

Due to copyright restriction,
this material is not supplied.

101 × 127 cm

- A. Russell Drysdale, *Mother and Child, North Queensland* (oil on canvas), 1950



118 × 72 cm

- B. Kate Benyon, *Li Ji Warrior Girl 2000* (type C colour photograph), 2000

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152 × 192 cm

- C. Jan Senbergs, *The Gate Beyond the Gate* (oil and silkscreen on canvas), 1976



96 × 96 cm

- D. Ginger Riley, *Ngak Ngak* (acrylic on linen), 2000

Question 3

An artist wants to enter her body with a tattoo on it in an exhibition on contemporary art and symbolism. Do you think her entry for the exhibition should be included? Give reasons for your point of view. In your response refer to the ideas raised in at least two of the three commentaries opposite and to the illustration below that shows a detail of the entry.



SECTION B**Instructions for Section B**

Answer **either** Question 4 **or** Question 5 in pen in the space provided on pages 13–15. A script book is available from the supervisor if you require extra paper to complete your answer.

EITHER**Question 4**

Discuss at least one artwork produced before 1970 and at least one artwork produced after 1970 that you have studied this year in terms of

- one or more of the following interpretive frameworks: visual analysis, style or technique
- and**
- one or more of the following interpretive frameworks: historical context, symbolism or other interpretive frameworks (such as feminism, psychoanalysis, political perspectives).

12 + 13 = 25 marks

OR**Question 5**

Discuss personal points of view that you have developed about the meanings and messages of artworks produced by at least two artists you have studied this year.

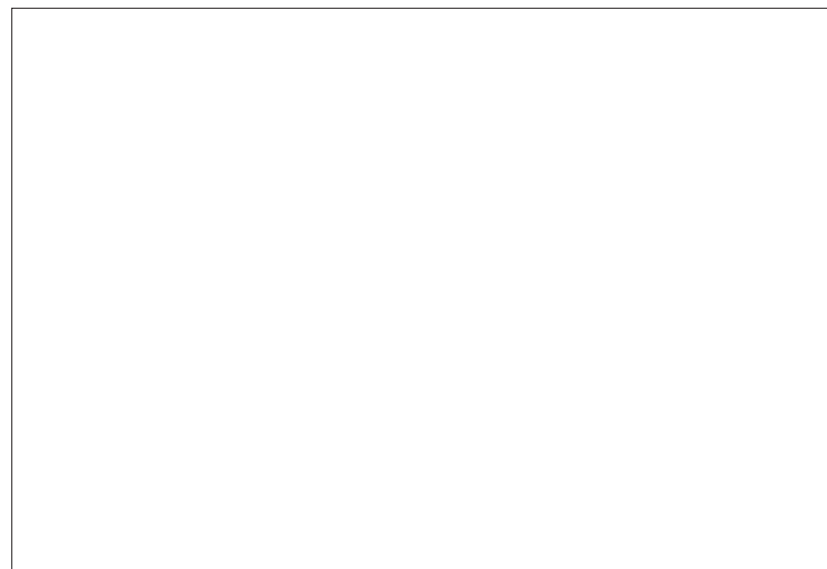
In your response refer to

- the ideas, issues and/or arguments expressed in commentaries on the artworks
- your use of at least two interpretive frameworks to interpret the artworks.

