



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

2011

**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
Black pen is preferred

Total marks – 50

Section I Pages 2–7

25 marks

- Attempt Questions 1–3
- Allow about 45 minutes for this section

Section II Pages 8–9

25 marks

- Attempt ONE question from Questions 4–9
- Allow about 45 minutes for this section

Section I

25 marks

Attempt Questions 1–3

Allow about 45 minutes for this section

Allow about 9 minutes for Question 1

Allow about 14 minutes for Question 2

Allow about 22 minutes for Question 3

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

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 (5 marks)

Explore how place stimulates Clarice Beckett's practice in Plates 1 and 2.

5

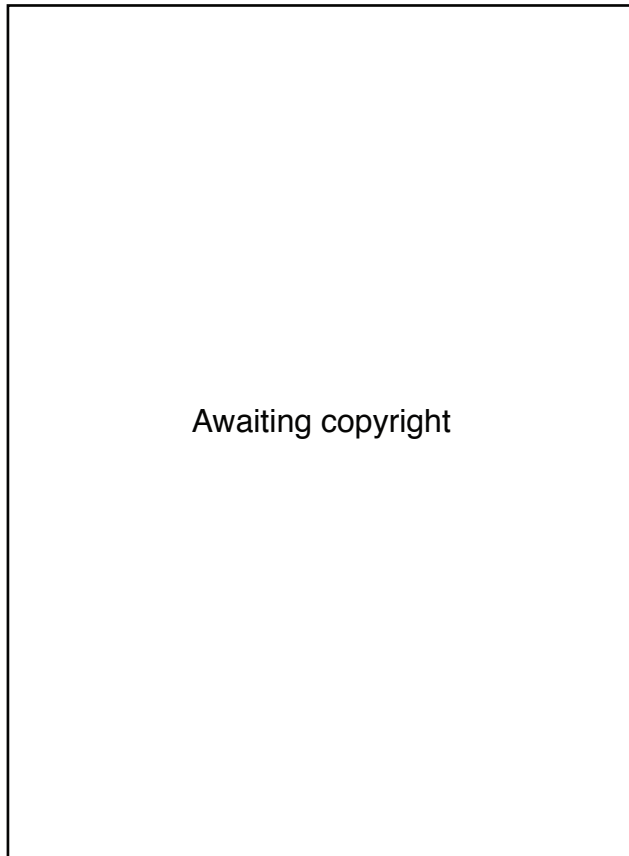


Plate 1:

Clarice Beckett, 1887–1935, Australia

Bathers, Beaumaris,

c. 1925–1930

oil on canvas on board

39.2 × 29.5 cm

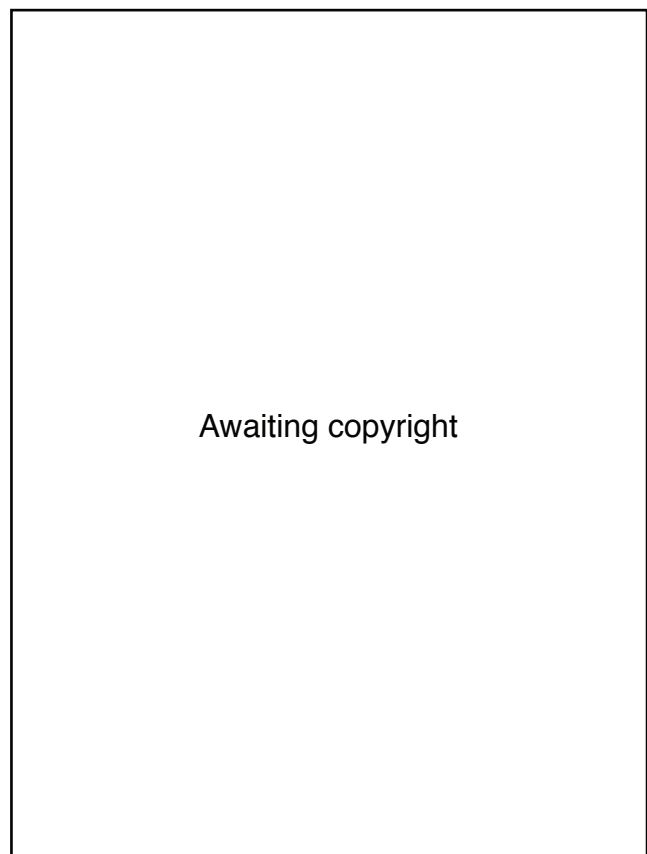


Plate 2:

Clarice Beckett, 1887–1935, Australia

Painting on reverse side of

Bathers, Beaumaris,

c. 1925–1930

oil on board

39.2 × 29.5 cm

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
-

Use a SEPARATE writing booklet.

