



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

2003

**HIGHER SCHOOL CERTIFICATE
EXAMINATION**

Visual Arts

Art criticism and art history

General Instructions

- Reading time – 5 minutes
- Working time – 1½ 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 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)

- (a) Do-Ho Suh is a Korean artist who lives in the United States of America. 5
Floor was exhibited as part of his first solo exhibition in New York.

Outline THREE social issues Do-Ho Suh represents in *Floor*.



Plate 1: Do-Ho Suh, b.1962, Republic of Korea
Floor, 1997–2000

Close-up view featured in a photograph used to publicise the exhibition.



Plate 2: *Floor* 1997–2000

PVC figures, glass plates,
 polyurethane resin and
 fibreglass sheets

The installation comprises forty
 sections, each 100 × 100 cm.

Installation at Lehmann Maupin
 Gallery, New York.

Question 1 continues on page 4

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
-

Marks

Question 1 (continued)

- (b) Discuss the significance of technology to Patricia Piccinini's practice. Refer to Plates 3 and 4.

8



Plate 3: Patricia Piccinini, b.1965, USA, (lives and works in Melbourne, Australia)

Protein Lattice – Subset Red, 1997

Digital C-type photograph, 80 × 80 cm

Photograph digitally manipulated by Dennis Daniel, Drome Pty Ltd

This photograph is part of an installation including a video and eight other photographs.

Collection of the artist.

Question 1 continues on page 5

Question 1 (continued)



Plate 4: Patricia Piccinini, b.1965, USA, (lives and works in Melbourne, Australia)

Car Nuggets GL, 2001–2002

Arctic Heat (left) and *Fireball* (right)

Fibreglass and automotive paint

Dimensions variable, approximately 100 × 100 × 100 cm

Modelling and mould production: Paul Kucera

Custom painting: Mat Egan and Scott Seedsman

Tolarno Galleries, Melbourne, Australia.

Question 1 continues on page 6

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
-

Marks

Question 1 (continued)

- (c) Write a brief article for the journal *Art and Australia* about Australian artist William Robinson. Your article should examine how relationships between the agencies of the artworld have contributed to his rise to fame. **12**



Plate 5: The artist in his studio with *Creation Landscape: Ancient Trees*, 1997.

This photograph by Julie Tupicoff is from the book *William Robinson*.

Source: Lou Klepac (ed), 2001, *William Robinson*, Beagle Press, Sydney.

Question 1 continues on page 7

Question 1 (continued)

Robinson's painting *Creation Landscape: The Ancient Trees* is a masterpiece and one of the more significant paintings in the entire history of Australian art.

Extract from a review, *Secret Judges' Business* by Giles Auty, art critic for *The Weekend Australian*, 8–9 April 2000.

A chronology of some events in William Robinson's career

1976	National Gallery of Victoria purchases a large landscape painting by William Robinson for \$700.
1977–1994	Art dealer Ray Hughes regularly exhibits Robinson's work in his Brisbane and Sydney galleries.
1987	<i>Equestrian Self-Portrait</i> , 1987, by Robinson wins the Archibald Prize for portraiture.
1990	<i>The Rainforest</i> , 1990, by Robinson wins the Wynne Prize for landscape painting.
1995	<i>Self-Portrait with Stunned Mullet</i> , 1994, by Robinson wins the Archibald Prize for portraiture.
1996	<i>Creation Landscape: Earth and Sea</i> , 1995, by Robinson wins the Wynne Prize for landscape painting.
1997	Art Gallery of NSW and National Gallery of Australia decline the purchase of Robinson's <i>Creation Series: The Ancient Trees</i> , 1997.
1999	Private art collector purchases <i>Creation Series: The Ancient Trees</i> , 1997, from art dealer Ray Hughes for \$250 000, a record price for a work by Robinson.
2001–2003	Retrospective exhibitions of the artist's work tour the Queensland Art Gallery; National Gallery of Australia, Canberra; S.H. Ervin Gallery, Sydney; and Shanghai, China.

End of Question 1

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)

‘Unforeseen events are often responsible for new directions that artists take.’

Evaluate this view in relation to practitioners you have studied.

OR

Question 3 (25 marks)

Examine the ways different accounts of practice build our understanding of what artists do.

Refer to specific examples, which could include curatorial essays, exhibition reviews, documentaries, interviews and publications.

OR

Question 4 (25 marks)

Discuss how characteristic aspects of practice enable artists to be identified as members of particular groups, styles or movements in the artworld.

OR

Conceptual Framework

Question 5 (25 marks)

Examine the significance of relationships between curators, artists and the public to the popularity of exhibitions.

OR

Question 6 (25 marks)

Assess the importance of time and place to interpretations of works such as installations, happenings and site-specific works.

OR

Question 7 (25 marks)

‘Artists deliberately set out to provoke audience reactions.’

Argue a case both for and against this statement.

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)

‘What I like so much about contemporary art now is its ambiguity, its uncertainty. It is precisely this quality that engages and unsettles us.’

BENJAMIN GENOCCHIO, art critic

How does this view challenge traditional ideas about art? Discuss particular examples of artworks to support your argument.

OR

Question 9 (25 marks)

Evaluate the ways different artists represent ideas and interests in the world through the development of a visual language.

OR

Question 10 (25 marks)

‘The great artist retains an ever-renewing sense of discovery and expresses that feeling to his or her audience.’

JOHN McDONALD, art critic

Do you agree or disagree with John McDonald? Present your point of view using evidence, including artists and their works.

End of paper

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