

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

**2002**

**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.

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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)

Marks

- (a) What are Robert Rauschenberg's relationships to his artwork? Refer to Plates 1 and 2.

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© Untitled Press Inc., 1964/VAGA. Licensed by VISCOPY, Sydney 2003.

Plate 1: Robert Rauschenberg silk screen printing in his New York studio, 1964, Photograph by Hans Namuth.



© Untitled Press Inc., 1964/VAGA.  
Licensed by VISCOPY, Sydney 2003.

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

Question 1 continues on page 4

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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

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**Marks**

Question 1 (continued)

- (b) Explain the practice of the Italian design company Alessi, by referring to the extract and Plates 3 and 4. **8**

**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*



Awaiting copyright clearance

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**

Question 1 (continued)

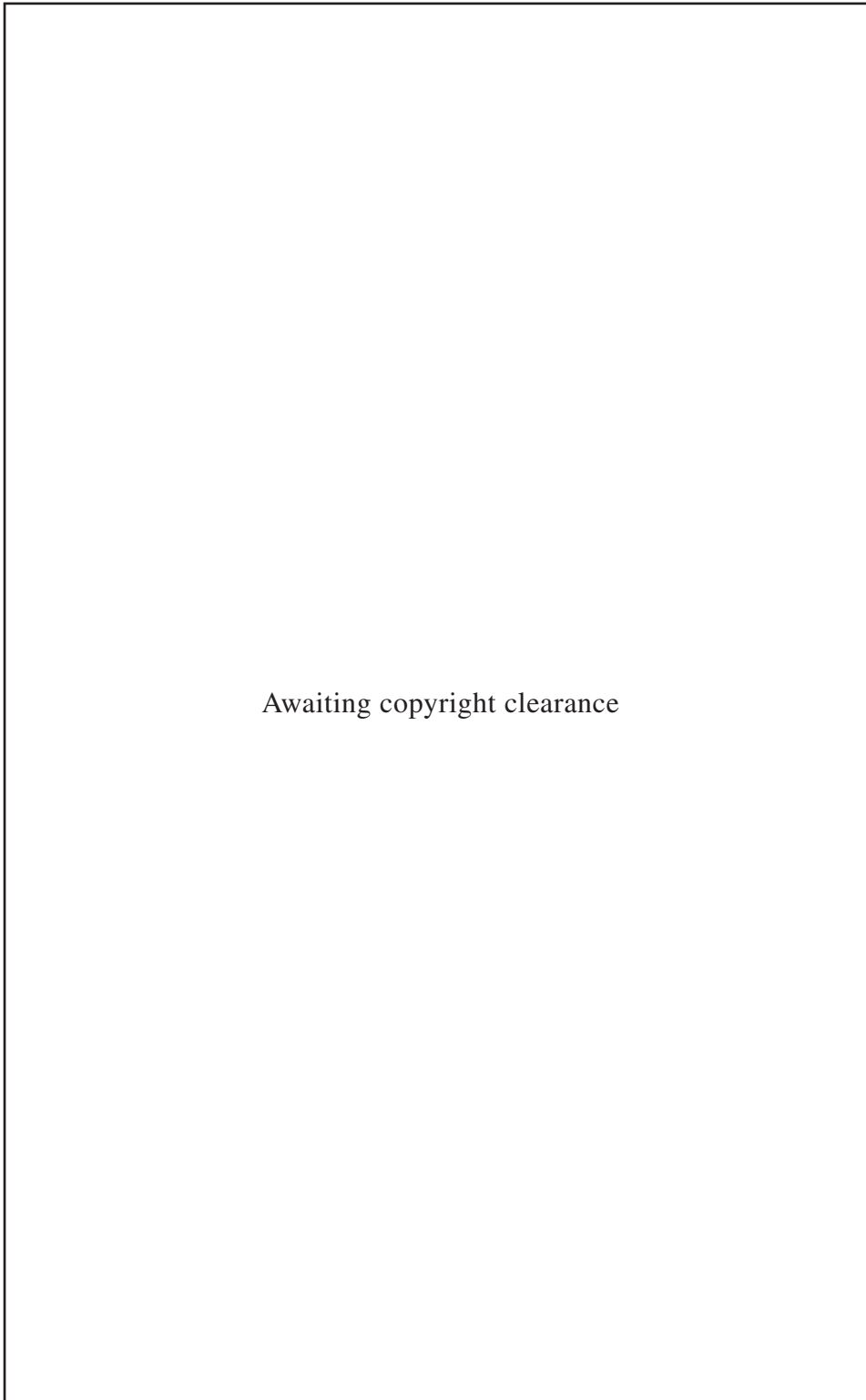


Plate 4: Alessi packaging for *Juicy Salif* (lemon squeezer), 1989,  
an object designed by Philippe Starck, b.1949.

**Question 1 continues on page 6**

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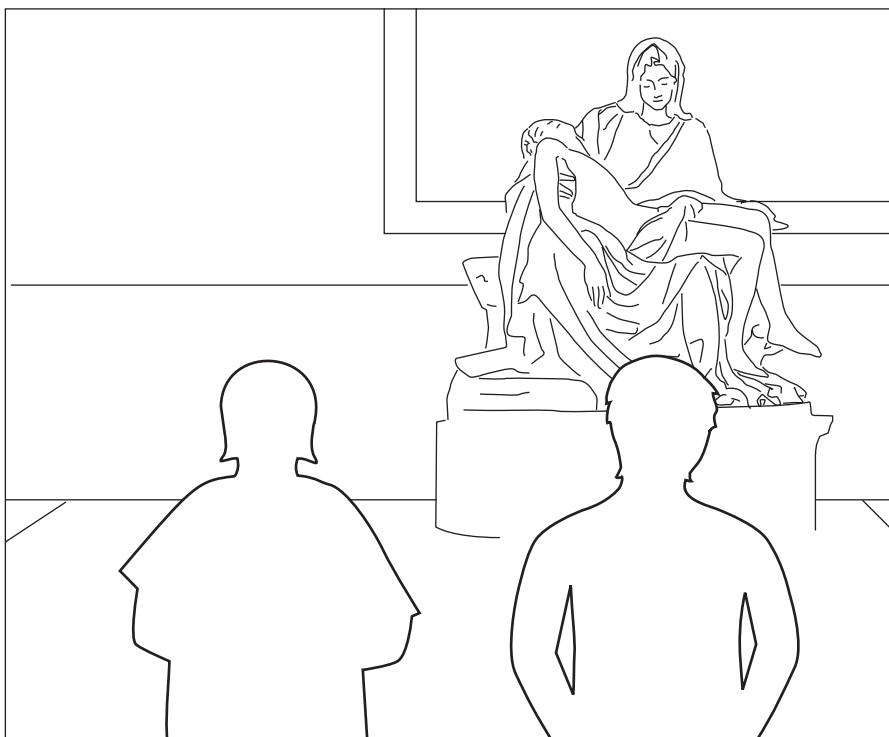
In your answers you will be assessed on how well you:

- 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
- 

**Marks**

Question 1 (continued)

- (c) Explain how the judgements about Michelangelo's *Pietà* represent different points of view. **12**



**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.

**Question 1 continues on page 7**



Question 1 (continued)



Plate 5: Michelangelo Buonarroti 1475–1564, Italy,  
*Pietà*, c.1500,  
Saint Peter's Basilica, Vatican, Rome,  
marble, 174 cm high.

© photo Scala 1990.

**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.

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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**

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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)

‘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?

**End of paper**

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