

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

**2006**

**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 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)

- (a) Mary Cassatt was a wealthy American woman who lived, studied and worked in France. The urban scenes that fill the canvases of male painters in the late 19th century were off-limits to her.

5

Use the cultural frame to identify some aspects of Cassatt's work. Refer to Plate 1 in your response.

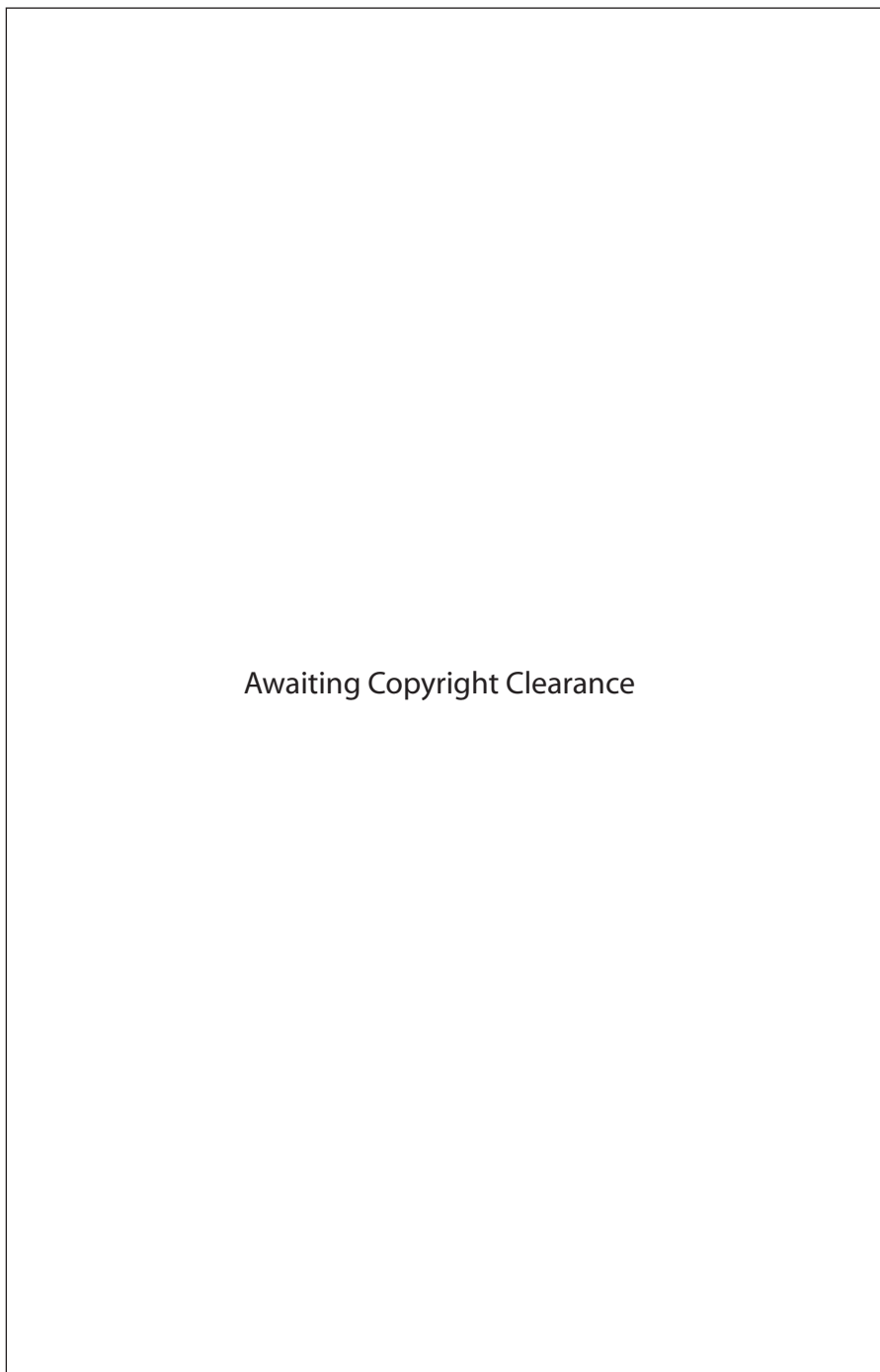


Plate 1:  
Mary Cassatt, 1844–1926, USA  
*The Bath*, 1891/2  
Oil on canvas, 100 × 66 cm.

