

BOARD OF STUDIES
NEW SOUTH WALES

2004

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

Total marks – 50

Section I Pages 2–7

25 marks

- Attempt Question 1
- Allow about 45 minutes for this section

Section II Pages 8–10

25 marks

- Attempt ONE question from Questions 2–10
- Allow about 45 minutes for this section

Section I

25 marks

Attempt Question 1

Allow about 45 minutes for this section

Allow about 10 minutes for Question 1 (a)

Allow about 15 minutes for Question 1 (b)

Allow about 20 minutes for Question 1 (c)

Answer the question in a writing booklet. Extra writing booklets are available.

Commence each part on a new page.

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 (25 marks)

- (a) *The Home* was the first Australian women's magazine in the style of *Vogue* and *Harper's Bazaar*. The covers were usually designed by contemporary Australian artists. **5**

Identify and describe THREE ways Plate 1 shows the artists' relationships to their modern world.

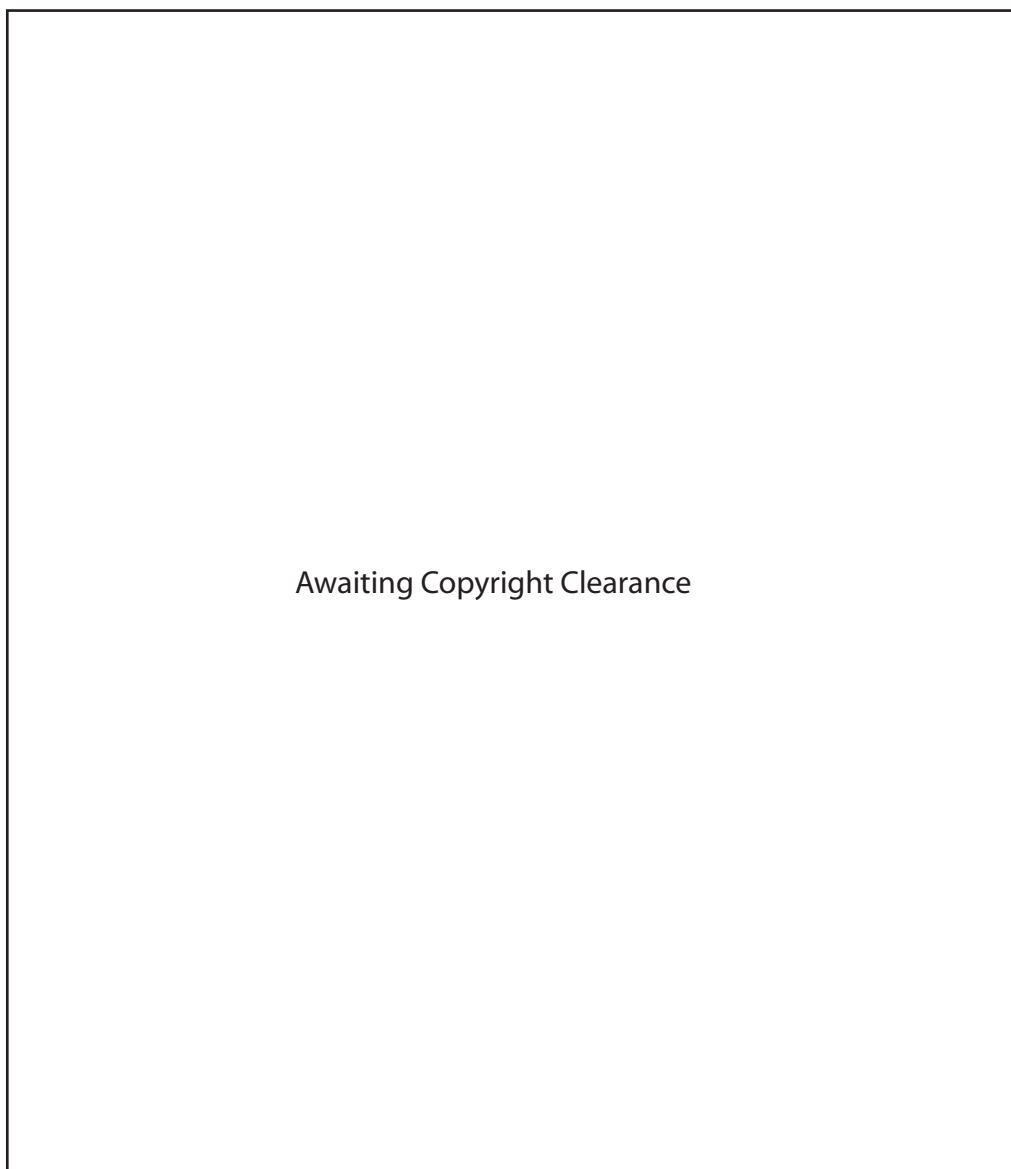


Plate 1: This cover of *The Home*, October 1928 was collaboratively designed by Hera Roberts and Adrian Feint.

