

HSC TRIAL EXAMINATION

VISUAL ARTS

Art criticism and art history

Total Marks - 50

Section I Pages 2-7

25 marks

- Attempt Question 1
- Allow about 45 minutes for this section

General Instructions

- Reading time – 5 minutes
- Working time – 1 1/2 hours
- Write using blue or black pen

Section II Pages 10-12

25 marks

- Attempt ONE question from Questions 2 – 10
- Allow about 45 minutes for this section

This paper MUST NOT be removed from the examination room

STUDENT NUMBER/NAME:

Section I

Total marks (25)

Attempt all parts of Question 1

Allow about 45 minutes for this section

Allow about 10 minutes for Question 1 (a)

Allow about 15 minutes for Question 1 (b)

Allow about 20 minutes for Question 1 (c)

Answer the question on separate paper.
Commence each part on a new page.

In your answer you will be assessed on how well you:

- write in a concise and well-reasoned way
 - present an informed point of view
 - use the plates and any other source material provided to inform your response
-

Question 1 (25 marks)

Marks
5

1 (a) Observe Plates 1 and 2.

Explain **THREE** aspects of Reg Mombassa's artmaking practice by referring briefly to his ideas and actions.



Plate1: Chris O'Doherty aka Reg Mombassa, b. New Zealand, 1951, Australian, *Sunshower*, 2003, charcoal and coloured pencil on paper, 23.5 x 25cm.

Question 1 (continued)