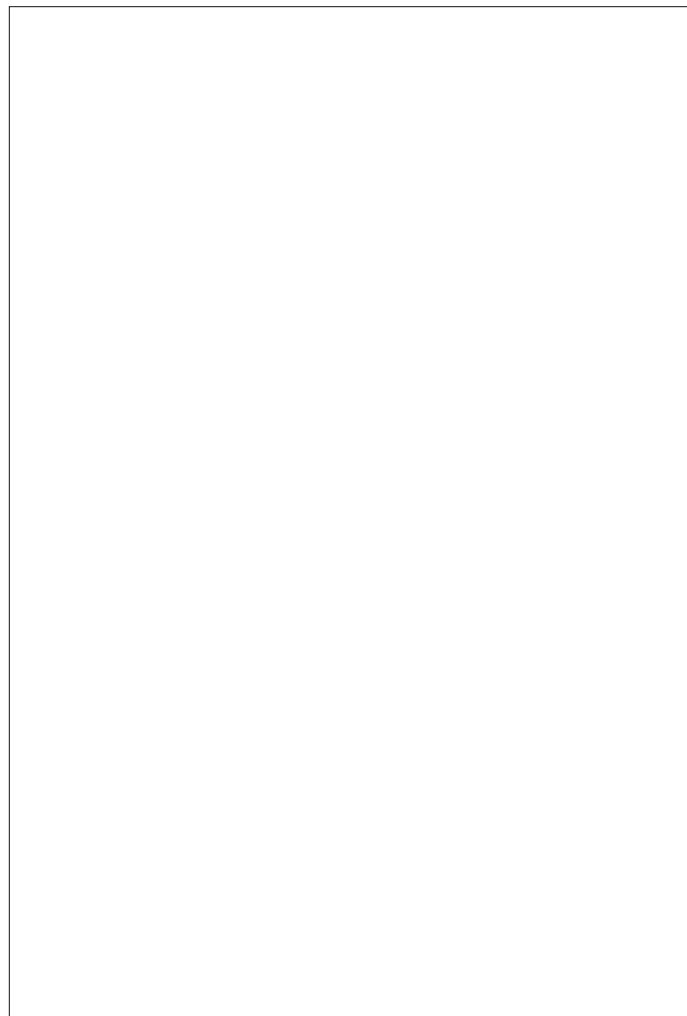
12 + 13 = 25 marks

Rough work only

Rough work only



9. Pierre Huyghe, *One Million Kingdoms*, still from a colour video projection, 2001



Dimensions variable

10. Gilbert and George, *Singing Sculpture* (mixed media performance piece incorporating the artists and taped music in tape recorder), Sonnabend Gallery, New York, 1991

END OF INSERT FOR SECTION A – Question 2

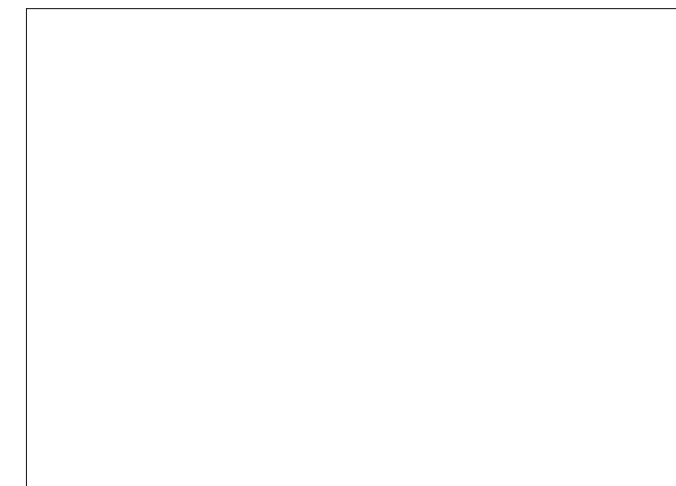
Insert for Section A – Question 2

Please remove from the centre of this book during reading time.



