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 of Questions 2, 3 or 4)

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
Concept

The concept for 2012 is **Scapes**.

The stimulus artworks on the following pages explore the concept of "scapes" literally or symbolically through ideas such as:

- landscapes and the importance of colour, shape, texture and line to visually balance a compositional arrangement
- the built environment and the exploration of space and place to communicate social and cultural contexts
- dreamscapes to represent imaginative and fantasy environments.
Question 1

Installed and environmental scapes take into account a broader sensory experience, rather than floating framed points of focus on a gallery wall.

“The artist Kathy Temin is known for the interplay she creates between disparate qualities: the familiar and strange, literal and metaphoric, organic and artificial, solemn and kitsch.”
(http://www.qag.qld.gov.au)

“In 1969 artists Christo and Jeanne-Claude came to Sydney and wrapped the rocky coastline at Little Bay, 2.5 kilometres of coast and cliffs up to 26 metres high. It was the largest single artwork that had ever been made and one of the first major land art projects anywhere in the world.”
(http://www.artgallery.nsw.gov.au)

Your task:

• Identify the similarities and differences between these two sculptural scapes.
• Analyse each artist’s conceptual approach to the scape.
• Describe and evaluate the way each artist has used media to communicate their intention.
Image 1B
Christo (pictured) and Jeanne-Claude
*Wrapped Coast, One Million Square Feet, Little Bay, Sydney, Australia, 1969*
Photo: Harry Shunk © Christo 1969, courtesy Kaldor Public Art Projects

(Alternative view)
Part B — Extended response

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

Either

Question 2

Artists use composition to draw viewers’ attention to the natural environment in several ways. Each of the following artworks uses the landscape to explore space, time and unusual visual arrangements.

- The use of perspective is apparent in William Robinson’s *Four seasons (panel 2)*. “Which way am I looking? Up, down or through?” The brilliance of his work is that it’s all three and he weaves these together seamlessly just like our own perceptions when experiencing and looking at things.
- John Wolseley documented “scapes” which celebrate diversity and changing environments.
- Tony Clark creates a panoramic that, when the individual pieces combine, suggests an infinite landscape.

Your task:

Analyse and interpret the compositional arrangements of each landscape painting. Evaluate and compare the media, techniques and processes used to create each scape.

![Image 2A](image-url)

William Robinson
*Four seasons (panel 2)*, 1987
Oil on canvas
137.5 cm x 188 cm
Myriorama (Buehnenbild), 2012
Acrylic and permanent marker ink on canvas
61 cm x 45.5 cm (each panel); 61 cm x 136.5 cm (overall)

Murray Sunset Refugia with Ventifacts, 2008–09
Carbonised wood, watercolour and graphite on paper
120 cm x 232 cm (main panel); 267 cm x 495 cm (overall)
Question 3

Each of the following artworks uses photography as a media to explore the urbanscape. Artists document issues of personal and cultural identity using this medium and also use it as a form of social commentary.

- Shanghai-based artist Zhenzhong Yang “employs digital media to directly reflect upon the urban landscapes and visual motifs of a fast-modernising city. Objects of social status and markers of Chinese identity are set loose from their everyday meanings, and are subject to ironic comment and revaluation. By changing the way we see objects, places and commonplace behaviours, Yang’s videos and photographs reveal the contradictions inherent in everyday urban life”. (http://apt5.asiapacifictriennial.com)

- “Superstudio was founded by five architects in Florence in 1966 … In the urban context, the New York Extrusion extends the city’s profile over a section of Manhattan, and grafts nature to it by reflecting the blue sky in tops of the buildings. In the other drawings, there are white, gridded, monolithic structures that span the natural landscape to assert rational order upon it. Superstudio saw this singular unifying act, unlike many modern utopian schemes, as nurturing rather than obliterating the natural world.” (www.moma.org)

- Robert Adams acknowledges that what we see in his photographs are our own creations, our own places. “Adams, an inhabitant of the West, pioneered an alternative landscape tradition, which included man and his creations in the picture. We have built these things and live among them, his photographs seem to say, and we need to take a good, hard look at them.” (www.moma.org)

Your task:

Compare and contrast these three photographic artworks using visual language to justify and evaluate how effectively each artist has explored the “scape”.