**Question 1 continues on page 4**

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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
- 

**Marks**

Question 1 (continued)

- (b) Use the source material to explain the relationship between Robert Smithson's *Spiral Jetty* and other agencies of the artworld. **8**

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Plate 2: Robert Smithson, 1938–1973, USA. *Spiral Jetty*, 1970, Great Salt Lake, Utah, USA. *Spiral Jetty* was submerged between 1971 and early 2002. This ground level photograph was taken in November 2002.

**Question 1 continues on page 5**

Question 1 (continued)



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Plate 3: Robert Smithson, 1938–1973, USA. *Spiral Jetty*, 1970, Great Salt Lake, Utah, USA. *Spiral Jetty* was built over a period of three weeks. 6650 tonnes of black basalt, limestone rocks and earth were used in its construction. Over time, salt crystals and pink algae developed. The jetty is 457.2 metres in length and 4.57 metres in width.

**Question 1 continues on page 6**

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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
- 

**Marks**

Question 1 (continued)

- (c) What does the source material reveal about Robert Klippel's artmaking practice? **12**  
In your response, you may consider work methods, materials and subject matter.

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Plate 4: Robert Klippel, 1920–2001,  
Australia  
*Broad Arrow*, 1988  
Cast gold sculpture,  
14.2 × 13.3 × 4.5 cm.  
This small sculpture is based  
on found objects, such as  
plastic model kits, pulleys  
and toys.

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Plate 5: Robert Klippel, 1920–2001,  
Australia  
Klippel welding in his  
Woolloomooloo workshop  
in 1963.  
Photograph by Robert Walker

**Question 1 continues on page 7**

Question 1 (continued)

