

Visual Arts

Art criticism and art history

Plates Booklet

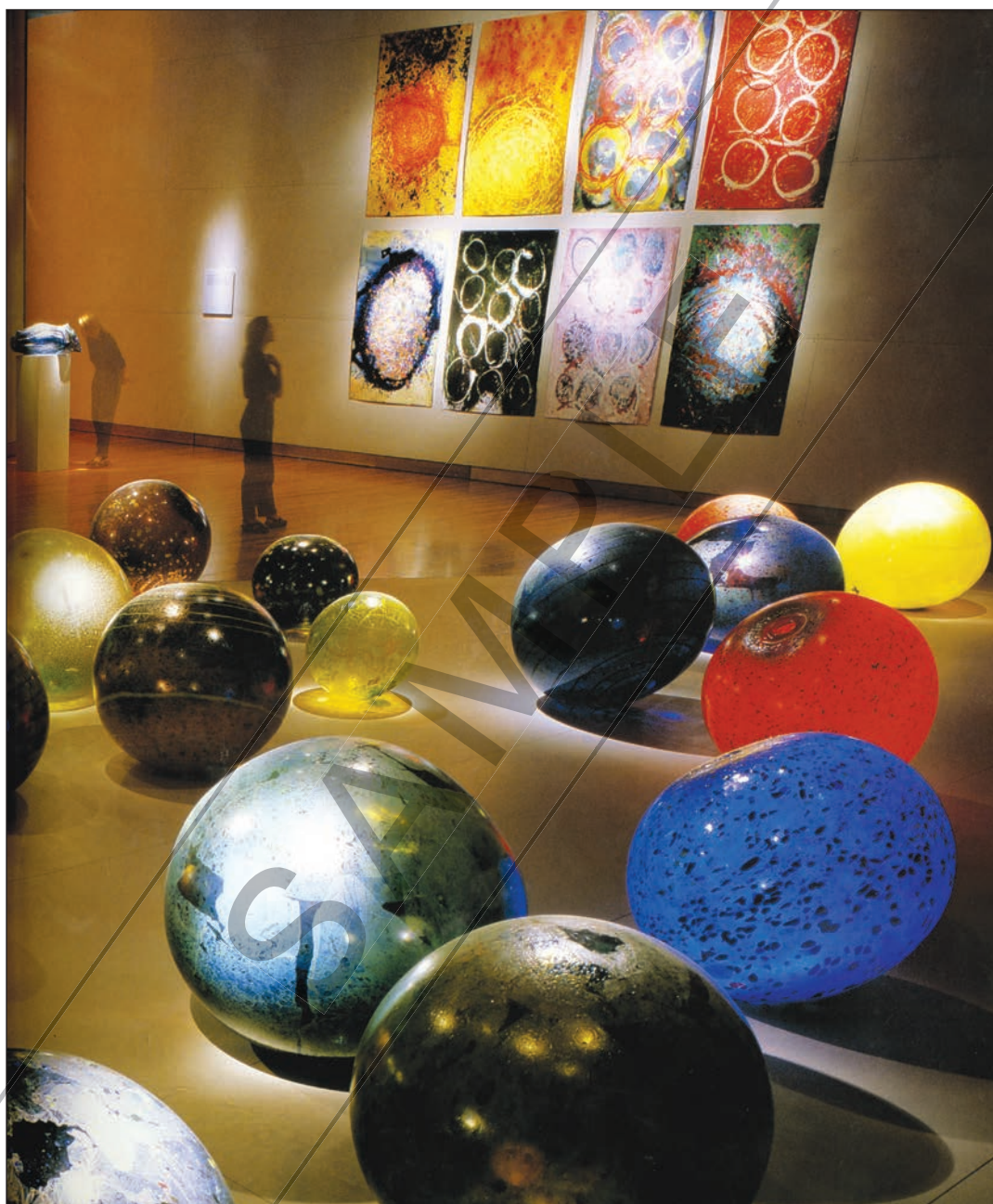


Plate 1: Exhibition view, Dale Chihuly: Installations 1964–1992, Seattle Art Museum 1992

Dale Chihuly, b.1941, USA

Nijima Floats, 1992

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

Float Drawings, 1992

acrylic on paper, 150 × 100 cm

Note: Nijima is a volcanic island in Japan.



Plate 2: David LaChapelle, b.1963, USA
Wilting Gossip, 2008–2011
photograph (chromogenic print), 183 × 137 cm



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



Plate 5: Reg Mombassa, b.1951
Surf-Cultural Evolution (Amphibious Sedan),
 1998
 charcoal and coloured pencil on paper,
 45.5 × 32 cm



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

Student, Sample

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General Instructions

- Reading time – 5 minutes
- Working time – $1\frac{1}{2}$ hours
- Write using black pen
- A Plates Booklet is provided with this paper

Total marks – 50

Section I Pages 2–12

25 marks

- Attempt Questions 1–3
- Allow about 45 minutes for this section

Section II Pages 13–14

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 the questions in the spaces provided. These spaces provide guidance for the expected length of response.

Extra writing space is provided on pages 11 and 12. If you use this space, clearly indicate which question you are answering.

Your answer 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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Question 1 (5 marks)

Refer to Plate 1 on page 1 of the Plates Booklet to answer Question 1.

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

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Question 1 continues on page 3

SAMPLE

– 3 –

Refer to Plates 2–4 on pages 2–3 of the Plates Booklet to answer Question 2.

Investigate the ways in which these still-life artworks are a response to time and place.

SAMPLE

Do NOT write in this area.

Question 2 continues on page 5

SAMPLE

– 5 –

Question 2 (continued)

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End of Question 2

SAMPLE

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Analyse how Reg Mombassa interprets and represents the world in his artworks.

SAMPLE

- 7 -

SAMPLE



– 8 –

SAMPLE

– 9 –

Question 3 (continued)

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End of Question 3

SAMPLE

Do NOT write in this area.

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Section I extra writing space

If you use this space, clearly indicate which question you are answering.

SAMPLE

Section I extra writing space

If you use this space, clearly indicate which question you are answering.

SAMPLE

Do NOT write in this area.

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Section II

25 marks

Attempt ONE question from Questions 4–9

Allow about 45 minutes for this section

Answer the question in the Section II Writing Booklet. Extra writing booklets are available.

Your answer will be assessed on how well you:

- present a well-reasoned and informed point of view
 - apply your understanding 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

Please turn over

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

Student, Sample

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Section II Writing Booklet

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Question Number

Instructions

- Use this writing booklet for Section II ONLY
- Answer ONE question from Section II ONLY
- Write the Question Number in the box above
- If you need more space, ask the supervisor for an extra writing booklet
- Write the number of this booklet and the total number of booklets that you have used for this question (eg: **1** of **3**).

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this question

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If you require more space to answer the Section II question, you may ask for an extra writing booklet.

If you have used an extra writing booklet for the Section II question, tick here.

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