

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

2009

**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 Lewis Hine's photograph, *Steamfitter*, 1920 represent social attitudes to progress?

5

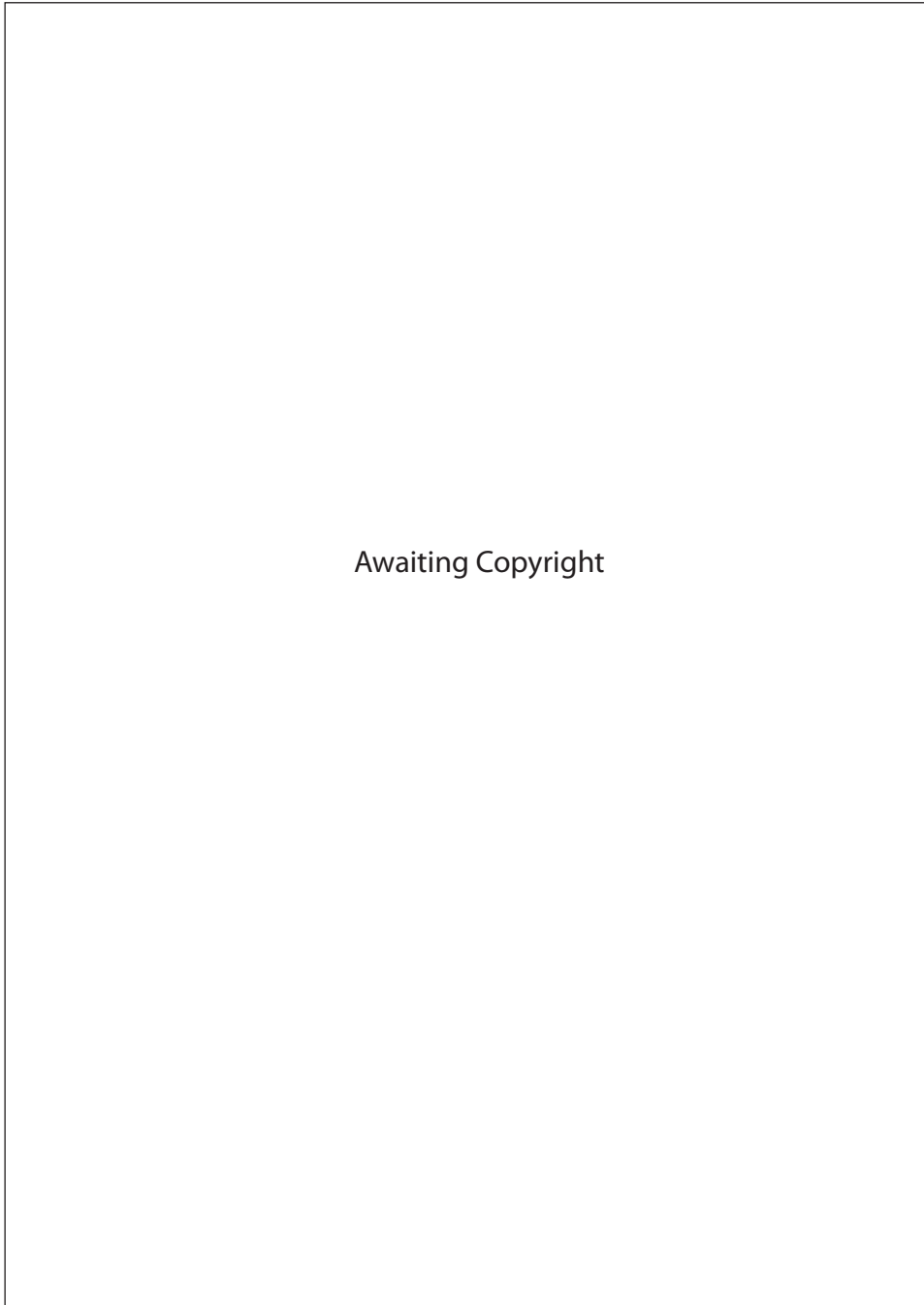


Plate 1: Lewis Hine, 1874–1940, USA.
Steamfitter, 1920
Gelatin silver print, 24.2 cm × 17.8 cm.

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
-

Question 1 (continued)

- (b) Shahzia Sikander was born in 1969 in Lahore, Pakistan. She has achieved international recognition for her artistic practice. In 2007 her artwork *Transformation as Narrative* was exhibited at the Museum of Contemporary Art, Sydney. 8

Explain how Shahzia Sikander uses different procedures in the production and exhibition of her artwork *Transformation as Narrative*.

