2011 Senior External Examination

Visual Art
Paper Two — Question book

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 2011 is **Balance**.

The stimulus artworks on the following pages use the concept of “balance” literally or metaphorically as stimulus with focuses such as:

- colour and the importance of shape, texture and line to visually balance a compositional arrangement
- the visual, psychological or spiritual balance found in the built or natural environment
- objects as symbols to represent work, leisure and life balance.
Part A — Short response

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

Question 1

“Chinese artist Liu Jianhua created this cityscape of Shanghai, Unreal Scene, from poker chips and dice. You can fill in the part about the metaphor of a city’s growth and economic development to risk taking, gambling, and chance all by yourself.” (http://www.galleriacontinua.com)

“The cubic structural evolution project (on page 3) is a participatory artwork in which viewers contribute to the construction of a Lego world. It is a work in which Olafur Eliasson encourages a very direct level of engagement. Viewers are able to actively guide their experience of the work as it organically takes shape over the duration of its installation.” (http://qag.qld.gov.au)

Your task:

• Identify the similarities and differences between these two sculptural forms.
• Analyse how each artist has used colour, and the impact this has on the message conveyed by each artwork.
• Explain the balance of media and ideas that each artist is attempting to communicate.

Image 1A
Liu Jianhua
Unreal Scene, 2008
Steel, plastic and glue
3 artworks
304 cm x 280 cm,
247 cm x 59 cm and
102 cm x 25 cm
Installation view at
Galleria Continua
Image 1B

Olafur Eliasson

*The cubic structural evolution project, 2004*

Plastic Lego blocks

 Installed size variable

(Detail)
Either

Question 2

Artists use line, shape, colour and texture to create compositions that draw the viewer into the artwork. Each of the following artworks uses urban or natural environments to explore cultural and social concerns.

- Self-taught Aboriginal artist Robert Campbell Jnr, of the Ngaku people, explores social and cultural concerns through his artwork *Barred from baths*.
- George Tooker uses urban environments to explore social inequities and perceived realities.
- Edvard Munch expresses the anxieties of humanity presented in nature by balancing colour and composition in *The Scream*.

Your task:

Analyse and interpret the compositional arrangements of each artwork. Evaluate and compare how each artist has communicated the concept of balance.
Image 2B
George Tooker
The Subway, 1950
Egg tempera on composition board
46 cm x 91.8 cm

Image 2C
Edvard Munch
The Scream, 1893
Tempera and pastel on board
91 cm x 73.5 cm
Question 3

Each of the following artworks uses two-dimensional and/or three-dimensional images and objects to explore balance of form and space.

- Edward Allington’s “installation has references to architectural detail, collectors’ artefacts and methods of their display, placement and social context.” (http://www.sculpture.org)
- Joseph Kosuth explores conceptual art through a photograph of a chair, an installation of a chair and a dictionary definition of a chair. “Kosuth asks us to try to decipher the subliminal [subconscious] sentences in which we phrase our experience of art.” (www.moma.org)
- John Dahlsen has created a series of abstract totems out of recycled plastics collected from Australian beaches.

Your task:

Describe each artist’s use of art elements and how they have communicated their ideas through their artwork. Justify your response through an analysis and evaluation of each artwork.
Image 3B
Joseph Kosuth
*One and Three Chairs*, 1965
Chair 82 cm x 37.8 cm x 53 cm, photographic panel 91.5 cm x 61.1 cm, text panel 61 cm x 61.3 cm

Image 3C
John Dahlsen
*Primary Totems*, 2000
Five totems made from found plastic objects and stainless steel 220 cm x 50 cm
Question 4
starts inside
this fold-out section.

Fold out this page.
or

**Question 4**

Each of the following artworks uses the “skull” to explore society, personal issues and life-and-work balance using a range of media.

- “Ricky Swallow’s *iMan Prototypes* series of sculptures are a clever take on the popularity and inclusion within pop culture of the Apple iMac computer. These injection-moulded resin skulls have nicely co-opted the translucency and colouring of the iMac. Swallow points out the branding of knowledge while calling attention to the obsolescence [outdatedness] of various technologies. Indeed, Swallow’s work can be seen as fossilising our playthings of the here and now.” (http://mocoloco.com)

- Algerian artist Adel Abdessemed presents the brain as an abstract and aesthetic form. The artwork *Head on* reflects the beauty and fragility of life and the balance of shape and form. “The work playfully alludes to the representation of thought as switching on a light bulb while also suggesting enlightenment and consciousness.” (http://qag.qld.gov.au)

- Damien Hirst’s sculpture *For the Love of God* explores notions of mortality, spirituality, decadence and humour.

- With *Black Kites*, Gabriel Orozco has created an unusual skull-topography. “On the one hand, it satisfies the abstract aesthetic aspirations of a modern Western concept, on the other it transports ritual and cult features that link it with traditions cherished even in Europe, especially in Catholic countries: bleaching the skeletons of the dead, decorating them, and then putting them on display in specially-erected charnel houses.” (http://www.universes-in-universe.de)

**Your task:**

Compare and contrast how these four artworks explore the concept of balance.
Image 4A
Ricky Swallow
*iMan Prototypes*, 2001
Injection-moulded resin with colour tint, edition of 3
4 units, each 16 cm x 11.5 cm x 18.5 cm

Image 4B
Adel Abdessemed
*Head on*, 2007–8
White neon
3 m x 2.5 m
Image 4C
Damien Hirst
*For the Love of God*, 2007
Human skull cast in platinum and encrusted with diamonds
Lifesize

Image 4D
Gabriel Orozco
*Black Kites*, 1997
Human skull and graphite
Lifesize

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

|-----------|------------|------------|------------|------------|------------|
| **Appraising** | The candidate:  
- demonstrates a depth of knowledge and understanding of artworks in contexts, related to the concept and media used  
- synthesises information effectively through analysis and interpretation to evaluate meanings when justifying positions  
- uses and applies relevant terminology and language conventions consistently and accurately. | The candidate:  
- demonstrates relevant knowledge and understanding of artworks in contexts, related to the concept and media used  
- synthesises information through analysis and interpretation to evaluate meanings when justifying positions  
- uses and applies relevant terminology and language conventions consistently. | The candidate:  
- demonstrates relevant knowledge and some understanding of artworks including the media used  
- describes and interprets meaning and gives an opinion  
- uses relevant terminology and language conventions consistently. | The candidate:  
- can identify the media used in the artworks  
- describes and classifies artworks  
- occasionally uses relevant terminology and language conventions. | The candidate:  
- can identify artworks  
- describes artworks  
- uses some language conventions. |
Acknowledgments

Image 1A
Liu Jianhua (image obtained from www.galleriacontinua.com)

Image 1B
Olafur Eliasson (images obtained from http://qag.qld.gov.au)

Image 2A
The estate of Robert Campbell Jnr (image obtained from www.roslynoxley9.com.au)

Image 2B
George Tooker (image obtained from www.whitney.org)

Image 2C
Edvard Munch (image obtained from www.edvard-munch.com)

Image 3A
Edward Allington (image obtained from www.tate.org.uk)

Image 3B
Joseph Kosuth (image obtained from www.moma.org)

Image 3C
John Dahlsen (image obtained from www.johndahlsen.com)

Image 4A
Ricky Swallow (image obtained from www.darrenknightgallery.com)

Image 4B
Adel Abdessemed (image obtained from http://qag.qld.gov.au)

Image 4C
Damien Hirst (image obtained from www.dragolab.com)

Image 4D
Gabriel Orozco (image obtained from www.thewhitereview.org)

All websites accessed March 2011.

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