

# 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 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** (5 marks)

Examine how ideas inform Dale Chihuly's practice in Plate 1.

5

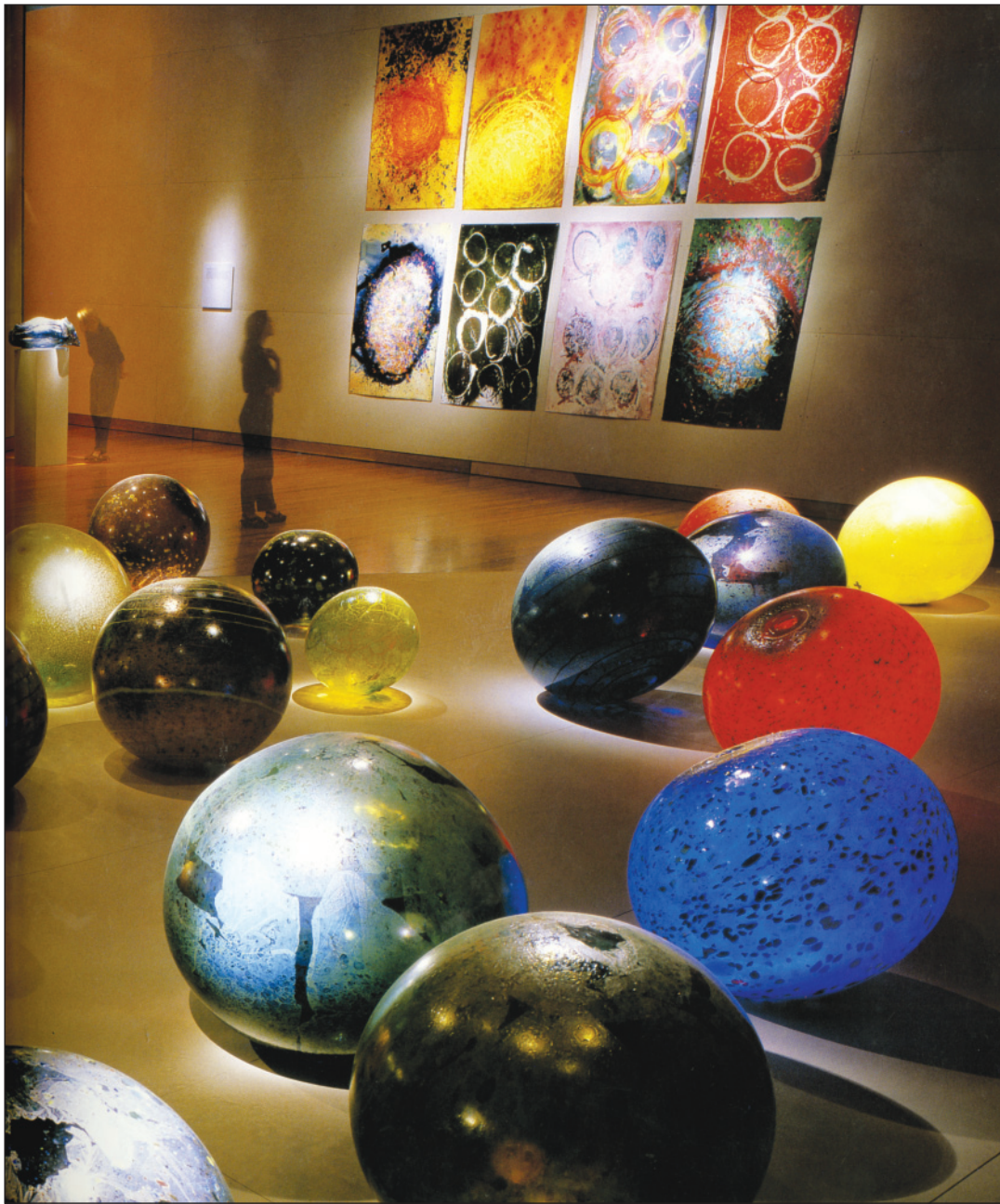


Plate 1: Exhibition view, Dale Chihuly: Installations 1964–1992, Seattle Art Museum 1992

Dale Chihuly, b.1941, USA

*Nijima Floats*, 1992

glass sculptures: variable dimensions up to 122 cm in diameter, varying weights up to 18 kilograms each

*Float Drawings*, 1992

acrylic on paper, 150 × 100 cm

Note: Nijima is a volcanic island in Japan.



---

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** (8 marks) Use a SEPARATE writing booklet.

Investigate the ways in which these still-life artworks are a response to time and place.

8



Plate 2: David LaChapelle, b.1963, USA  
*Wilting Gossip*, 2008–2011  
photograph (chromogenic print), 183 × 137 cm

**Question 2 continues on page 5**

Question 2 (continued)



Plate 3: Paul Cézanne, c1839–1906, France  
*Still Life with Apples, Bottle and Chairback*, 1902–1906  
pencil and gouache on paper, 45.8 × 60.4 cm



Plate 4: Clara Peeters, c1585–1657, Flemish (Northern Europe)  
*Breakfast Still Life*, 1630s  
oil on board, 71 × 109 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.

Analyse how Reg Mombassa interprets and represents the world in his artworks.

12



Acknowledgement: © Reg Mombassa

Plate 5: Reg Mombassa, b.1951

*Surf-Cultural Evolution (Amphibious Sedan)*, 1998  
charcoal and coloured pencil on paper, 45.5 × 32 cm

Reg Mombassa (real name Chris O'Doherty) was born in New Zealand in 1951. He moved to Australia in 1969 where he attended art school. He is well known for his graphic design work for Mambo Graphics and for his work as an exhibiting artist.

**Question 3 continues on page 7**

Question 3 (continued)



Plate 6: Reg Mombassa, b.1951  
*Sun through cloud*,  
West Auckland, 2005  
acrylic on canvas,  
56 x 76 cm

Acknowledgement: © Reg Mombassa



Acknowledgement: © Reg Mombassa

Plate 7: Reg Mombassa, b.1951  
*Suburbia*, 1998  
rayon shirt, for Mambo



Acknowledgement: © Reg Mombassa

Plate 8: Reg Mombassa, b.1951  
*Track and trunks after fire*, 2009  
coloured pencil and charcoal on  
paper, 68 x 51 cm

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)

*Art is not only made with your hands.*

With reference to this statement, discuss the significance of conceptual practice to artmaking. Refer to a range of examples in your answer.

**OR**

#### Question 5 (25 marks)

Examine how multi-sensory experiences are explored in artmaking practice. Refer to a range of artworks in your answer.

**OR**

### Conceptual Framework

#### Question 6 (25 marks)

*Art should comfort the disturbed and disturb the comfortable.*

Banksy, artist

With reference to this quotation, examine how art can be a social commentary in response to world events and/or issues.

**OR**



**Question 7 (25 marks)**

*... the function of the audience is to determine the meaning of the work when it is out of the artist's hands ...*

Lawrence Alloway, art historian

With reference to this quotation, discuss relationships between audiences and artworks. Refer to a range of examples in your answer.

**OR**

**Frames**

**Question 8 (25 marks)**

*Art does not need to imitate life.*

With reference to this statement, analyse how and why artists have used approaches other than realism.

**OR**

**Question 9 (25 marks)**

How do artists and/or curators challenge conventional ideas about what an exhibition can be? Refer to specific examples in your answer.

**End of paper**

BLANK PAGE

BLANK PAGE



BLANK PAGE