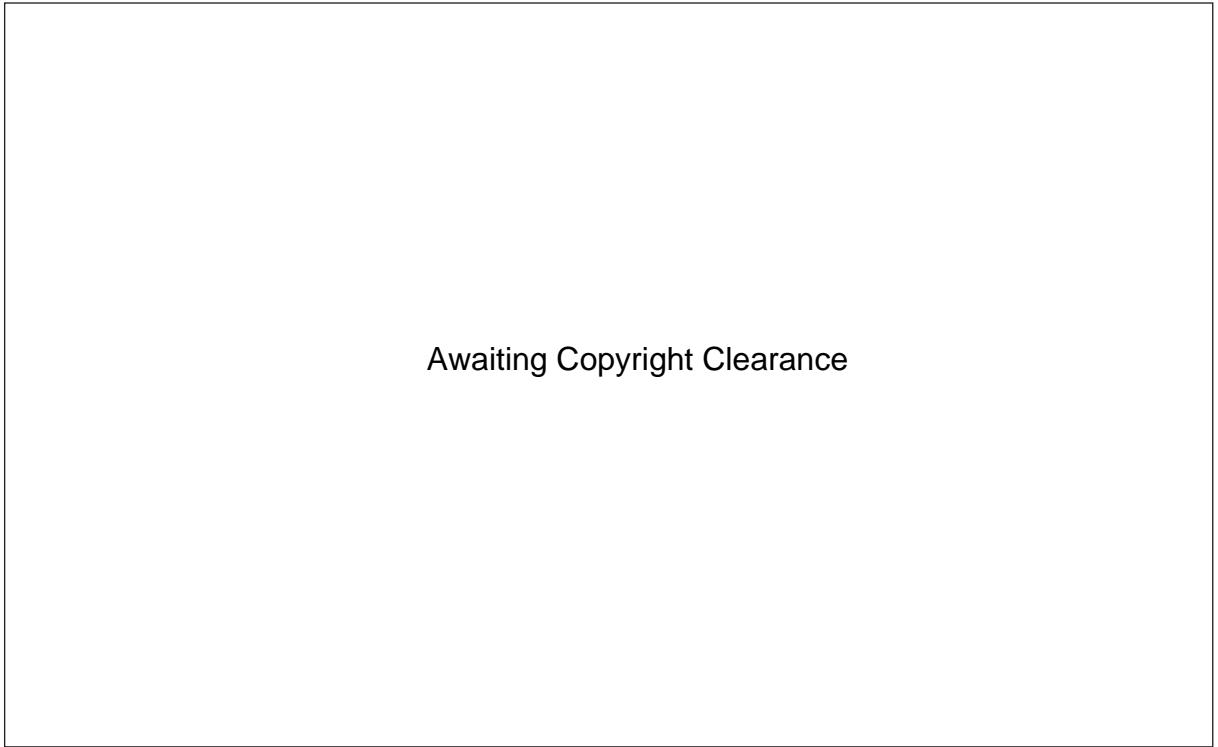


Plate 6: Robert Klippel, 1920–2001, Australia. *Philadelphia*, 1978–79. Photomontage, 1.52 × 2.43 m. Klippel used large-scale photomontage artworks as inspiration for his large wooden and steel sculptures.

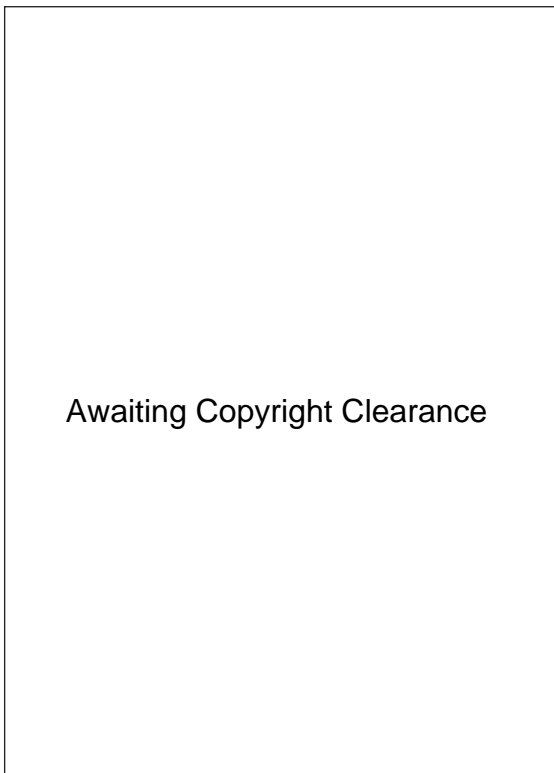


Plate 7: Robert Klippel, 1920–2001, Australia  
*Untitled (sheet of studies for sculpture)*, 1949  
Pen, brush, ink and gouache on paper.  
41.3 × 25.6 cm.

**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)

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Marcia Pointon, art historian

Investigate this statement, referring to the practice of art historians and/or art critics you have studied.

**OR**

**Question 3** (25 marks)

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Louise Nevelson, sculptor

Use this statement, and works you have studied, to assess the impact of experience and imagination in shaping art practice.

**OR**

**Question 4** (25 marks)

Evaluate the use of different materials and techniques in the development of an artist's body of work.

**OR**



## **Conceptual Framework**

### **Question 5 (25 marks)**

Explain how the work of one or more artists has changed as a result of interactions in the artworld.

In your response, you may consider global communication, virtual spaces, digital technologies and travel.

**OR**

### **Question 6 (25 marks)**

Examine how documentary evidence enables the viewer to recreate the meaning and context of the artwork.

In your response, you may consider documentary evidence such as photography, newspapers, film, video, manifestos, diaries and correspondence.

**OR**

### **Question 7 (25 marks)**

‘Museums exist in order to acquire, safeguard, conserve and display objects, artefacts and works of art of various kinds.’

Peter Vergo, art writer and curator  
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Critically assess this statement with reference to role(s) that galleries and/or museums and/or collections play in the artworld.

**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)

Analyse the psychological world of the artist in relation to their work.

**OR**

### **Question 9** (25 marks)

Explain the function of material decisions artists make in developing a visual language.

**OR**

### **Question 10** (25 marks)

Examine the tactics and strategies employed by artists to recontextualise ideas in their artwork(s).

In your answer, refer to artists and/or designers and/or architects and/or filmmakers you have studied.

**End of paper**

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