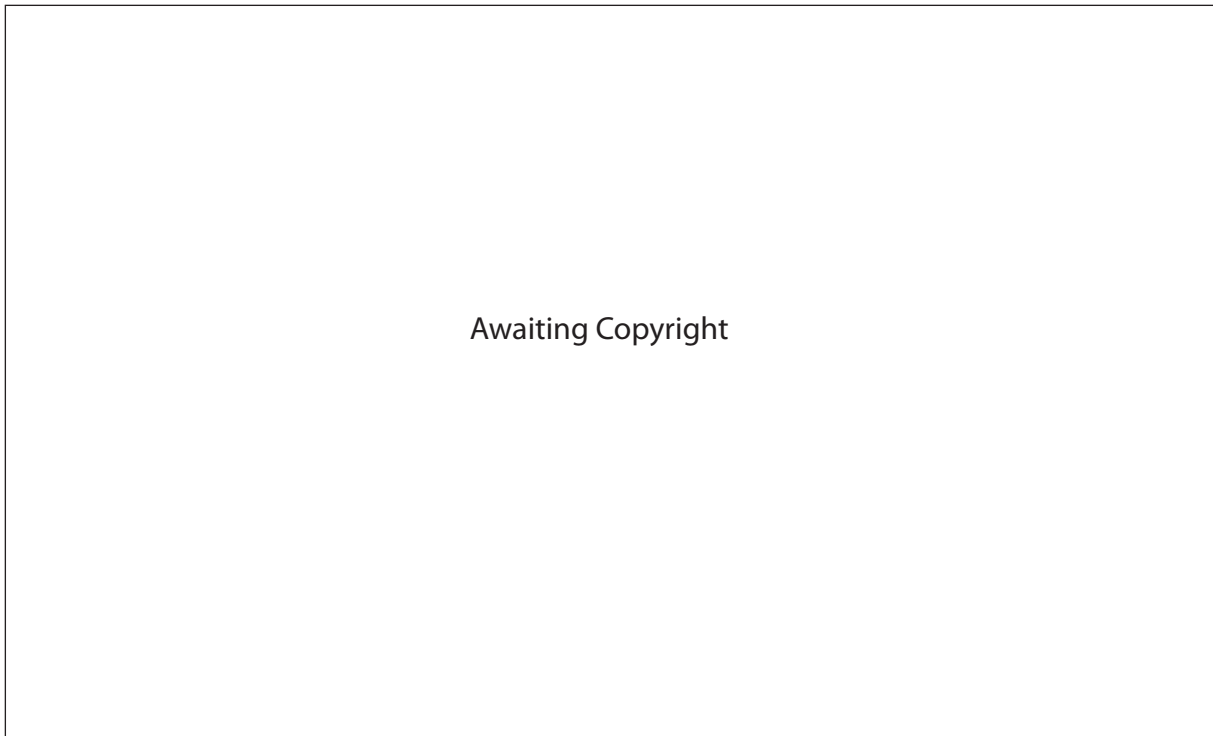


Plate 2: A selection of Sikander's preliminary drawings, photographs and reference material.

Shahzia Sikander carries a camera with her daily, documenting her observations which are frequently incorporated into her work in some shape or form.

Exhibition curator Rachel Kent

Question 1 continues on page 5

Question 1 (continued)