100 ¥ 100 cm

1. Julie Rrap, *Overstepping 2001* (digital print), 2001



18 ¥ 52 cm

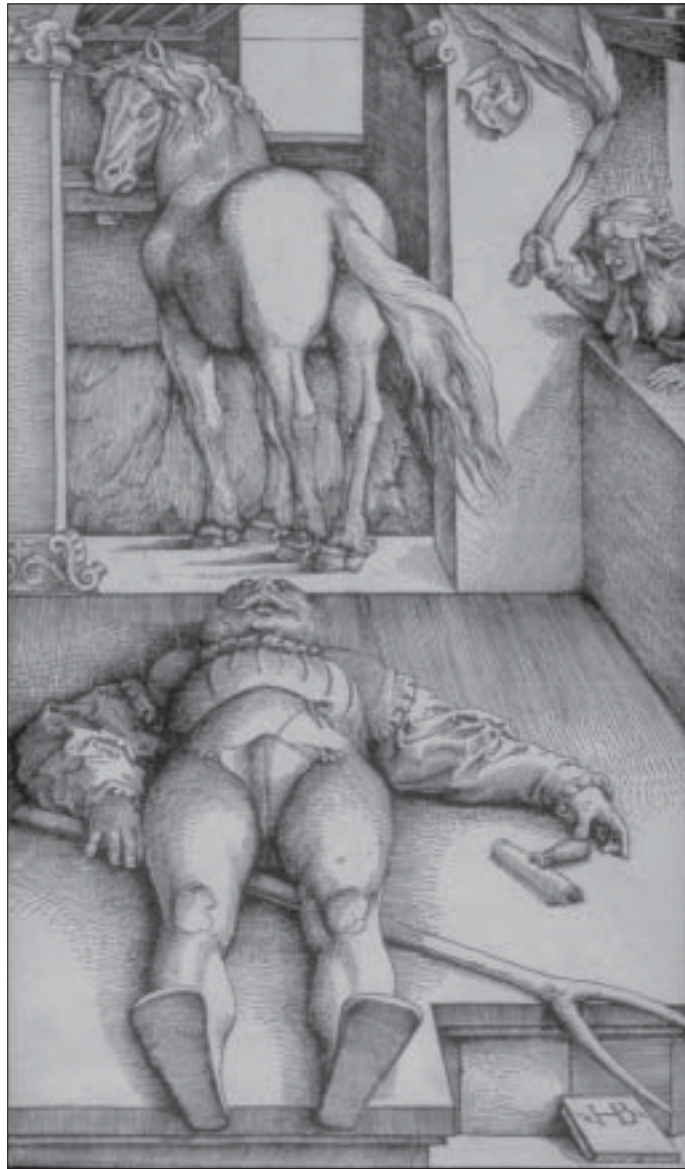
2. Margaret Dodd, *Bridal Holden* (earthenware and satin), 1977



85 ¥ 158 cm

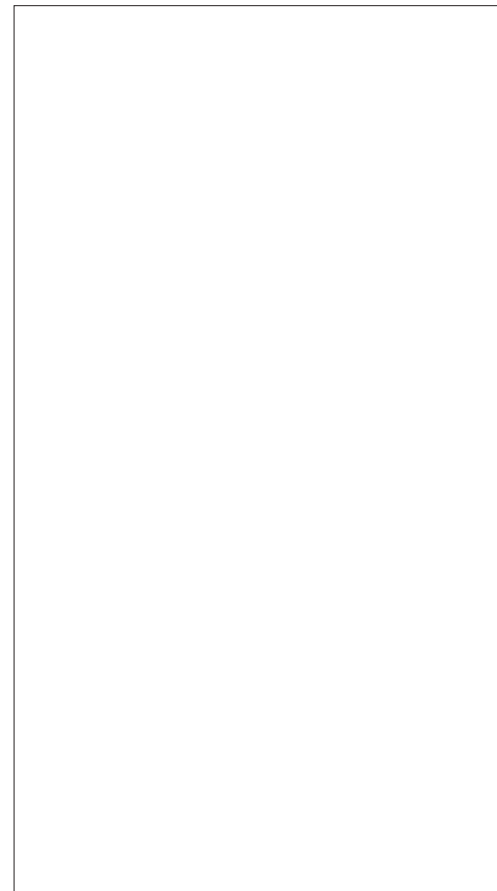
3. Pierre Puvis de Chavannes, *The Poor Fisherman* (oil on canvas), 1881