Question 2 (8 marks)

How do contemporary artworks dissolve separations between artist, work and audience?
Refer to *Nhó Nhó Nave*, *Célula Nave* and the text.

8

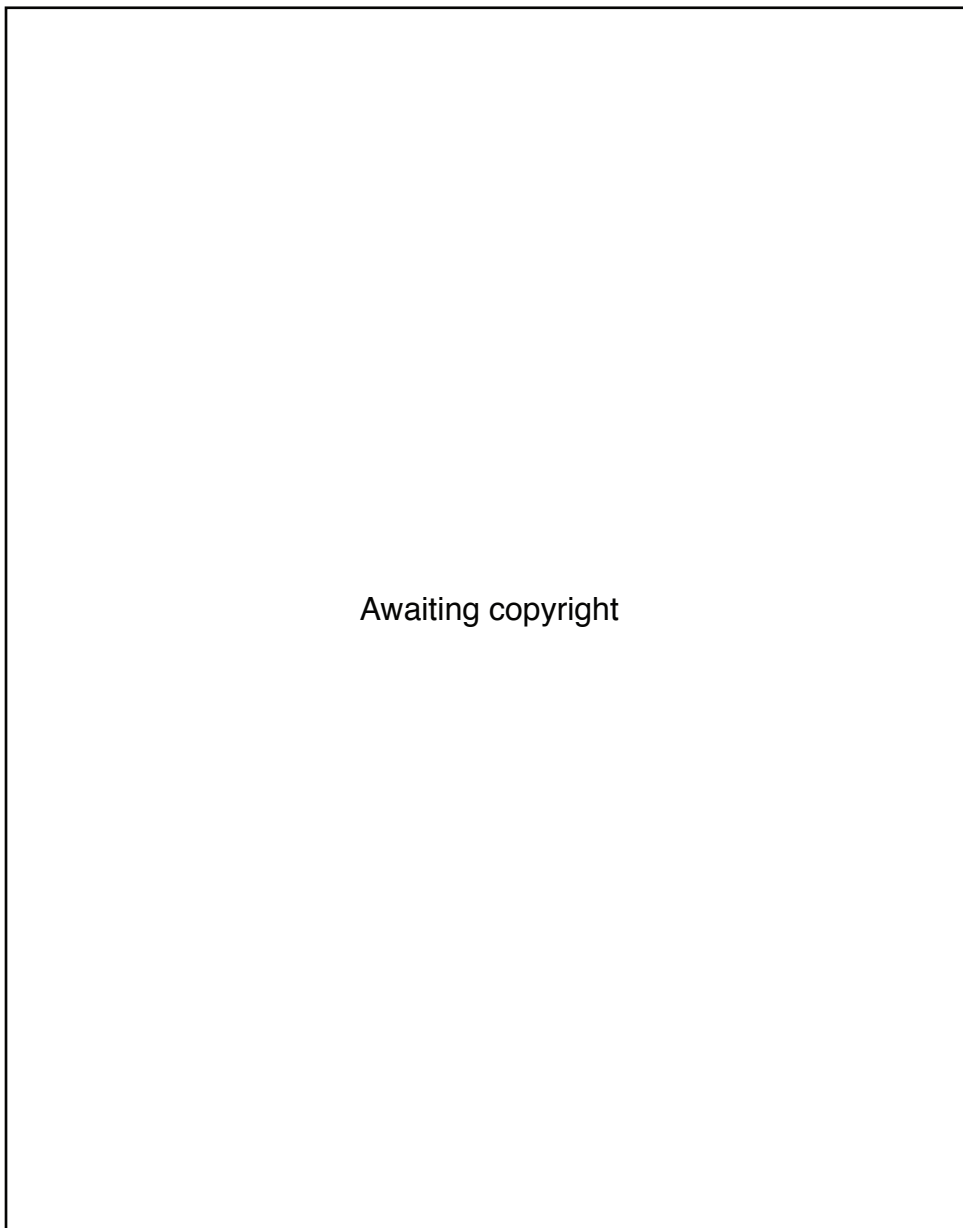
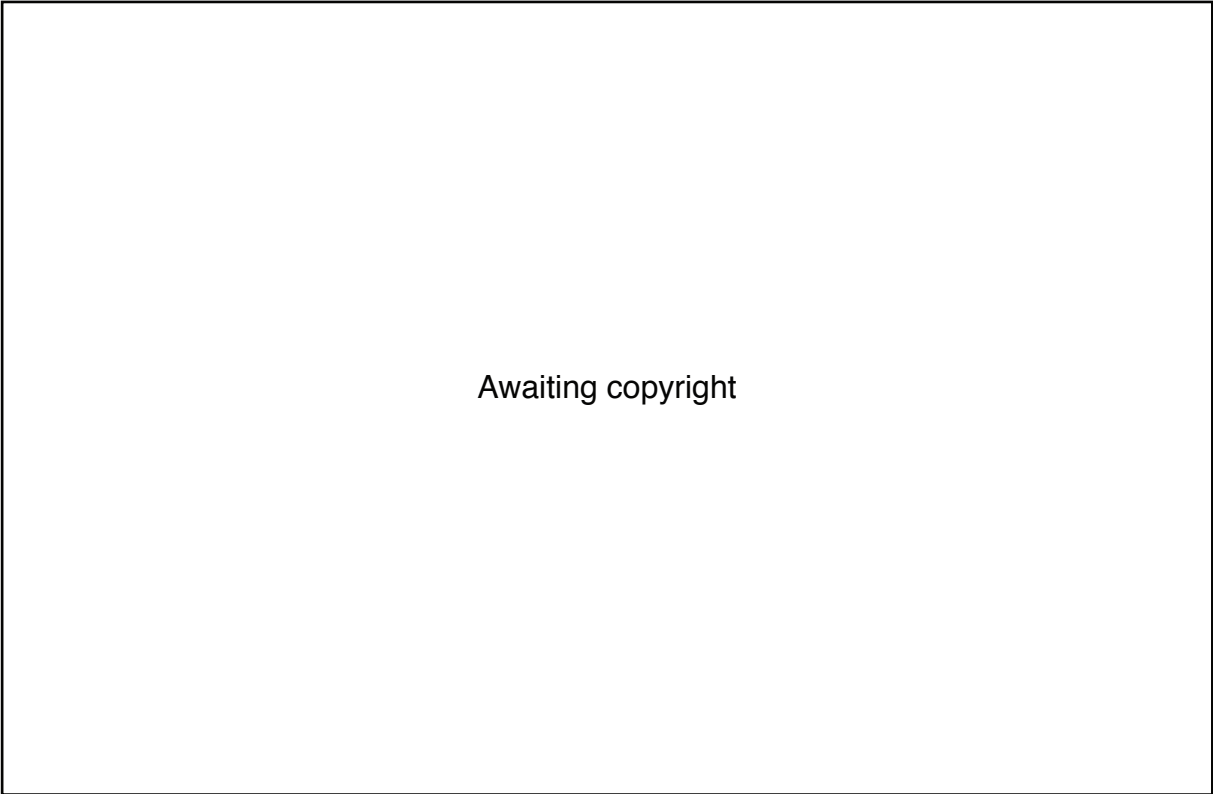


