



2013
**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
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 8 minutes for Question 1

Allow about 16 minutes for Question 2

Allow about 21 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 (4 marks)

How has the artist communicated a sense of dramatic action in this artwork?

4



Plate 1: Utagawa Hiroshige, 1797–1858, Japan
Awa Whirlpool, 1855
From the series *Famous Views of 60-odd Provinces*
colour woodblock print, 34.5 × 23 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
-

Question 2 (9 marks)

Use a SEPARATE writing booklet.

What do Plates 2 and 3 reveal about the artmaking practice of Euan Macleod and Ilse Bing?

9



Acknowledgement: © Euan Macleod

Plate 2: Euan Macleod, b.1956, New Zealand
Self portrait (blue centre), 2007
oil on canvas, 137 × 180 cm

Question 2 continues on page 5

Question 2 (continued)



Copyright Estate of Ilse Bing

Plate 3: Ilse Bing, 1899–1998, Germany
Self portrait with Leica, 1931
gelatin silver photograph, 26.6 × 29.8 cm

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
-

Question 3 (12 marks)

Use a SEPARATE writing booklet.

How has the architect Santiago Calatrava explored the relationships between the artwork, world and audience in his design for the Milwaukee Art Museum?

12



Acknowledgement: Jeff Millies © Hedrich Blessing

Plate 4: Santiago Calatrava, architect, b. 1951, Spain

The Milwaukee Art Museum, Quadracci Pavilion
built 1997–2001, situated on Lake Michigan,
Milwaukee, Wisconsin, USA
reinforced concrete, steel and glass



Acknowledgement: Jeff Millies © Hedrich Blessing

Plate 5: View of the Milwaukee
Art Museum through
Wisconsin Avenue

Question 3 continues on page 7

Question 3 (continued)



Acknowledgement: Jeff Millies © Hedrich Blessing

Plate 6: Interior view of the *Milwaukee Art Museum, Quadracci Pavilion*



Acknowledgement: Jeff Millies © Hedrich Blessing

Awaiting copyright

Plate 7: A timed view showing the movement of the building. The winged structure opens and closes with the museum's visiting hours.

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)

Explain how and why practice in the visual arts evolves over time.

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

OR

Question 5 (25 marks)

How do contemporary artists redefine the boundaries of artmaking practice?

OR

Conceptual Framework

Question 6 (25 marks)

Art is not what you see, but what you make others see...

Edgar Degas

Examine this statement with reference to a range of examples.

OR

Question 7 (25 marks)

What is the role of art in public spaces?

In your answer you may refer to events, festivals, community projects, memorials, street art, cyber artworks, site specific artworks and/or other examples.

OR

Frames

Question 8 (25 marks)

If I could say it in words, there would be no reason to paint.

Edward Hopper

Acknowledgement: © Edward Hopper (July 22, 1882 – May 15, 1967)

Discuss this statement with reference to how artists communicate concepts using a visual language.

OR

Question 9 (25 marks)

Analyse how artworks represent and document cultural histories.

End of paper

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