

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 a vailable.

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

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

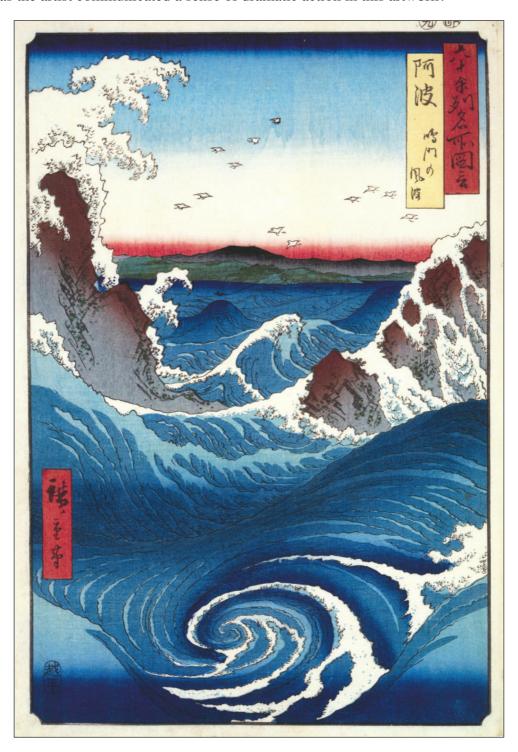


Plate 1: Utagawa Hiroshige, 1797–1858, Japan Awa Whirlpool, 1855 From the series Famous Views of 60-odd Provinces colour woodblock print, 34.5 × 23 cm

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?

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Acknowledgement: © Euan Mcleod

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



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 Mil waukee Art Museum?

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Acknowledgement: Jeff Millies © Hedrich Blessing

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

Acknowledgement. Jeh 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 6: Interior view of the Milwaukee Art Museum, Quadracci Pavilion



Acknowledgement: Jeff Millies © Hedrich Blessing

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 a vailable.

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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