

B O A R D O F S T U D I E S
NEW SOUTH WALES

2010

**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

Total marks – 50

Section I Pages 3–7

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 6 minutes for Question 1

Allow about 14 minutes for Question 2

Allow about 25 minutes for Question 3

Answer each question in a SEPARATE writing booklet. Extra writing booklets are available.

In your answers 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 (3 marks)

How has the artist represented King Henry VIII in this painting?

3

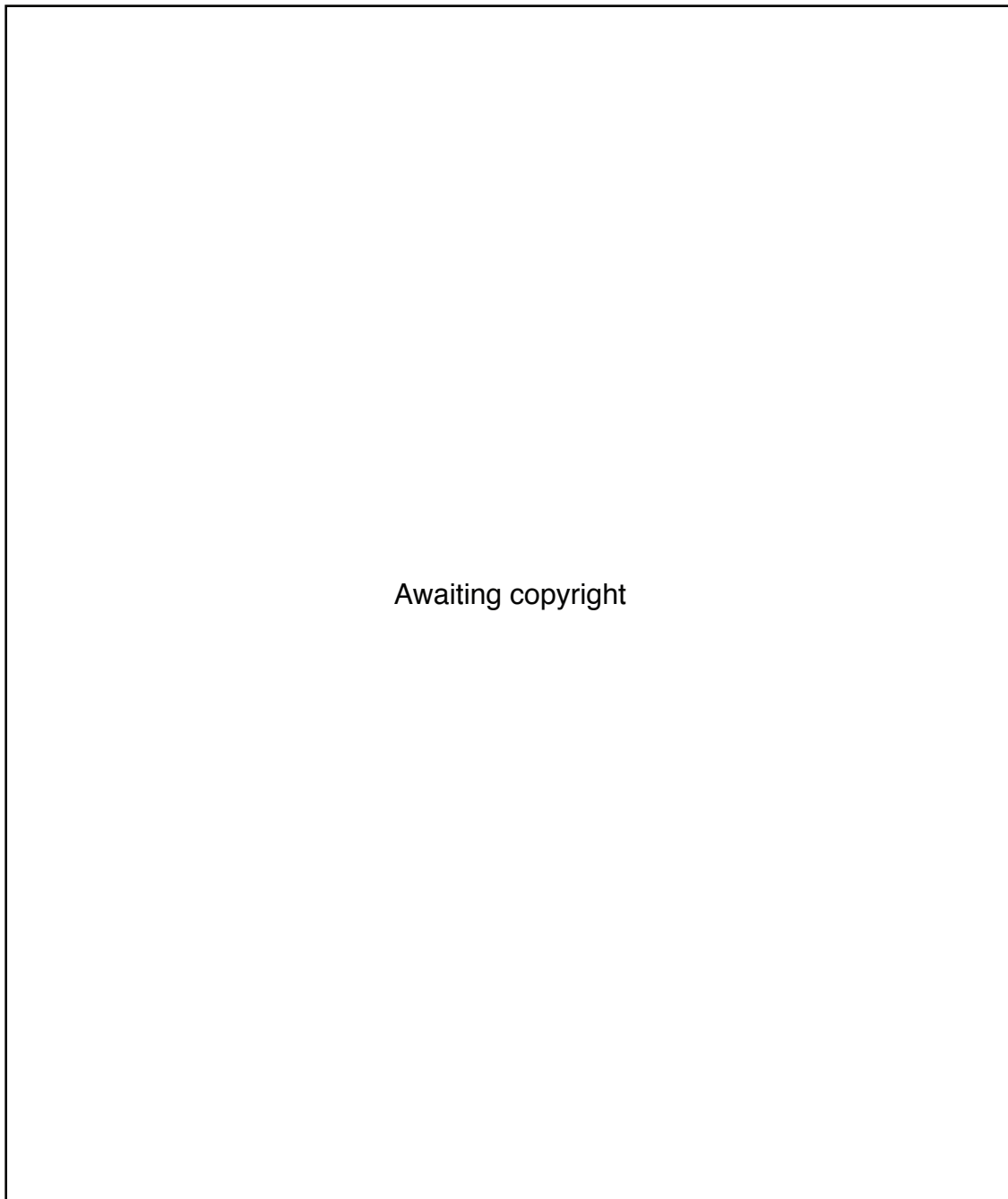


Plate 1: Hans Holbein the Younger, 1497–1543, Germany
Portrait of Henry VIII, 1539–40
oil on panel, 88.3 × 74.9 cm
Galleria Nazionale d'Arte Antica, Rome

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
-

Use a SEPARATE writing booklet.

