

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

**2007**

**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) The Blackstone Tjanpi Weavers are a group of Aboriginal women from 23 indigenous communities in Western Australia. 5

Identify the main characteristics of their artmaking practice as represented in the images below.



Plate 1: Blackstone Tjanpi Weavers, Australia. *Tjanpi Grass Toyota*, 2005.  
Grass, raffia and a discarded car frame.

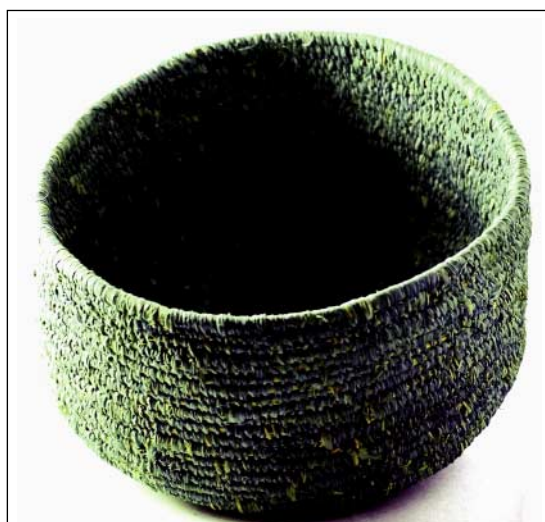


Plate 2: Kantjupayi Benson  
*Basket*, 2005.  
Grass and raffia,  
30 cm in diameter.  
Kantjupayi Benson is a  
leading member of the  
group. She specialises  
in coiled basketry  
technique.

**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) Explain how Jeffrey Smart and Glenn Murcutt have responded to the world around them in these artworks. **8**

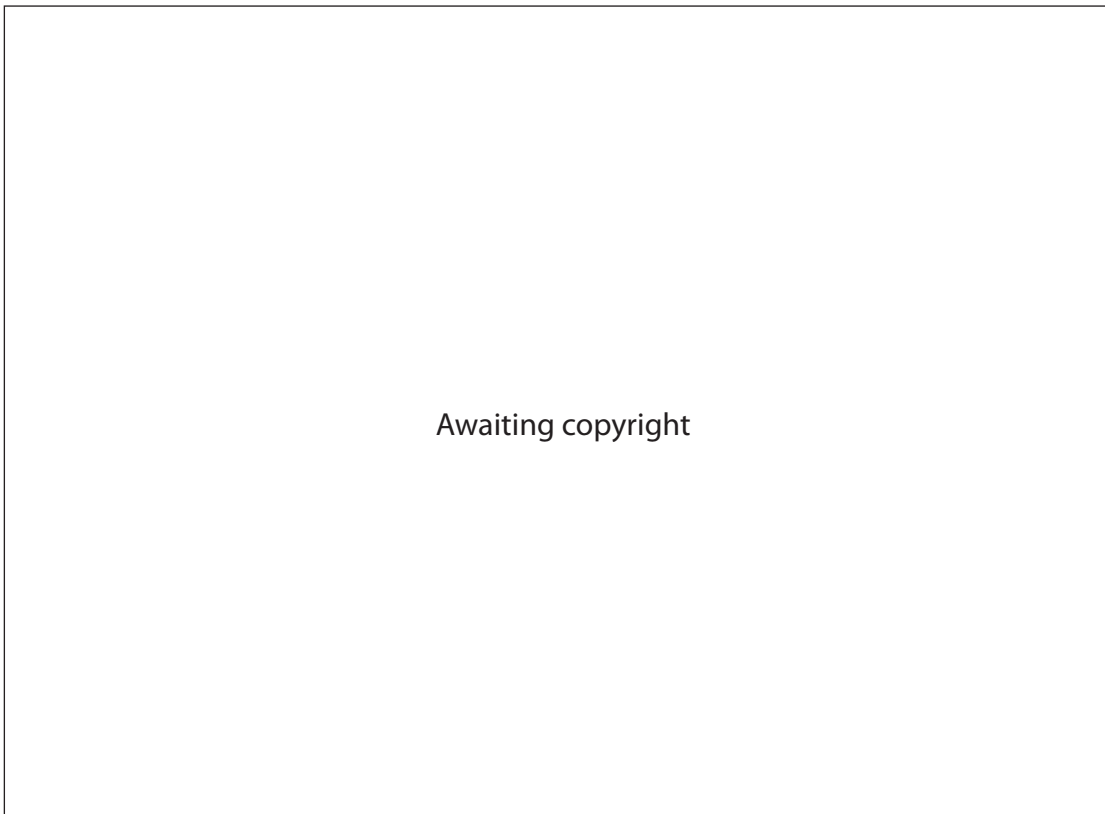


Plate 3: Jeffrey Smart, born 1921, Australia, living in Italy.  
*Morning, Yarragon siding*, 1982–4.  
Oil on canvas, 100 × 134 cm.

Smart painted this picture from a photograph he took of a railway station while travelling in country Victoria. A siding is a section of track off the main railway line. It is used for loading, unloading and storing trains.

**Question 1 continues on page 5**

Question 1 (continued)



Plate 4: Glenn Murcutt, architect, born 1936, Australia.  
*Magney House*, 1982–4, Bingie Point, New South Wales.  
Corrugated iron, steel, glass and brick.

This house was commissioned by the Magney family to be built on the location of their favourite coastal camping site.

**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) Using the postmodern frame, analyse how Ah Xian and Barbara Kruger have revised and challenged traditional artmaking conventions. In your answer, refer to Plates 5 to 8. 12



Plate 5: Ah Xian, born 1960, China. He lives and works in Australia and China.  
*China China – bust no. 10*, 1998.

This porcelain sculpture was cast from a human figure.  
The decoration was applied by ceramic workers in China.

Awaiting Copyright

Plate 6: Chinese vase from the Qing Dynasty,  
1662–1722.  
Glazed porcelain with  
cobalt blue decoration.  
33 cm high.

Question 1 (continued)



Plate 7: Barbara Kruger, born 1945, USA.  
*Untitled (I shop therefore I am)*, 1987.  
Photographic silkscreen on vinyl, 305 × 305cm.

Courtesy: Mary Boone  
Gallery, New York

Awaiting copyright

Plate 8: Barbara Kruger's artwork  
printed on shopping bags.

**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)

Awaiting copyright

With reference to this quotation, examine how artists you have studied perceive and transform the everyday world around them in their artmaking.

**OR**

**Question 3** (25 marks)

Why do artists exhibit?

In your answer, consider the different reasons that artists have for participating in exhibitions as part of their practice.

**OR**

**Question 4** (25 marks)

Evaluate the significance of strategy and planning to the successful resolution of works by artists and/or designers and/or architects.

**OR**



## **Conceptual Framework**

### **Question 5 (25 marks)**

Our understanding of artists and their work is enriched through the contribution of art critics and art historians.

Argue a case supporting this point of view.

**OR**

### **Question 6 (25 marks)**

Assume the role of a curator and write a proposal for an exhibition.

In your proposal, explain how the artworks you have chosen convey a theme or concept to an audience.

**OR**

### **Question 7 (25 marks)**

Awaiting copyright

How does this view apply to practitioners you have studied?

**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)

Artworks shape the way we understand culture.

With reference to this statement, explain how artists raise awareness of economic, political or social issues.

**OR**

### Question 9 (25 marks)

Awaiting copyright

Argue a case for or against this subjective point of view.

**OR**

### Question 10 (25 marks)

Compare how TWO bodies of work communicate narratives through symbolism.

**End of paper**

BLANK PAGE

BLANK PAGE