2014 Senior External Examination

Visual Art

Paper Two — Question book

Thursday 13 November 2014

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

• QCAA-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.
Planning space
Concept

The concept for 2014 is **Hybrid**.

The stimulus artworks on the following pages explore the concept of 'Hybrid' literally or symbolically through the suggested focuses:

- **Focus 1 — Fusion**, e.g. the cross-breeding of natural and physical science.
- **Focus 2 — Form and Function** to create new ways that express ideas and invent new images and objects.
- **Focus 3 — Social Connections** and the relationship of context and composition.
Question 1

Enrique Gomez De Molina creates sculptures using parts of once-living animals and merges them together to create surrealistic, controversial, hybrid creatures. The artist claims that through his work he wishes to raise awareness to audiences of the danger of genetic engineering and human intervention. ‘The impossibility of my creatures brings me both joy and sadness at the same time. The joy comes from seeing and experiencing the fantasy of the work but that is coupled with the sadness of the fact that we are destroying all of these beautiful things.’ (www.dailymail.co.uk)

In contrast, Cai Guo-Qiang’s sculptures challenge the concept of hybrid forms through the manipulation of techniques and non-traditional media. This artist’s work is created by hand-carving 99 wolves using manufactured materials. He then installs them leaping en masse into a glass wall. ‘Head On intrinsically comments on the foolishness of collective mentality that manages somehow to sweep us along such that we follow, blindly, doggedly and faithfully, brusquely ignoring consequence.’ (www.thisistomorrow.info)

Your task:

• Identify the similarities and differences between these two artworks.
• Analyse each artist’s approach to using media to communicate the concept of ‘hybrid’.
• Describe and evaluate the way each artist has used media to communicate their intention.
Image 1B
Cai Guo-Qiang
_Head On_ (installation views), 2006
Hand-carved using manufactured materials
Life-size
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

The merging of human and animal anatomy has been portrayed in each of the following artworks. The artists have also experimented with the fusion of ideas and media to create artworks that focus on the concept of hybrid.

- Patricia Piccinini’s sculptural baby creature can be held by the audience in the gallery space. ‘They appear warm not only because they are in the hands of the attendants in soft lambskin pouches, but their expression tells us they are comfortable and well fed. The babies evoke empathy and caring.’ (www.artgallery.wa.gov.au)

- Brian Andrews stated that ‘By using X-rays as source material I was able to make the images contemporary in their form, as well as directly challenge the viewer by taking them inside their own bodies. The original photo-composites were developed with the intent of creating an artwork that would make the audience feel a personal and uncanny connection to the image in front of them. Each photo needed to contain a sensation of humanity which someone could intimately relate to, yet also provoke something unsettling and alien.’ (www.brianandrews.org)

- René Magritte’s painting reveals the strangeness hidden behind the most familiar things. The hybrid woman and fish stranded on the beach is a mockery of the traditional mermaid. ‘Magritte’s painting strips away the beauty and mystery surrounding the mermaid … a fish out of water, this is a stark opposite to mermaids or sirens who in myths would lure men into the sea with their beauty.’ (www.renemagritte.org)

Your task:

Analyse and interpret the use of hybrid within a social context in each artwork. Evaluate and compare the media, techniques and processes used to create each artwork.
Image 2B
Brian Andrews
_Hominid_, 2012
Photo-composites and short film using paediatric and veterinary X-ray films
1:49 minute film

Image 2C
René Magritte
_Collective Invention_, 1934
Oil on canvas
73.5 cm x 97.5 cm
Question 3

The following sculptural works challenge traditional forms and the function of objects, exploring media and creating new meanings for the viewer.