Image 3A
Zhenzhong Yang
Light and easy, 2002
Type C photograph on paper, 127 cm x 185 cm
Image 3B
Superstudio — Gian Piero Frassinelli, Alessandro Magris, Roberto Magris, Cristiano Toraldo di Francia and Adolfo Natalini
Graphite, colour pencil and cut-and-pasted printed paper on board
96.5 cm x 65.4 cm

Image 3C
Robert Adams
*Pikes Peak Park, Colorado Springs, Colorado*, 1970
Gelatine silver print
15.2 cm x 14.8 cm
Question 4

Each of the following 20th century paintings is from the surrealist art movement. Surrealist artists explored dreamlike imagery that was viewed above and beyond reality of the natural and built environment.

• René Magritte’s painting *Golconda* refers to a city in India famous for its wealth and is “a tribute to his friend Scutenaire, Magritte used his face for the man in the painting closest to the chimney on the right hand side”.
  (http://artchive.com)

• “The title of Salvadore Dalí’s work may refer to the luminous imagery projected on or performed within the theatrelike boxes that dominate the composition. Here Dalí played with the disjunctions between reality and the illusion experienced in the darkness of a movie theatre. The imagery, realised through a combination of painting and collage, refers to personal and universal dreams and anxieties. Dalí’s own disembodied head appears in the middle box, while an allegory of castration anxiety plays out below. Underscoring the experience of motion-picture viewing presented in the painting, this work illustrated the shooting script for *Un Chien andalou* when it was published in the journal *La Révolution surréaliste*.”
  (www.moma.org)

• “Following his trip to Africa in 1930, Yves Tanguy produced a group of landscapes that have been termed *les coulées* (or flowing forms) for their molten character … Tanguy’s abstract shapes transform known experience into a familiar but irrational fantasy. The power of Tanguy’s imagery derives from the delicate tension he creates between the logic of sensation and the freedom of imagination.”
  (www.guggenheim.org)

• “During the summer of 1923 Joan Miró began painting *The Tilled Field*, a view of his family’s farm in Montroig, Catalonia. ‘I have managed to escape into the absolute of nature’. *The Tilled Field* is thus a poetic metaphor that expresses Miró’s idyllic conception of his homeland, where, he said, he could not ‘conceive of the wrongdoings of mankind’ … The three flags — French, Catalan and Spanish — refer to Catalonia’s attempts to secede from the central Spanish government. Primo de Rivera, who assumed Spain’s dictatorship in 1923, instituted strict measures, such as banning the Catalan language and flag, to repress Catalan separatism. By depicting the Catalan and French flags together, across the border post from the Spanish flag, Miró announced his allegiance to the Catalan cause.”
  (www.guggenheim.org)

Your task:

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

Image 1A

Image 1B

Image 2A

Image 2B
John Wolseley (image obtained from www.roslynoxley9.com.au)

Image 2C
Tony Clark (image obtained from www.roslynoxley9.com.au)

Image 3A
Zhenzhong Yang (image obtained from http://collection.qagoma.qld.gov.au)

Image 3B
Superstudio — Gian Piero Frassinelli, Alessandro Magris, Roberto Magris, Cristiano Toraldo di Francia and Adolfo Natalini (image obtained from www.moma.org)

Image 3C
Robert Adams (image obtained from www.moma.org)

Image 4A
René Magritte (image obtained from http://artchive.com)

Image 4B
Salvadore Dali (image obtained from www.moma.org)

Image 4C
Yves Tanguy (image obtained from www.guggenheim.org)

Image 4D
Joan Miró (image obtained from www.guggenheim.org)

All websites accessed 11 April 2012.

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