

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

2008

**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 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) How does sculptor Ron Mueck represent his view of the world?

5

Plate 1: Ron Mueck, b. 1958, Australia. *Boy*, 1999. Mixed media including fibreglass and resin, 490 cm × 490 cm × 240 cm. Photographed on exhibition at the Venice Biennale, 2001.

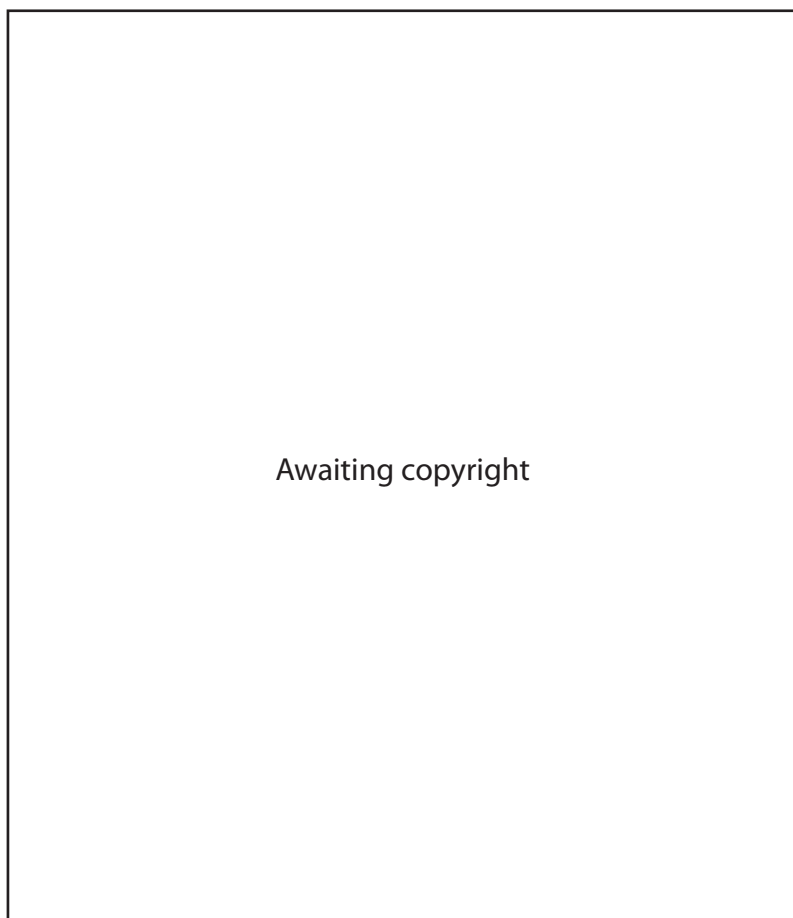


Plate 2: Photograph of Ron Mueck making final adjustments to his work *Two Women*, 2005.

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) Shilpa Gupta's work *Untitled, 2004* is an interactive installation. The audience selects images of the artist attired in seven different outfits striking poses and repeating actions. An electronic voice repeats statements that correspond to movements on the screen. **8**

Explain the significance of Gupta's choices to her artmaking practice.

Question 1 continues on page 5

Question 1 (continued)

