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

Paper One assesses the following assessment criteria:

• Visual literacy
• Application

Assessment standards are at the end of this book.

After the examination session

Take this book when you leave.
Planning space
Concept

Paper One is a practical examination. You are required to create a resolved 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 2013 is **Fragility**.

The stimulus materials in this book are organised into three focus areas. Focus 1 is *Social stories*, Focus 2 is *Impermanence* and Focus 3 is *Existence*. Each focus defines possible artist interpretations and responses to the concept of “fragility”.

Your artwork/s may incorporate two-dimensional or low-relief resources. Your artwork/s may be one or more of the following:

- a literal representation of the concept
- a symbolic interpretation that identifies and depicts representations associated with your experiences relating to the concept
- an abstract and non-representational interpretation that deals with a highly personalised response to the concept
- a metaphoric representation that communicates 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 “fragility”:

Focus 1 — Social stories and the significance of storytelling and personal memories.

Focus 2 — Impermanence and the exploration of people and places to communicate social and cultural instability.

Focus 3 — Existence and the communication of personal expression and feelings that explore fragility.

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

Focus 1 — Social stories

Artists interpret personal, social and cultural stories in many ways. The following artworks interpret artists’ memories and observations of their world through these fragile compositional arrangements.

Create an artwork that is a representation of a social story, using the following artworks as stimulus for your composition.

Image 1A
Cybèle Young
Untitled, 2012
Japanese paper
Size unknown
Image 1B
Yuken Teruya
*Golden Arch Parkway McDonalds (Red Yellow),* 2005
Paper and glue
12.7 cm x 17.8 cm x 28 cm

Image 1C
Jane Theau
*Marraine's Memories,* 2012
Textile installation (4): tarlatan fabric, ink, wire, machine-sewn cotton thread
230 cm x 230 cm x 150 cm (overall)
Image 1D  
Ingrid Morley  
_Lacie Lorrie_, 2012  
Abandoned truck, hand-cut with a plasma cutter using a personally adapted tool with a fine cutting head  
2 m x 2.2 m x 5.72 m  

(close up)
Image 1E
Del Kathryn Barton
*sing me one last song he whispered*, 2011
Acrylic, gouache, watercolour and ink on polyester canvas
160 cm x 180 cm
Focus 2 — Impermanence

Make an artwork that communicates social and cultural instability and explores the fragility of people, places or objects, using the following artworks as stimulus for your composition.

Image 2A
Phuan Thai Meng
*The Luring of [ ].* 2012
Synthetic polymer paint on canvas, mounted on plywood
Size unknown

Image 2B
Bert Simons
*Self Portrait/Clone,* 2006
Paper
Life-size
Image 2C
Gwyllim Jahn
*Fin de Siecle*, 2012
3D model
Nylon
24 cm x 27 cm x 25 cm

Image 2D
Christopher Pew
*Fragile Resilience Series – Painting 6*, 2010
Oil on fibreboard
30.5 cm x 40.6 cm
Image 2E
Fiona Hall
*When my boat comes in*, 2003–06
Gouache on banknotes
Installation view (detail)
Size unknown

Image 2F
Peter Callesen
*Untitled*, 2012
Large framed papercut
Installation view
Size unknown
Focus 2
continues inside
this fold-out section.

Fold out this page.
Focus 3 — Existence

The following artworks have been composed considering relationships of the subject matter and the representation of the materials used.

Make a resolved artwork that uses media to represent the fragility of our existence, using the following artworks as stimulus for your composition.

Image 3A
Noriko Ambe
Linear-Actions
Cutting Project, voyage 13, 2004
Cuts on 200 sheets of yupo paper
42 cm x 30 cm

Image 3B
Cybèle Young
Is it May already, 2012
Japanese paper and copperplate etching
Installation view (detail)
91.5 cm x 91.5 cm x 7.5 cm
Image 3C
Tim McMonagle
*Michael Buxton*,
2012
Oil on linen
168 cm x 168 cm

Image 3D
Jannick Deslauriers
*pluie*, 2008
Embroidery on tulle
76 cm x 152 cm
Image 3E
Parastou Farouhar
*Written Room*, 2012
Installation
Size unknown

(close up)

End of Paper One
Focus 3
continues inside
this fold-out section.

Fold out this page.
**Assessment standards from the Visual Art Senior External Syllabus 2006**

**Paper One**

|-------------|----------------------------------------------------------------------------|----------------------------------------------------------------------------|----------------------------------------------------------------------------|----------------------------------------------------------------------------|----------------------------------------------------------------------------|
| **Visual literacy** | • 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. | • 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. | • develops and resolves individualised artworks  
• solves problems relevant to the concept  
• uses visual language and contexts to reproduce meanings. | • develops artworks  
• solves some problems relevant to the concept  
• uses images and/or objects and contexts. | • 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
Cybèle Young (image obtained from www.cybeleyoung.ca)

Image 1B
Yuken Teruya (image obtained from www.saatchi-gallery.co.uk)

Image 1C
Jane Theau (image obtained from www.powerhousemuseum.com)

Image 1D
Ingrid Morley (images obtained from www.powerhousemuseum.com)

Image 1E
Del Kathryn Barton (image obtained from www.roslynoxley9.com.au)

Image 2A
Phuan Thai Meng (image provided)

Image 2B
Bert Simons (image obtained from www.bertsimons.nl)

Image 2C
Gwyllim Jahn (image obtained from www.powerhousemuseum.com)

Image 2D
Christopher Pew (image obtained from http://christopherpew.blogspot.com.au)

Image 2E
Fiona Hall (image obtained from www.acmi.net.au)

Image 2F
Peter Callesen (image obtained from http://cgauiwtalk.com)

Image 3A
Noriko Ambe (image obtained from www.joseebienvenugallery.com)

Image 3B
Cybèle Young (image obtained from www.cybeleyoung.ca)

Image 3C
Tim McMonagle (image obtained from www.artgallery.nsw.gov.au)

Image 3D
Jannick Deslauriers (image obtained from www.jannickdeslauriers.com)

Image 3E
Parastou Farouhar (image provided)

All websites accessed 10 April 2013.

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