2013 Senior External Examination

Visual Art
Paper Two — Question book

Friday 8 November 2013
2:15 pm to 4:25 pm

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

Paper Two assesses the following criterion:

- Appraising

Assessment standards are at the end of this book.

After the examination session

Take this book when you leave.
Concept

The concept for 2013 is **Fragility**.

The stimulus artworks on the following pages explore the concept of “fragility” literally or symbolically through the suggested focuses:

- investigating the instability and transience of social stories and memories
- explorations of the impermanence of the relationship between people and places
- communication of personal expression and feelings that explore our existence.
Question 1

The artist Melissa Cameron explores fragility on many levels. “The concentric layers are then strung together, held in dynamic tension. A frail line of steel thread connects the layers while simultaneously holding them apart.” (www.powerhousemuseum.com)

Similarly, Wim Delvoye challenges the concept of fragility through the manipulation of techniques and non-traditional media by hand-carving intricate patterns and floral motifs on used car tyres. “Through his manipulation of found objects, Delvoye transforms things that seem useful in everyday life into sculptural pieces that carry a different value from their original intended purpose.” (www.junk-culture.com)

Your task:

- Identify the similarities and differences between these two sculptural objects.
- Analyse each artist’s conceptual approach to communicating “fragility”.
- Describe and evaluate the way each artist has used media to communicate their intention.

Image 1A
Melissa Cameron
Blue Tin Set, 2012
Pin and brooch: hand-sawn, assembled and finished using a recycled tin, sterling silver fixings, heat-treated steel, stainless steel cable, surgical steel wire
7.5 cm x 7.5 cm x 1.5 cm (brooch), 4.5 cm x 4.5 cm x 2.5 cm (pin)
Image 1B
Wim Delvoye
*untitled (car tyre # 4), 2009*
Hand-carved car tyre
22 cm x 77 cm

(close up)
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

In each of the following sculptural works the artists have purposefully selected media to reconstruct memories and explore the concept of fragility.

- In Christanto’s installation, the 16 male and female static figures represent displaced victims mutely carrying the bodies of the innocent who have been killed. The social story is a testament to the inhumanity of men and women and a silent monument to communal grief.
- Burnett’s work includes fragments of survey maps and contour lines printed and sewn onto muslin to reference memories of walks and travels. Small pressed foliage is incorporated into the folds of the map representing the memorabilia that has been gathered by walkers across the centuries.
- Canales Aracil’s bell-shaped sculpture was created as part of a project that involved him collecting plants from gardens and nurseries. In the construction of this sculpture he pressed these materials to attach them to each other and create a fragile sculpture.

Your task:

Analyse and interpret the literal and symbolic fragility of each artwork within a social context. Evaluate and compare the media, techniques and processes used to create each sculpture.

Image 2A
Dadang Christanto
They give evidence, 1996–97
Fibreglass, acrylic paint, wood, found objects
Installation view
Size unknown

(close up)
Image 2B
Henny Burnett
_Last Map_, 2011–2012
Muslin, size, print, thread, foliage and light box
33 cm x 90 cm x 33 cm

Image 2C
Ignacio Canales Aracil
_Flowers_ (from The Fragility of Time series), 2000
Leaf litter, branches and flowers
50 cm x 35 cm
Question 3

The impermanence and threads that tie relationships between people and places is evident in all of the following low-relief, installation and sculptural works.

- Day works with everyday materials and processes with amazing cleverness and humility. She thinks of her work as being closer to sculpture because of her use of actual process and materials: “the growing of the grass roots, unravelling wool, the chewing of gum, the knitting and stitching” adding that “patterns, processes, poetic resonances with everyday materials and meanings influence her”. She is also influenced by artists who imbue their pattern-making with their own emotional electricity, and “serious playfulness with ideas and states of mind”. (www.elizabethday.com.au/current.html)

- “Chung’s work raises questions regarding the relationship of humans to an environment — artificial or natural — that is in perpetual transition. This piece features hundreds of tiny glass animals in the form of a vast migration, in which the source of the disaster, as well as the destination, is unclear.” (www.qagoma.qld.gov.au)