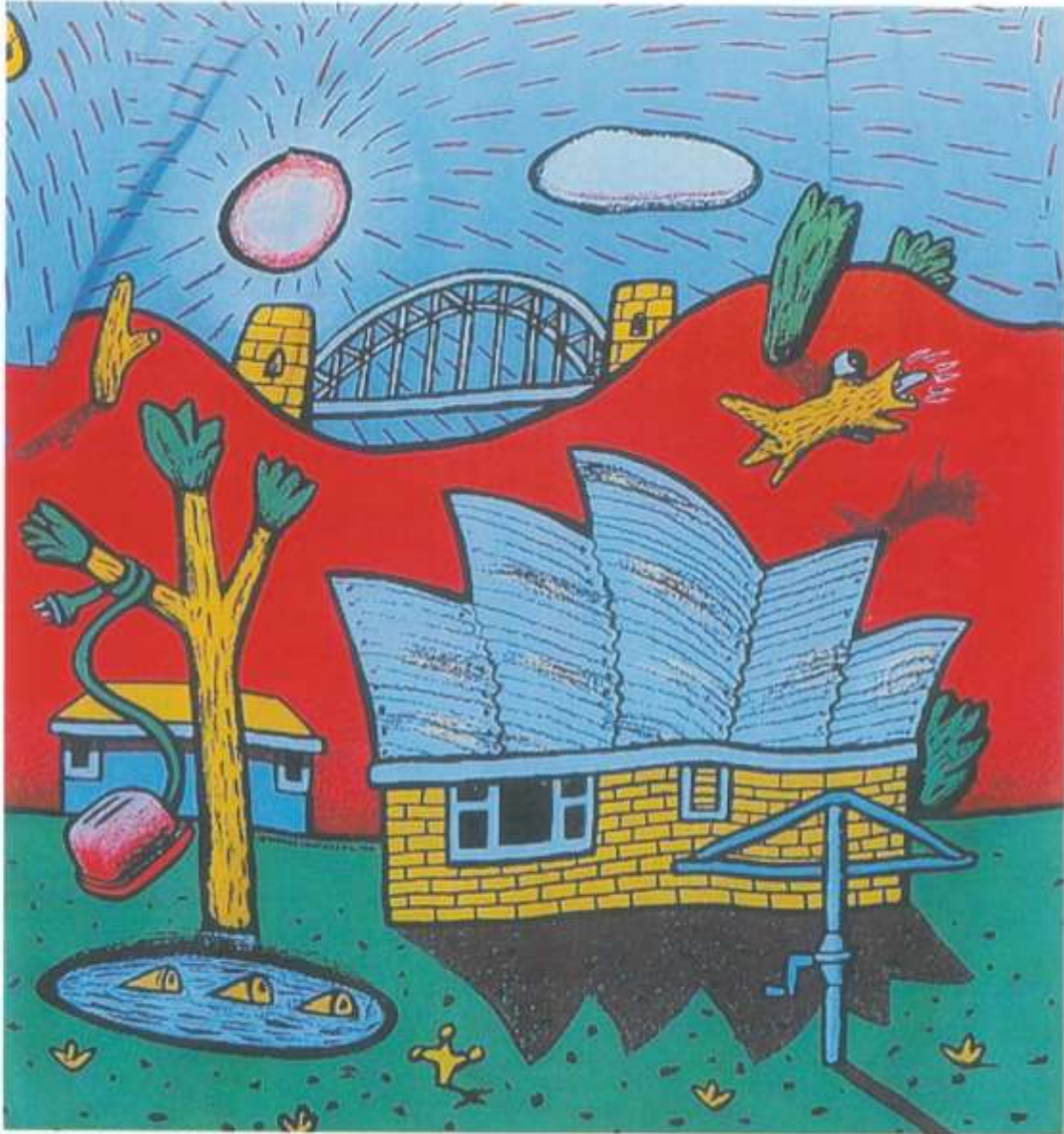


Plate 2: Chris O'Doherty aka Reg Mombassa, b. New Zealand, 1951, Australian, *Artwork for the back of a Mambo Shirt*, 2000, acrylic paint and gouache on paper, 30 x 35 cm.

Question 1 (continued)

Marks
8

- (b) With reference to Plates 3, 4, and 5 explain the different ways that these contemporary artists reflect the contemporary world in their artworks.



Plate 3: Frank Gehry, b. 1929, Canadian, *Guggenheim Art Museum*, on the banks of the Nervion River, Bilbao, Spain, 1997, steel frame, titanium sheathing, 50 m. height.



Plate 4: Stelarc, b. 1946, Australian, *Involuntary Body*, *Third Hand* and *Scanning Robot*, 1998, performance, Museumsquartier, Vienna/Austria.

Question 1 (continued)



Plate 5: Masami Teraoka, b. 1936, Japanese, *McDonald's Hamburgers Invading Japan*, 1982, colour screenprint on Arches 88 paper, edition number 41/91, □54.3 x 36.5cm.

Question 1 (continued)

Marks

12

(c) With reference to Plates 6, 7, and 8 and other source material, explain Imants Tillers' use of postmodern appropriation and visual quotation.

Extract 1:

Michael Nelson Jagamara's *Five Dreamings* was the most reproduced Australian painting of the 1980s and brought him to the notice of Imants Tillers. This luminous depiction of the artist's land and the sites of his ancestors' Dreamings, was painted in the Papunya dot style using signs and symbols from Nelson's Walbiri culture.



Plate 6: Michael Nelson Jagamara, b. 1945, Australian Indigenous, *Five Dreamings*, 1984, Papunya dot painting, acrylic on canvas, 122 x 182 cm.

Extract 2:

Imants Tillers incorporated Michael Jagamara Nelson's *Five Dreamings* 1982 as one of the main images within his work *The nine shots*, 1985, and was accused of appropriating Aboriginal imagery without permission and impinging on the moral rights of the artist. Over time he developed a collaborative relationship with Aboriginal artists and a personal relationship with Michael Nelson Jagamara. Working together they have produced collaborative works, such as *Nature speaks: AX*, 2002, that are both an acknowledgement of the importance of Aboriginal art and its significance in the history of Australian art and a celebration of its aesthetic power.

Question 1 (continued)



Plate 7: Imants Tillers, b. 1950 Latvia, Australian, *The nine shots*, 1985, synthetic polymer paint, oilstick, 91 canvas boards, nos. 7215 – 7305, installation 330.0 x 266.0 cm.



Plate 8: Imants Tillers, b. 1950 Latvia, Australian, and Michael Nelson Jagamara, b. 1945, Australian Indigenous, *Nature Speaks: AX*, 2002, synthetic polymer paint and gouache, 16 canvas boards, 101.6 x 142.2 cm.

