Visual Arts
Art criticism and art history

General Instructions
• Reading time – 5 minutes
• Working time – 1 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 (5 marks)

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


Dale Chihuly, b.1941, USA

*Niijima Floats*, 1992

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

*Float Drawings*, 1992

colour on paper, 150 × 100 cm

Note: Niijima is a volcanic island in Japan.
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.

Plate 2: David LaChapelle, b.1963, USA
photograph (chromogenic print), 183 × 137 cm

Question 2 continues on page 5
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
Analyse how Reg Mombassa interprets and represents the world in his artworks.

Plate 5: Reg Mombassa, b.1951

*Surf-Cultural Evolution (Amphibious Sedan)*, 1998
charcoal and coloured pencil on paper, 45.5 x 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 × 76 cm

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

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