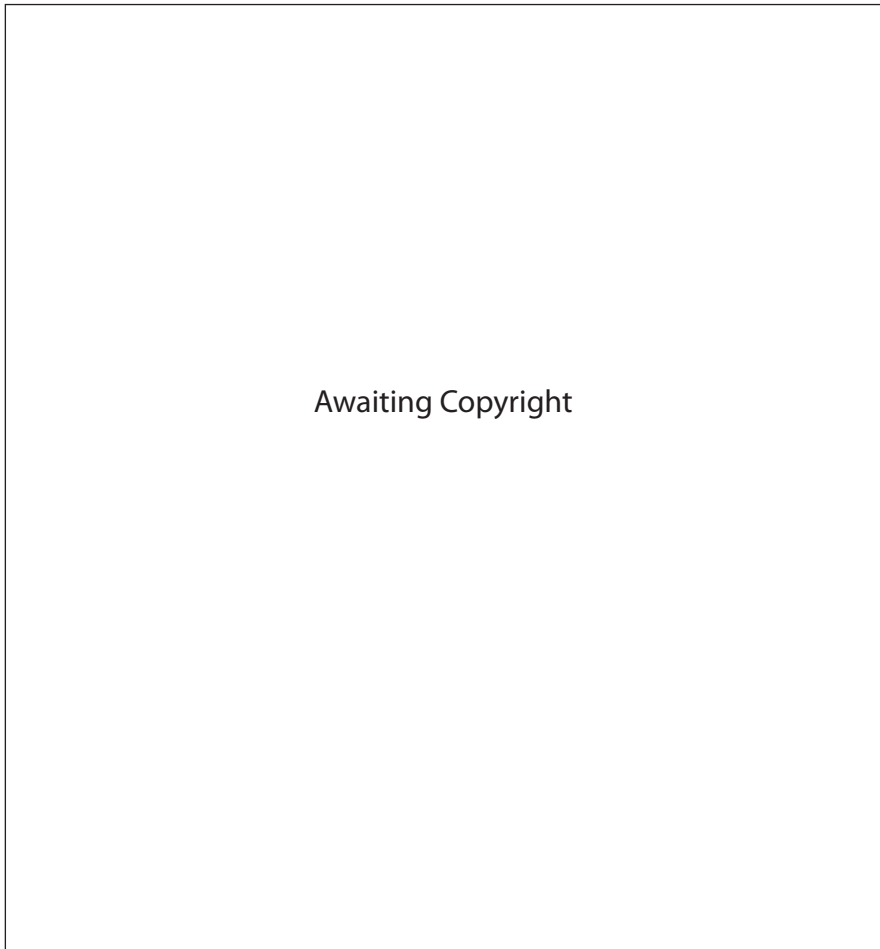


Plate 3: Gallery technicians assisting with the preparation of Sikander's artwork *Transformation as Narrative*, 2007 for exhibition in the Museum of Contemporary Art, Sydney.

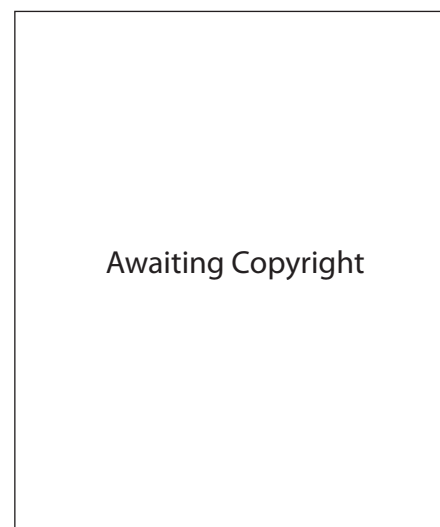


Plate 4: Shahzia Sikander working on *Transformation as Narrative*, 2007 in the Museum of Contemporary Art, Sydney. Acrylic on wall, wall dimensions 686 cm × 1164 cm.

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
-

Question 1 (continued)

- (c) Write an interpretation of Chiuru Shiota's installation *Dialogue from DNA*, 2004. In your response, explain the relationships between Shiota and other artworld agencies. **12**

Awaiting Copyright

Plate 5: Chiuru Shiota, b. 1972, Japan. Living in Germany.
Dialogue from DNA, 2004
Manggha, Centre of Japanese Art and Technology, Krakow, Poland.
Shoes, wool, yarn, paper.
Variable dimensions.

Question 1 continues on page 7

Question 1 (continued)

The shoes were collected in Krakow and Warsaw from people who didn't want to use them anymore.

The people were asked to write a story about their shoes, a memory. All in all 450 pairs were collected and shown at Manggha 2004.

Extract from www.chiharu-shiota.com



Awaiting Copyright

Plate 6: Photograph of audience members reading a story accompanying one of the shoes in *Dialogue from DNA*, 2004.

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)

How are artists' practices shaped by the innovations of other artists? In your discussion of specific examples consider:

- materials and techniques
- beliefs and theories.

OR

Question 3 (25 marks)

Explain how exhibition sites affect the intentions of artists you have studied. Sites you could consider include:

- museums
- open spaces
- virtual spaces
- galleries
- community spaces

OR

Question 4 (25 marks)

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Argue a case for or against this view. Refer to artists and their bodies of work in your answer.

OR

Conceptual Framework

Question 5 (25 marks)

Art philosopher Maxine Greene states that through art “people must be empowered to notice what there is to be noticed”.

Reprinted by permission of the Publisher. From Maxine Greene, *Variations on Blue Guitar*,
The Lincoln Centre Institute Lectures on Aesthetic Education, New York: Teachers College Press.
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With reference to this view, explain how artists raise awareness of issues in the world.

OR

Question 6 (25 marks)

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Discuss this statement. In your discussion, consider how audience interpretations of artworks have caused debates in the artworld.

OR

Question 7 (25 marks)

Explain the significance of art awards, prizes and/or commissions to artists’ success in the artworld.

In your answer you could consider practitioners including artists, designers and architects.

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)

Why is an active imagination crucial to the creation of artworks and the interpretation of their expressive meaning?

In your answer refer to artists and their work.

OR

Question 9 (25 marks)

In his book *Art and Outrage*, John A Walker proposes that “artworks are often playful ... experiments designed to challenge institutions and test the limits of tolerance”.

Using the postmodern frame, present an argument referring to artists and artworks to support this view.

OR

Question 10 (25 marks)

“Art is, for the artist, his speech, his way of communication.”

Bernard Smith, art historian, 1959.

The Death of the Artist as Hero by Bernard Smith, 1988, Oxford University Press Australia

With reference to this view, explain how art critics and art historians have interpreted the languages of artists.

End of paper

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