- Margarita Sampson’s work ‘on one level is a playful romp through imaginary hybrid life forms. But on another level the question is: “What will happen here when the host is outgrown?” This work is a frozen moment in a narrative, a question, which has no answer. Does the growth overrun the entire gallery and everything around it? Or are the tiny colonies doomed, unable to sustain further growth by themselves? Is an equilibrium possible? She likes her works to start a conversation with the viewer — the work starts to resonate through that flow. If a work answers its own questions then it’s dead’.
  (www.artgallery.nsw.gov.au)

- The artist Stefana McClure takes a recognisable object such as a toy knitting machine and uses it to create new meaning. ‘Texts, in the form of declassified government documents and Internet searches are sliced and rejoined as continuous lengths of paper yarn and are then knitted. Translating, transposing and decoding the synesthetic structure connecting text and image, Stefana McClure unveils and reveals the fabric of secrets and lies that we are subject to on a daily basis.’
  (www.joseebienvenugallery.com)

- Wim Delvoye creates media hybrids by challenging the viewer to see the dump truck as an object of beauty. ‘The intense religiosity of the finely cut metal transforms the dumb utility of its host into the sanctity of a cathedral. Verbosity meets vernacular in a confusion of visual and formal dialects, one which is further complicated by the moral antagonism between the purity of modernist form/function and debased decoration.’

Your task:

Compare and contrast these three artworks using visual language to justify and evaluate how effectively each artist has explored hybrid as a form and/or function.
Image 3A
Margarita Sampson
Anemone incursions III: puss puss, 2013
Wood, textiles and gilding
100 cm x 70 cm x 80 cm

Image 3B
Stefana McClure
Secrets & Lies, 2011
Paper, wood and paint
Life-size
Image 3C
Wim Delvoye
*Dump Truck (scale model 1:4.75)*, 2010
Laser-cut corten steel
200 cm x 47 cm x 69 cm
Question 3
continues inside
this fold-out section.

Fold out this page.
Question 4

Each of the following artworks uses ‘hybrid’ as a context to create artworks that explore social commentary. The symbolic use of ritual, habitat and heritage used in each work represents personal expression and the translation of ideas into compositions.

- Ronit Baranga is an Israeli artist who has created unique tableware. ‘The combination of ceramic cups with ceramic fingers represents an idea in which the still creates a will of its own, enabling a cup to decide whether to stay or leave the situation it is in.’ (www.ronitbaranga.com/gallery)

- Destiny Deacon photographs depict contemporary family life. ‘I have a few TSI frocks or “Marys” as mum called them … I tell them my real national costume is being in the nude, but the missionaries came up with this garb. I use friends and family as models in my work, so there is a lot of Torres Strait in the images.’ (www.roslyncoxley9.com.au)

- Kate Beynon’s painting is a self-portrait influenced by the reflection of the journey she has taken from her birthplace in Kowloon to her life in Australia. ‘Thirty-six years later, I embrace a hybrid identity and trans-cultural life as a Chinese-Malaysian/Welsh and Australian artist.’ (www.artgallery.nsw.gov.au)

Your task:

Discuss how each artist has used ‘hybrid’ to construct meaning for an audience by their use of symbols. Justify your response through an analysis and evaluation of each work.
Image 4B
Destiny Deacon
*Melbourne girls in their Marys*, 2011
(from the series *Frieze Frames*, 2011)
Colour inkjet print
80 cm x 94.5 cm (image size)

Image 4C
Kate Beynon
*Self Portrait with Guardian Spirits*, 2010
Acrylic on linen
170 cm x 170 cm

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

**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. | 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
Enrique Gomez De Molina (image obtained from www.dailymail.co.uk)

Image 1B
Cai Guo-Qiang (images obtained from www.qagoma.qld.gov.au)

Image 2A
Patricia Piccinini (image obtained from www.artgallery.wa.gov.au)

Image 2B
Brian Andrews (images obtained from www.brianandrews.org)

Image 2C
René Magritte (image obtained from www.renemagritte.org)

Image 3A
Margarita Sampson (image obtained from www.artgallery.nsw.gov.au)

Image 3B
Stefana McClure (image obtained from www.joseebienvenugallery.com)

Image 3C

Image 4A
Ronit Baranga (images obtained from www.ronitbaranga.com)

Image 4B

Image 4C
Kate Beynon (image obtained from www.artgallery.nsw.gov.au)

All websites accessed 20 March 2014.

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