



B O A R D O F S T U D I E S
NEW SOUTH WALES

2001

**HIGHER SCHOOL CERTIFICATE
EXAMINATION**

Visual Arts

Art criticism and art history

General Instructions

- Reading time – 5 minutes
- Working time – $1\frac{1}{2}$ hours
- Write using black or blue pen

Total marks – 50

Section I Pages 2–7

25 marks

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

Section II Pages 8–10

25 marks

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

Section I

25 marks

Attempt 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 in a writing booklet. Extra writing booklets are available.

Commence each part on a new page.

In your answers 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)

- (a) Imagine you have been asked to explain to a friend how this artwork by Gabriele Münter is an expression of her experience of the world. **5**

What would you say?

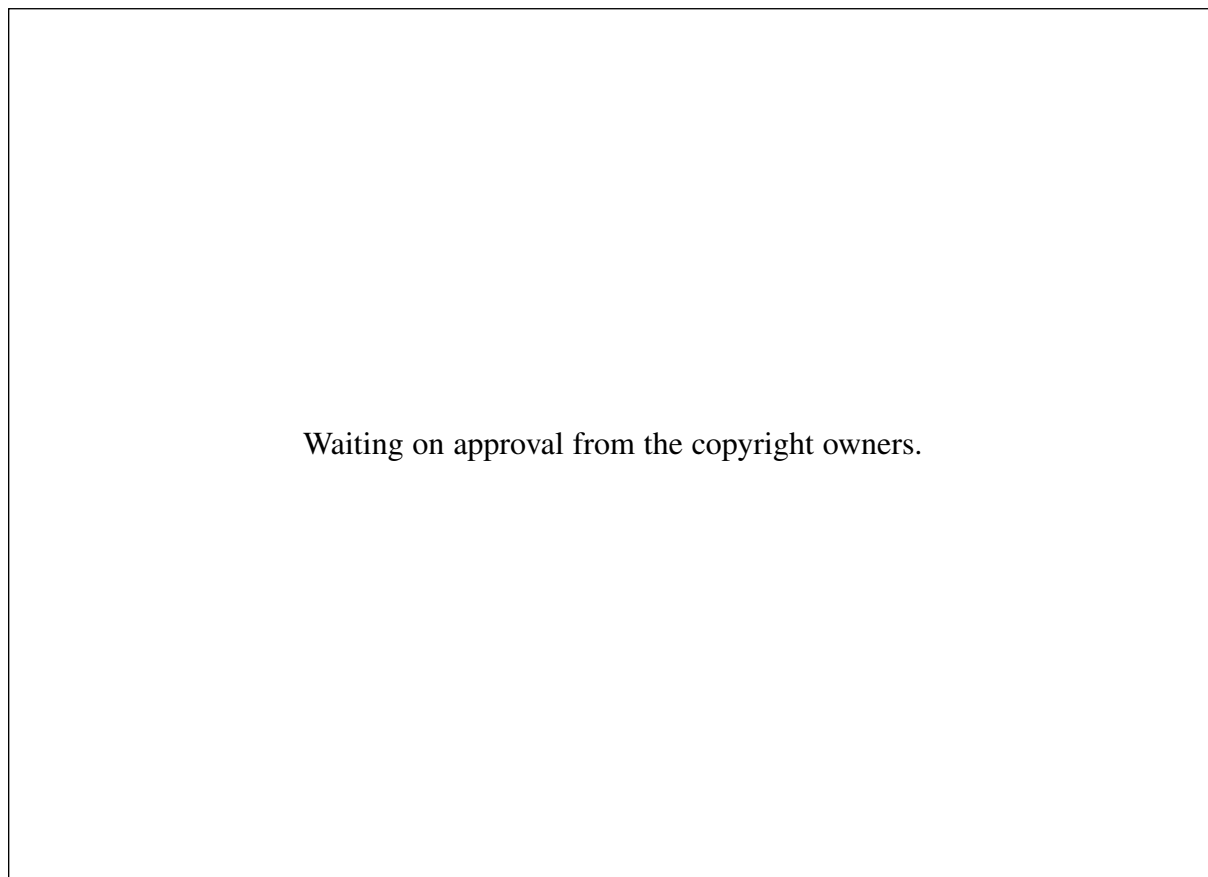


Plate 1: Gabriele Münter, 1877–1962, Germany,
Landscape with Church, 1910,
painting, oil on cardboard, 33 × 45 cm.