Question 2 (8 marks)

How are ideas about cultural identity represented in these photographs?

8

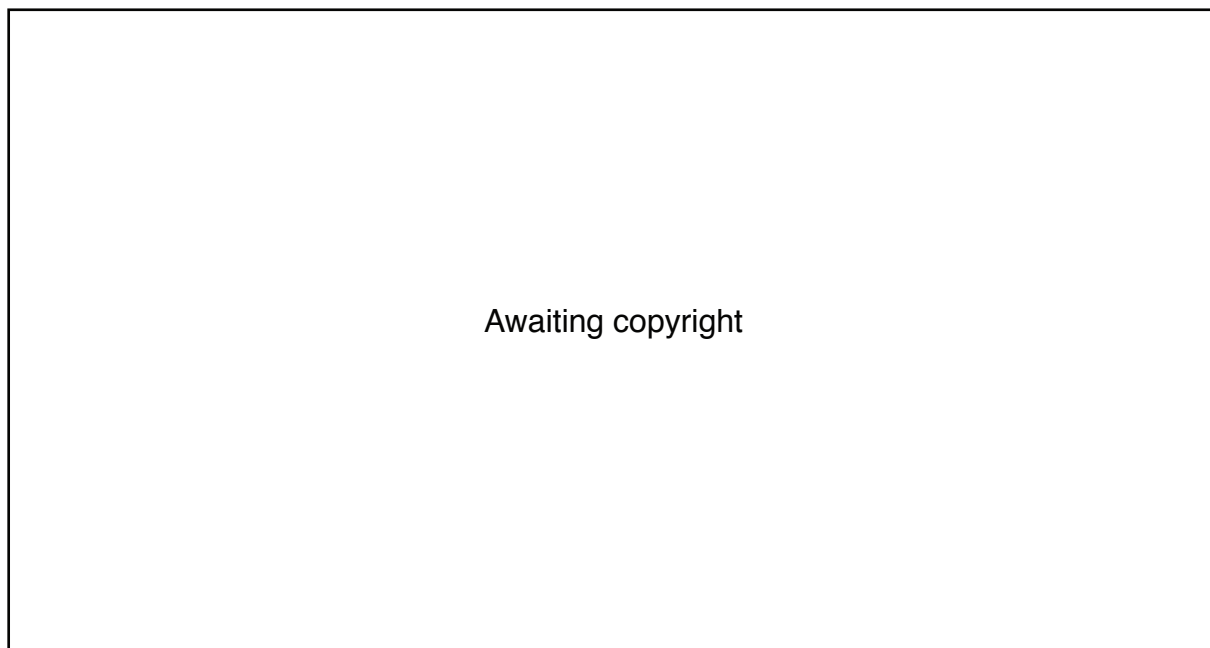


Plate 2: Rosemary Laing, b. 1959, Australia
groundspeed (Red Piazza) #2, 2001
type-C photograph, 110 × 205 cm

Note: Red Piazza was a carpet pattern popular in Australian homes and entertainment venues in the mid twentieth century.

Question 2 continues on page 5

Question 2 (continued)