- A life-size massive thread sculpture of a tank exemplifies this artist’s mastery of fibre arts, which offers both a solid structure and a hint of fragility. “Deslauriers’ work is a testimony to the poetry of our times. She expresses the helpless vulnerability we may feel when faced with the grace and beauty of created forms, which are at once disturbing and astounding. The same hands simultaneously both weave a story and unravel it. Elements from Deslauriers’ work create a discourse between fear and dreams, between civility and death, between harmony and conflict, between fantasy and horror. Her work expresses a dream which enables us to comprehend fully the contrasts inherent in our human condition and which allows “us to understand our true nature.” (www.mymodernmet.com)

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.
Image 3A
Elizabeth Day
*The Fragility of Goodness*, 2003
Knitted baby wool
3 m x 4 m

Image 3B
Tiffany Chung
*Roaming with the dawn — snow drifts, rainfalls, desert wind blows*, 2012
Hundreds of tiny glass animals
Sizes variable

(close ups)
Image 3C
Jannick Deslauriers
Tank Textile, 2011
Fabric and thread
Life-size

(close up)
Question 3 continues inside this fold-out section.

Fold out this page.
Question 4

Each of the following artworks uses objects to explore fragility. The symbolic use of beetles, trees and bees used in each work represents personal expression and feelings that explore our existence.

- **Ossobello, or Beautiful Bone**, is a sculptural work consisting of smooth white bones and contrasting red ladybirds stacked onto a plinth. The arrangement creates a cold and grotesque response and “… the human skull and other objects also held special significance as references to the passing of time and fragility of human existence”.
  (www.hambro-art.com)

- “If Teruya’s trees are metaphors for the growth and spread of large corporations, they are also small memorials to the many trees that have been destroyed to create commercial bags. These fragile icons suggest the instability and transience of the natural environment. They also send a message of hope, since the materials are recycled to create an object of delicate and magical beauty.”
  (www.qagoma.qld.gov.au)

- Turrin says: “My recent work has been concerned with childhood as seen through an adult’s eyes, and particularly the parent’s instinctive impulse to analyse, preserve and catalogue aspects of their children’s, and by extension their own, lives. Intrigued by the parallels with the work done by curators of natural history museums, these works have become populated by insects and all manner of creatures. A natural symmetry extends this work to re-examine my favourite childhood pursuit through a mother’s eyes, as each ‘cell’ grows into a baby’s jacket. A memento of childhood – but whose?”
  (www.powerhousemuseum.com/lovelace)

**Your task:**

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

Image 4A
Bertozzi & Casoni
Ossobello (Beautiful Bone), 2010
Polychrome ceramic
80 cm x 63 cm x 49 cm
Image 4B
Yuken Teruya
Corner Forest, 2009
Toilet rolls
Installation view
Size unknown

Image 4C
Daniela Anna Turrin
A natural symmetry, 2012
Video animation: digital video projection, comprising an animation using hand-drawn and computer-generated graphics

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

**Paper Two**

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<tbody>
<tr>
<td><strong>Appraising</strong></td>
<td>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.</td>
<td>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.</td>
<td>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.</td>
<td>The candidate: • can identify the media used in the artworks • describes and classifies artworks • occasionally uses relevant terminology and language conventions.</td>
<td>The candidate: • can identify artworks • describes artworks • uses some language conventions.</td>
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Acknowledgments

Image 1A
Melissa Cameron (image obtained from www.powerhousemuseum.com)

Image 1B
Wim Delvoye (images obtained from www.galerieursmeile.com)

Image 2A
Dadang Christanto (images obtained from www.artgallery.nsw.gov.au)

Image 2B
Henny Burnett (image obtained from www.axisweb.org)

Image 2C
Ignacio Canales Aracil (image obtained from www.canalesaracil.com)

Image 3A
Elizabeth Day (image obtained from www.elizabethday.com.au)

Image 3B
Tiffany Chung (images provided)

Image 3C
Jannick Deslauriers (images obtained from www.automotto.com)

Image 4A
Bertozzi & Casoni (images obtained from www.chloeleanor.wordpress.com)

Image 4B
Yuken Teruya (images obtained from www.yukenteruyastudio.com)

Image 4C
Daniela Anna Turrin (images obtained from www.powerhousemuseum.com)

All websites accessed 10 April 2013.

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