Question 1 continues on page 4

In your answers 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
-

Marks

Question 1 (continued)

- (b) What can you infer about the relationships between artworks and audiences from these photographs (Plates 2 and 3)? **8**

Waiting on approval from the copyright owners.

Plate 2: Photograph of audience viewing

Nam June Paik's installation, *The Chase Video Matrix*, 1992, multi-television set matrix, 5.5 × 18.3 m, in the lobby of the 4 MetroTech Center, Brooklyn, New York.

Question 1 continues on page 5

Question 1 (continued)



Plate 3: Photograph of audience viewing
Jeff Koon's installation, *Puppy*, 1996,
steel, live flowers and soil, $12 \times 2.5 \times 6.6$ m,
in front of the Museum of Contemporary Art, Circular Quay, Sydney.

Photo from Williams, D and Wilson, B, 1992, *From Caves to Canvas*, Sydney, McGraw-Hill Book Company.
Reproduced with permission of McGraw-Hill Australia Pty Ltd.

Question 1 continues on page 6

In your answers 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
-

Marks

Question 1 (continued)

- (c) Explain Clifford Possum Tjapaltjarri's artmaking practice by referring to these photographs, artworks and extract of text. **12**

Waiting on approval from the copyright owners.

Plate 4: Photograph of Clifford Possum Tjapaltjarri painting
Yinyalingi (Honey Ant Dreaming Story),
Kintore, Northern Territory, 1983.

Vivien Johnson:

Clifford, where did you get the idea to be an artist?

Clifford Possum:

That Dreaming been all the time. From our early days, before the European people came up. That Dreaming carry on

Everybody painted. They been using ochres—all the colours from the rock. People use them to paint up. I use paint and canvas—that's not from us, from European people. Business time, we don't use the paint the way I use them—no, we use them from rock, teach 'em all the young fellas.

Extract: An interview with Clifford Possum Tjapaltjarri by art writer
Vivien Johnson, 1992–93.

Question 1 continues on page 7

Question 1 (continued)



Waiting on approval from the copyright owners.

Plate 5: Clifford Possum Tjapaltjarri, b.1932, Australia, (Anmatyerre group),
Yinyalingi (Honey Ant Dreaming Story), 1983,
painting, acrylic on canvas, 244 × 366 cm.



Waiting on approval from
the copyright owners.

Plate 6: Photograph of exhibition *East to West: Land in Papunya Tula Painting*,
including artworks by Clifford Possum Tjapaltjarri,
Tandanya Aboriginal Cultural Institute,
South Australian Museum, 1990.

Section II

25 marks

Attempt ONE question from Questions 2–10

Allow about 45 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

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

- present a well-reasoned and informed point of view
 - apply your understandings of the different aspects of content as appropriate (Practice, Conceptual Framework, and the Frames)
 - use relevant examples
-

Practice

Question 2 (25 marks)

‘Technological advances have transformed the practices of artists.’

Discuss this statement.

OR

Question 3 (25 marks)

How is interpretation emphasised in the practice of art critics and art historians?

OR

Question 4 (25 marks)

Discuss how modernity has influenced the practice of artists and/or art critics and/or art historians.

OR

Conceptual Framework

Question 5 (25 marks)

‘Artists’ interpretations of the world are constrained by their time and place.’

Evaluate this statement with reference to particular examples.

OR

Question 6 (25 marks)

‘Interactive and virtual works challenge our understanding of what art is.’

Discuss this statement.

OR

Question 7 (25 marks)

Evaluate the importance of artists’ intentions in the production and meaning of artworks.

OR

Please turn over

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

- present a well-reasoned and informed point of view
 - apply your understandings of the different aspects of content as appropriate (Practice, Conceptual Framework, and the Frames)
 - use relevant examples
-

Frames

Question 8 (25 marks)

How does art communicate as a system of signs and symbols?

What are the limitations to this view of art?

OR

Question 9 (25 marks)

Why is appropriation a significant issue in the visual arts?

OR

Question 10 (25 marks)

Explain the ways in which social identity is addressed in the work of artists.

End of paper

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