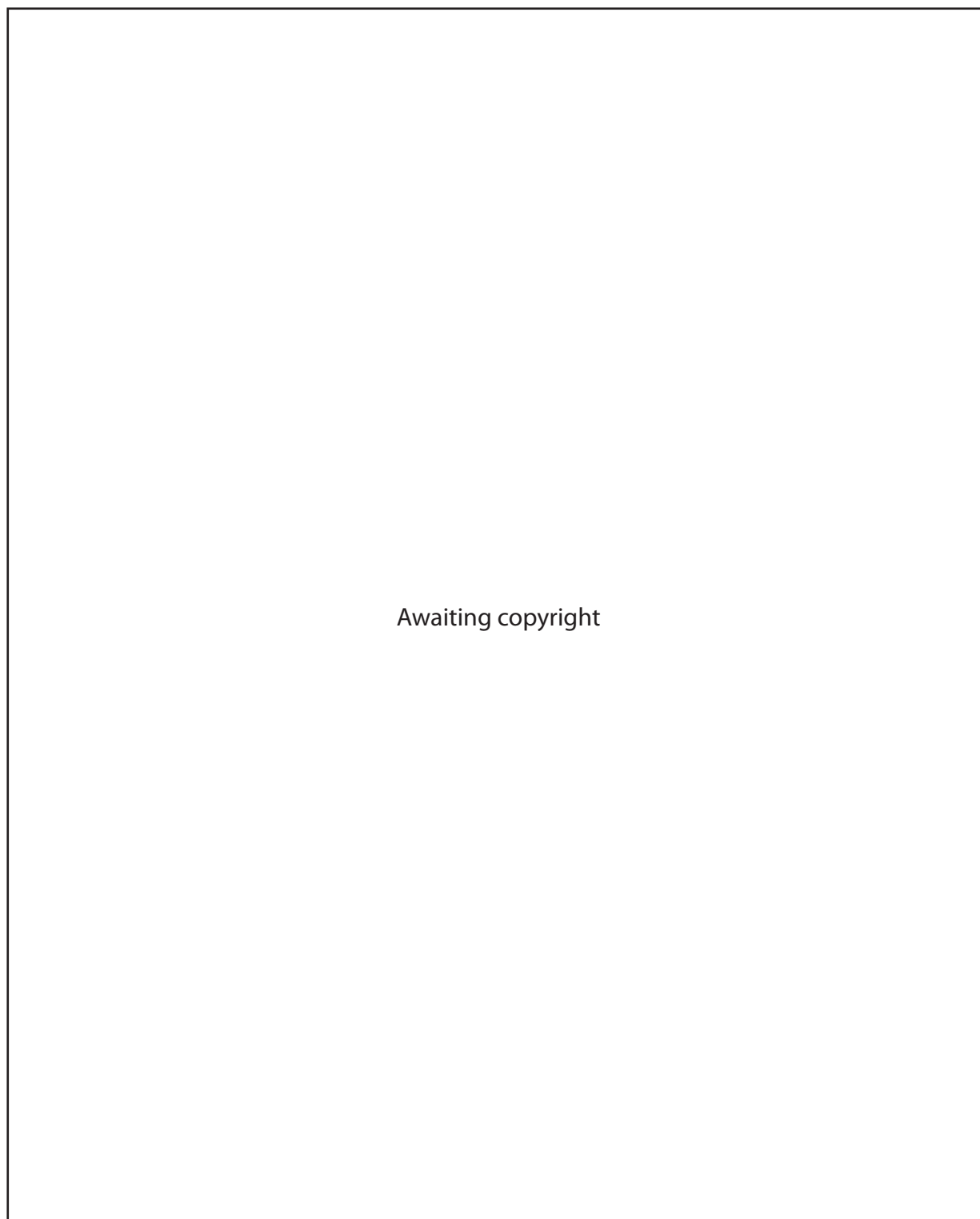


Plate 3: Shilpa Gupta, b. 1976, India.

Untitled, 2004.

Sound extracts, colour still of video projection. Duration 8 minutes.

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) The artworks in plates 4 and 5 were exhibited together at an exhibition called *Encounters: New art from old* at the National Gallery, London in 2000. **12**

Using the subjective frame, compare Cy Twombly's series of three paintings with Turner's work.

Plate 4: Cy Twombly, b. 1928, USA.
Three studies from the Temeraire,
1998–1999. Three panels, oil on canvas,
Left panel, 253.5 cm × 202.5 cm
Centre panel, 261.3 cm × 202.5 cm
Right panel, 260.3 cm × 195.5 cm
Art Gallery of New South Wales.
© Cy Twombly



Question 1 continues on page 7

Question 1 (continued)



Plate 5: Joseph Mallard William Turner, 1775-1851, Britain.
The fighting Temeraire tugged to her last berth to be broken up 1838, 1839.
Oil on canvas, 90.7 cm × 121.6 cm, National Gallery, London.
Reproduced with the permission of the National Gallery of London

Awaiting copyright

Awaiting copyright

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)

Art critic John McDonald comments that “The studio is the very centre of an artist’s life. It is the place where discoveries are made about oneself and the world.”

With reference to this view, assess the significance of working spaces to the practice of artists, designers and/or architects.

OR

Question 3 (25 marks)

Awaiting copyright

Argue a case for or against this view with reference to artists you have studied.

OR

Question 4 (25 marks)

How do the viewpoints of art critics and art historians shape the way we think about artists and their practice?

OR

Conceptual Framework

Question 5 (25 marks)

Evaluate the significance of readymades or found objects to the meaning of particular artworks you have studied.

OR

Question 6 (25 marks)

Curator Brenda Croft adopts the view that artists sometimes play the role of ‘cultural warriors’ who defend their territory.

Select TWO artists and explain how their roles can be interpreted to reflect Croft’s view.

OR

Question 7 (25 marks)

Explain how particular artworks and/or exhibitions of art have caused changes in artworld beliefs and practices.

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)

Evaluate how practitioners use texts, symbols and compositional strategies to construct meaning in artworks.

OR

Question 9 (25 marks)

Use a cultural point of view to argue a case for what constitutes a masterpiece. Refer to TWO artworks from different times and places to support your view.

OR

Question 10 (25 marks)

Using the postmodern frame, explain how traditional patterns of authority in art and/or design and/or architecture have been questioned and revised by practitioners.

End of paper

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