Plate 3: Ernesto Neto, b. 1964, Brazil
View of *Nhó Nhó Nave*, 1999
Multi-sensory installation, stockings, sand, aromatic spices
exhibited between December 1999 and January 2000 at the
Contemporary Arts Museum, Houston

Question 2 (continued)

The works engage all of the five senses. They speak of the finite and the infinite, of the macroscopic and the microscopic, of the internal and the external, of masculine and feminine powers.

Adapted from a statement by Ernesto Neto



Awaiting copyright

Plate 4: Ernesto Neto, b. 1964, Brazil

View of *Célula Nave*, 2004

Multi-sensory installation, stockings, aromatic spices, styrofoam pellets
exhibited in 2004 at the Museum Boijmans Van Beuningen, Rotterdam

End of Question 2

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
-

Use a SEPARATE writing booklet.

Question 3 (12 marks)

What messages are conveyed in these three artworks from the series
The days we were happy?

12

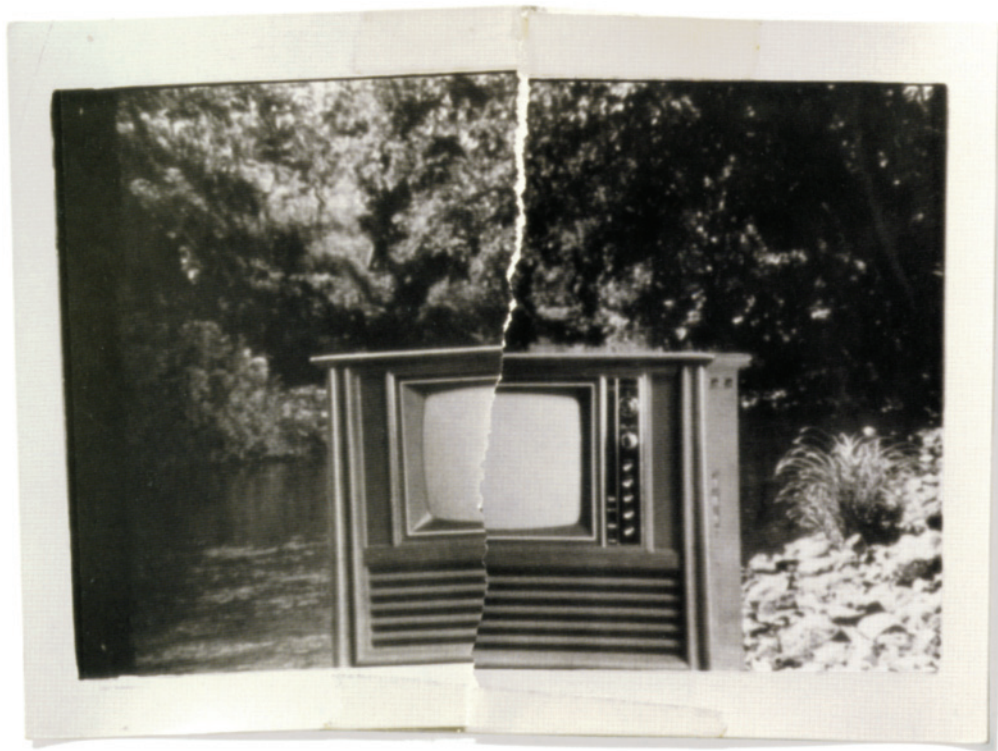


Plate 5

Plates 5, 6 and 7: Nobuyoshi Araki, b. 1940, photographer and filmmaker, Japan
From the series of photographs *The days we were happy*, 1972
paper prints
10 × 14.5 cm each

Question 3 (continued)



Plate 6



Plate 7 Plate 5, 6, & 7: Nobuyoshi Araki, b.1940, photographer and filmmaker, Japan, From the series of photographs, "The days we were happy, 1972 paper prints 10X14.5 cm each - An Incomplete World: Works from the VBS Art Collection, p24, Art Gallery of NSW, 2007 (Cat/Book). Reproduced by permission of the Art Gallery of New South Wales

End of Question 3

Section II

25 marks

Attempt ONE question from Questions 4–9

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 4 (25 marks)

As part of their practice, artists navigate emotional states and rational choices.

Discuss this statement with reference to a range of examples.

OR

Question 5 (25 marks)

Explain how practices in the visual arts shape and are shaped by significant events.

These events may include:

- public/private
- profitable/free
- local/global
- controlled/uncontrolled.

In your answer you may refer to artists, art critics and/or art historians.

OR

Conceptual Framework

Question 6 (25 marks)

Explain what paintings are about other than their subject matter.

OR

Question 7 (25 marks)

To what extent do audiences need art galleries to view artworks?

OR

Frames

Question 8 (25 marks)

Most artists have critical and productive relationships with their culture.

Explore this statement with reference to a range of examples where these relationships are demonstrated.

OR

Question 9 (25 marks)

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Jennifer Salerno, writer, 2008

Discuss this statement with reference to a range of examples.

In your answer you may refer to artists, art critics and/or art historians.

End of paper

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