O’BRIEN, ART MONTHLY

Glen Clarke’s artwork uses American and Vietnamese bank notes to create a sculptural form that explores space and social concerns. “Since my first visits to Vietnam I have been documenting bomb craters. While measuring, filming, tracing and photographing these emotive and politically charged spaces one discovers a morbid fascination with these shapes, and a haunting beauty about their physical, cultural and emotional form.” GLEN CLARKE

Describe the symbols that each artist has used and explain how each artist has communicated their ideas through their artwork. Justify your response by analysing and evaluating each work.

Image 4A
Yoo Seung-Ho
Eoheung – Once upon a time, 2006
Ink on paper laid on board
244 cm x 162 cm

An example of Hangul (Korean script):
지난 주 대단히 감사했습니다

or

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Image 4B
Rosalie Gascoigne
*Big Yellow*, 1988
Sawn-up reflective road signs of plywood and aluminium, three panels
200 cm x 300 cm (approximately)

Image 4C
Glen Clarke
*American crater near Hanoi #1*, 2004
Vietnamese and US currency, cotton thread and wood
60 cm high x 70 cm wide x 70 cm deep

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Acknowledgments

Image 1A
John Dahlsen
(image obtained from www.johndahlsen.com).

Image 1B
The estate of Marcel Broodthaers and the Museum of Modern Art (New York, USA)
(image obtained from www.moma.org).

Image 2A
Sarah Sze and the Fondation Cartier pour l’art contemporain 2000, Sarah Sze, Thames and Hudson Ltd (London, UK).

Image 2B
Tim Noble and Sue Webster
(image obtained from www.invisiblered.blogspot.com).

Image 2C
Tony Cragg and the Tate Gallery (London, UK)
(image obtained from www.tate.org.uk).

Image 3A
Do-Ho Suh

Image 3B
Linda Ault
(image obtained from www.artlink.com).

Image 3C
Donna Marcus and the Dianne Tanzer Gallery (Melbourne)
(images obtained from www.diannetanzergallery.net.au).

Image 4A
Yoo Seung-Ho
(image obtained from http://apt5.asiapacifictriennial.com).

Image 4B
Rosalie Gascoigne
(image obtained from www.artmonthly.org.au).

Image 4C
Glen Clarke and the National Gallery of Australia (Canberra) 2005, National Sculpture Prize and Exhibition 2005, Publications Department, National Gallery of Australia.

All websites accessed 1 March 2008.

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