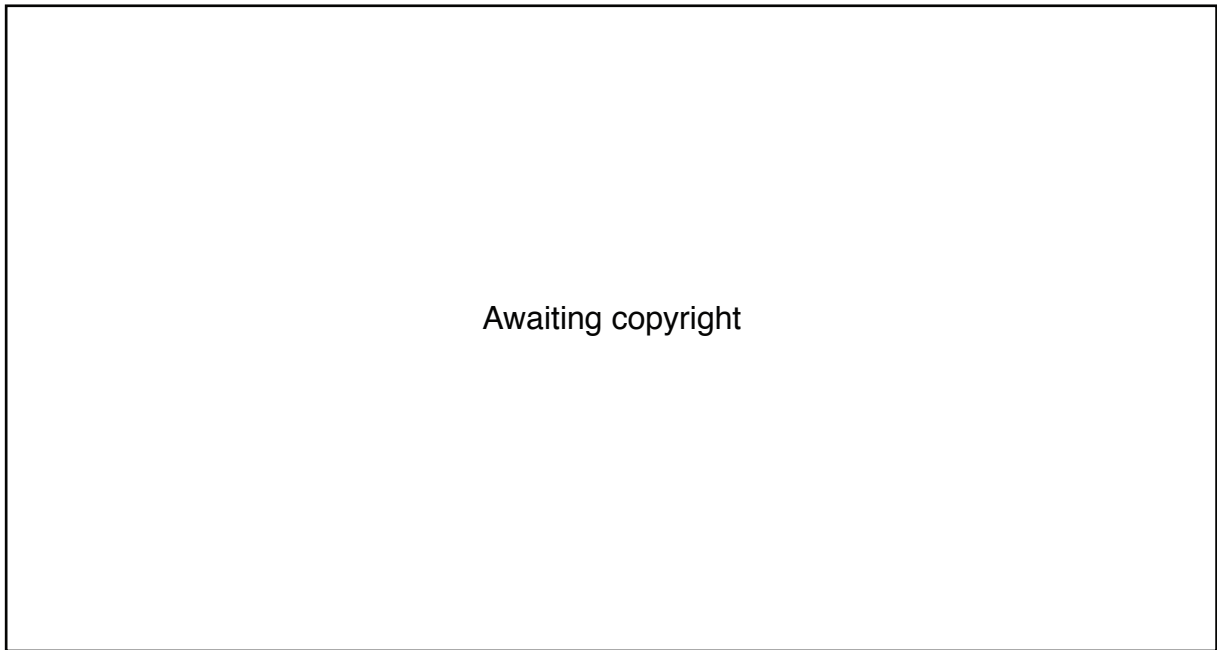


Plate 3: Rosemary Laing, b. 1959, Australia
one dozen unnatural disasters in the Australian landscape #2, 2003
type-C photograph, 110 × 205.7 cm

Note: Laing's photographs are not digitally manipulated.

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
-

Use a SEPARATE writing booklet.

Question 3 (14 marks)

Analyse Meret Oppenheim's practice with reference to the plates and text.

14

Awaiting copyright

Plate 4: Meret Oppenheim, 1913–1985, Germany

Ma gouvernante (my nurse), 1936

metal, leather and paper

14 × 21 × 33 cm

Moderna Museet, Stockholm

Meret Oppenheim worked and exhibited with the Surrealists: André Breton, Marcel Duchamp and Max Ernst. The Surrealists were interested in exploring the unconscious.

Question 3 continues on page 7

Question 3 (continued)

Awaiting copyright

Awaiting copyright

Awaiting copyright

Plate 5: Meret Oppenheim, 1913–1985, Germany

Object (Luncheon in Fur), 1936

fur covered cup, saucer and spoon

10.9 cm diameter of cup, 23.7 cm diameter of saucer, 20.2 cm length of spoon

Museum of Modern Art, New York

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)

Awaiting copyright

With reference to this view, explain the significance of collaboration in artistic practice.

In your answer, refer to relevant examples.

OR

Question 5 (25 marks)

How do constraints on the practices of artists/designers/architects influence what they do and make?

Make reference to at least TWO of the following in your response:

- site
- views of art critics and art historians
- historical precedents
- materials and technologies
- time
- audience expectations.

OR

Conceptual Framework

Question 6 (25 marks)

Explain how artists can borrow concepts and approaches from other artists and yet their artworks are still regarded as original.

OR

Question 7 (25 marks)

Discuss how digital media challenges the ways in which audiences experience artworks.

In your answer, refer to relevant examples.

OR

Frames

Question 8 (25 marks)

Analyse the ways in which artists communicate through the use of particular symbols and organisational relationships in their works.

In your answer, you could consider practitioners including artists, architects, designers and/or filmmakers.

OR

Question 9 (25 marks)

Meaning is rarely obvious. Meaning has to be made.

Discuss this statement with reference to different interpretations of art and a range of artworks.

End of paper

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