Question 1 continues on page 4

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

Marks

Question 1 (continued)

- (b) In 1981 the Louvre Museum in Paris was renovated. The architect I. M. Pei was commissioned to design a new entrance to the museum that would revitalise this cultural site. His design included a series of glass pyramids and underground spaces. **8**

Interpret I. M. Pei's design, using the structural frame. Refer to Plates 2a, 2b and 3.



Plate 2a: I. M. Pei was born in China and now lives in the USA.
This photograph shows him with a model of the Louvre
and his design for the new entrance of the museum.

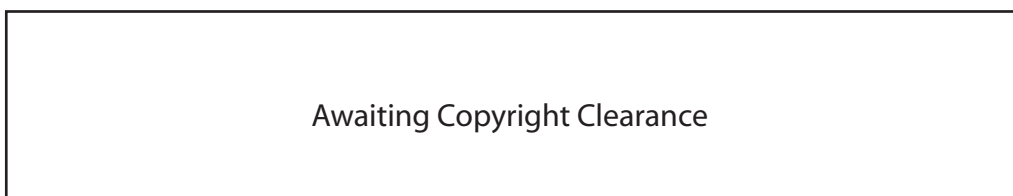


Plate 2b: Cross-sectional view of the entrance, art museum
and underground spaces

Question 1 continues on page 5

Question 1 (continued)