SECTION A – Question 2 – continued
TURN OVER



33 ¥ 15 cm

4. Hans Baldung Grien, *The Bewitched Stable-hand* (woodcut), 1544



Dimensions variable

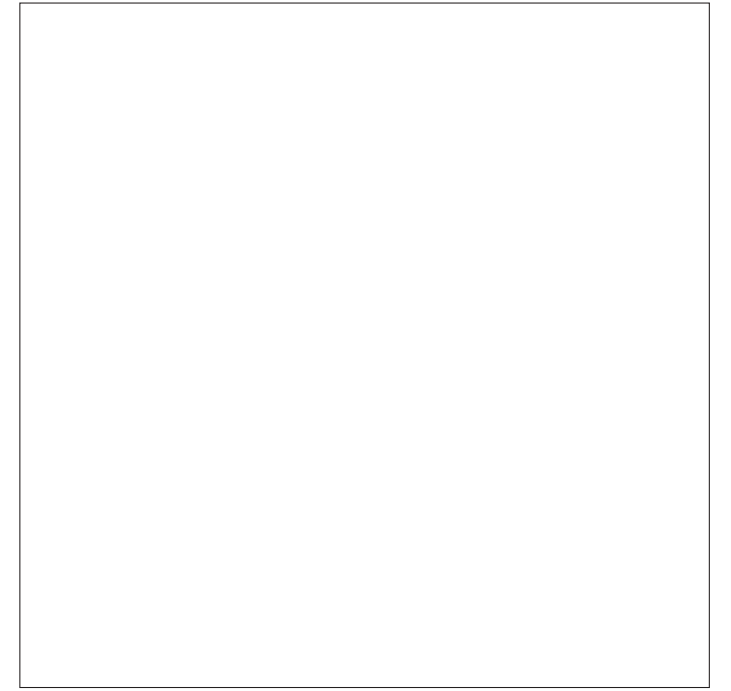
5. Gianni Versace, *Sleeveless Evening Gown* (partially beaded silk twill printed with polychrome images of Marilyn Monroe and James Dean), 1991

SECTION A – Question 2 – continued



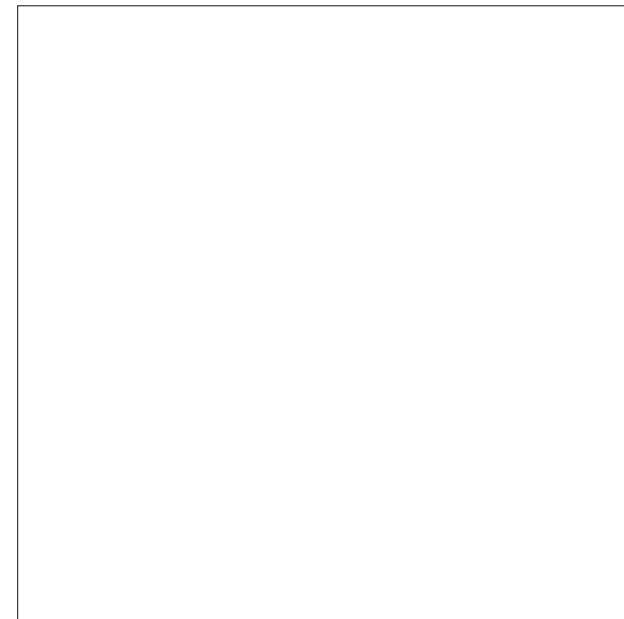
225 cm high

6. Gianlorenzo Bernini, *The Rape of Persephone* (marble), 1621–22



Dimensions variable

7. Heri Dono, *Fermentation of the Mind* (mixed media installation including school desks, fibre-glass heads, metal and electronic circuits), 1993–94



8. Robert Wise and Jerome Robbins (directors), still from *West Side Story* (70 mm film), 1961

SECTION A – Question 2 – continued
TURN OVER