General Instructions
• Reading time – 5 minutes
• Working time – 1 1/2 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

Visual Arts
Art criticism and art history
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) What are Robert Rauschenberg’s relationships to his artwork? Refer to Plates 1 and 2.


Plate 2: Robert Rauschenberg, b.1925, USA, *Retroactive 1*, 1964, oil and silkscreened ink on canvas, 213.4 × 152.4 cm.

Question 1 continues on page 4
Question 1 (continued)

(b) Explain the practice of the Italian design company Alessi, by referring to the extract and Plates 3 and 4.

Extract:
‘Alessi is a family company established in 1921. We are a kind of research and development workshop, or laboratory. Our role is to act as a mediator between our designers and the needs of the market.’

Alberto Alessi

Plate 3: Aldo Rossi, 1931–1997, Italy.
Drawing for the Alessi La Cupola espresso coffee maker, 1989, manufactured in cast aluminium with optional coloured resin finish.

Question 1 continues on page 5
Plate 4: Alessi packaging for *Juicy Salif* (lemon squeezer), 1989, an object designed by Philippe Starck, b.1949.

Question 1 continues on page 6
(c) Explain how the judgements about Michelangelo’s Pietà represent different points of view.

**Viewer 1**
It says in the guidebook that ‘the marble has been precisely carved in a realistic style. The figures are arranged in the shape of a triangle forming a symmetrical composition. The work is unified by the flowing lines of the figure and drapery. The sculpture can be read as a symbol of classical conventions in art’.

**Viewer 2**
But can’t you feel the emotional power of this masterpiece? It’s beautiful! It’s the work of a genius! I think it embodies the artist’s interpretation of a mother’s grief at the loss of her son.
Plate 5: Michelangelo Buonarroti 1475–1564, Italy,
Pietà, c.1500,
Saint Peter’s Basilica, Vatican, Rome,
marble, 174 cm high.

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)
Discuss how the practices of architects and/or designers are shaped by material and conceptual choices.

OR

Question 3 (25 marks)
Assess the effect of time on the practice of artists.

OR

Question 4 (25 marks)
‘Art critics and art historians create myths and generate debates.’
Do you agree or disagree? Give reasons for your views.

OR
Conceptual Framework

**Question 5** (25 marks)

‘As the audience changes, so too does the meaning of artists’ works.’

Argue a case for or against this statement.

OR

**Question 6** (25 marks)

Explain how a particular view of the world is represented in an exhibition you have seen or read about.

OR

**Question 7** (25 marks)

Explain how contemporary art has shaped our understanding of the different roles of artists.

OR

Please turn over
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

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Frames

**Question 8** (25 marks)

‘The making of art is an intuitive act rather than a planned process.’

Evaluate this statement.

OR

**Question 9** (25 marks)

Evaluate the view that art reflects the social values of a particular time and place.

OR

**Question 10** (25 marks)

How does a postmodern point of view challenge the idea of art as unique and precious?

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End of paper