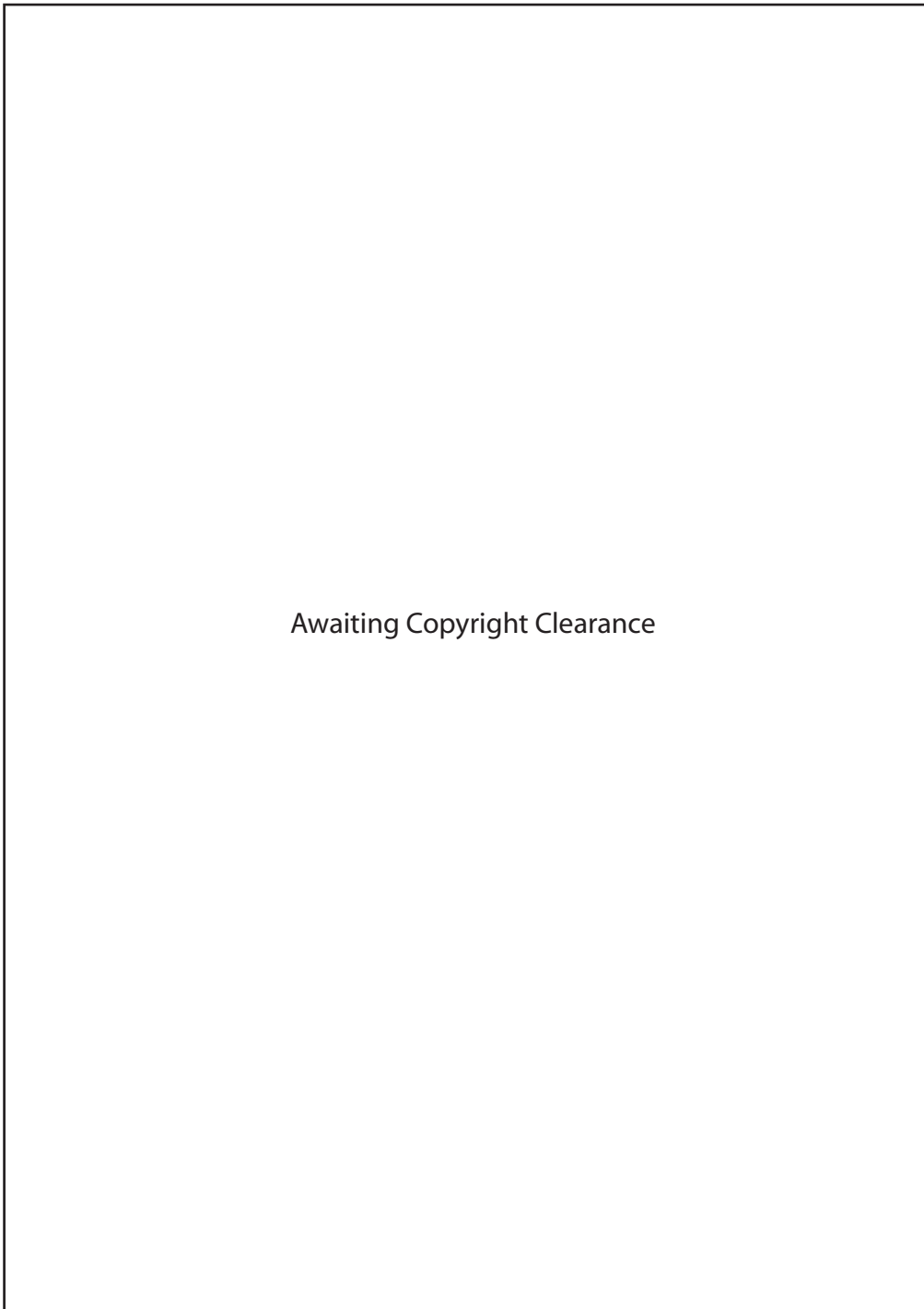


Plate 3: View from beneath the large pyramid in the Place du Carrousel.
Visitors enter the underground links to the art museum and shopping arcade via a staircase from the pyramid entrance.
Materials: Glass, steel rods and cable, reinforced concrete, marble.
Pyramid 21.6 metres high

Question 1 continues on page 6

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
-

Marks

Question 1 (continued)

(c) Write an account of Joseph Cornell's practice.

12

Joseph Cornell spent most of his life in a . . . house on Utopia Parkway in Queens, New York, with his mother and crippled brother, Robert. From there this reclusive, gray, long-beaked man would sally forth on small voyages of discovery, scavenging for relics of the past in New York junk shops and flea markets. To others these deposits might be refuse*, but to Cornell they were the strata of repressed memory, a jumble of elements waiting to be grafted and mated to one another.

Extract from *American Visions* by art critic Robert Hughes, 1997

American Visions - The Epic History of Art in America by Robert Hughes, The Harvill Press London, 1997

* *Refuse is another word for rubbish.*

Awaiting Copyright Clearance

Plate 4: Hans Namuth,
1917–1990, USA
*The Cellar Workshop at
3708 Utopia Parkway,
1969*
Hans Namuth was a
photographer who
specialised in
documenting images
of artists' studios for
art magazines, journals
and other publications.
He made this
photograph on a visit
to Cornell's house.

Question 1 continues on page 7

Question 1 (continued)



Plate 5: Joseph Cornell, 1903–1972, USA

The Hotel Eden, 1945

Assemblage with music box and other found objects. 38.3 × 39.7 × 2.1 cm

National Gallery of Canada, Ottawa

The Hotel Eden by Joseph Cornell 1945, used by permission of the National Gallery of Canada

End of Question 1

Section II

25 marks

Attempt ONE question from Questions 2–10

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 2 (25 marks)

Explain how artistic conventions shape artists' practice.

OR

Question 3 (25 marks)

Art historian Michael Baxandall argues that:

‘A fifteenth-century painting is the deposit of a social relationship. On the one side there was a painter who made the picture, or at least supervised its making. On the other side there was somebody else who asked him to make it.’

“Painting and Experience in Fifteenth-Century Italy: A Primer in the Social History of Pictorial Style” by Baxandall, Michael (1988) By permission of Oxford University Press.(www.oup.com)

Discuss the significance of social relationships to the practice of architects/designers and/or other practitioners.

OR

Question 4 (25 marks)

Compare and contrast bodies of work by two artists you have studied. In your discussion, address the significance of intentions to their practice.

OR

Conceptual Framework

Question 5 (25 marks)

Why do contemporary artworks make particular demands on audiences?

OR

Question 6 (25 marks)

Consider the following view:

‘Artists often say what would otherwise remain unsaid.’

Discuss this view, using examples of artists whose functional role is to challenge mainstream values.

OR

Question 7 (25 marks)

Evaluate the contribution of an art critic or art historian to the formation of a particular style or movement.

In your answer, consider the role and function of artworld agencies.

OR

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
-

Frames

Question 8 (25 marks)

Discuss the significance of irony and humour to postmodern practice.

OR

Question 9 (25 marks)

You have been asked to curate an exhibition called 'Experience and Memory'.

Use the subjective frame to explain your choice of artists and their works.

OR

Question 10 (25 marks)

'It is wishful thinking to suppose that we all 'see art' in the same way; contexts change, and so do our perceptions.'

Alan Krell, art historian

Manet and the Painters of Contemporary Life, 1996

From *Manet and the Painters of Contemporary Life*, by Alan Krell, (c) 1996 Thames and Hudson, London. Reprinted by kind permission of Thames and Hudson, Ltd, London.

Account for the ways beliefs and attitudes shape our perceptions of the art of the past.

End of paper

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