

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

**2012**

**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  
Black pen is preferred

**Total marks – 50**

**Section I** Pages 2–7

**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 10 minutes for Question 1

Allow about 15 minutes for Question 2

Allow about 20 minutes for Question 3

Answer each 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:

- 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** (5 marks)

How has the artist integrated form and surface decoration in this artwork?

**5**

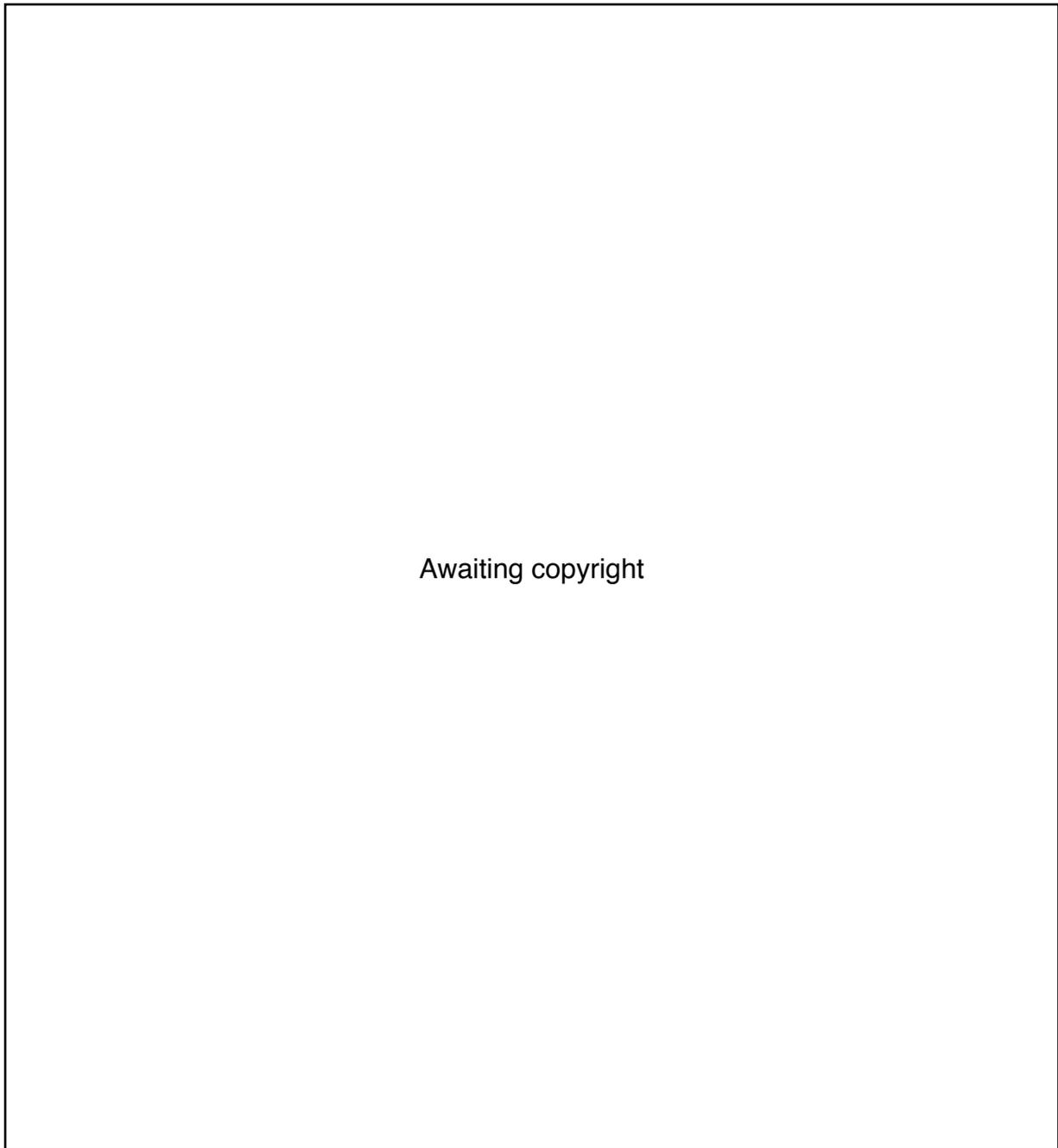


Plate 1: Esther Ngala Kennedy, Aranda, Central Australia  
*Eenpinpa (Honeyeaters)*, 1998  
handcoiled terracotta, underglazes, height 23 cm

**End of Question 1**

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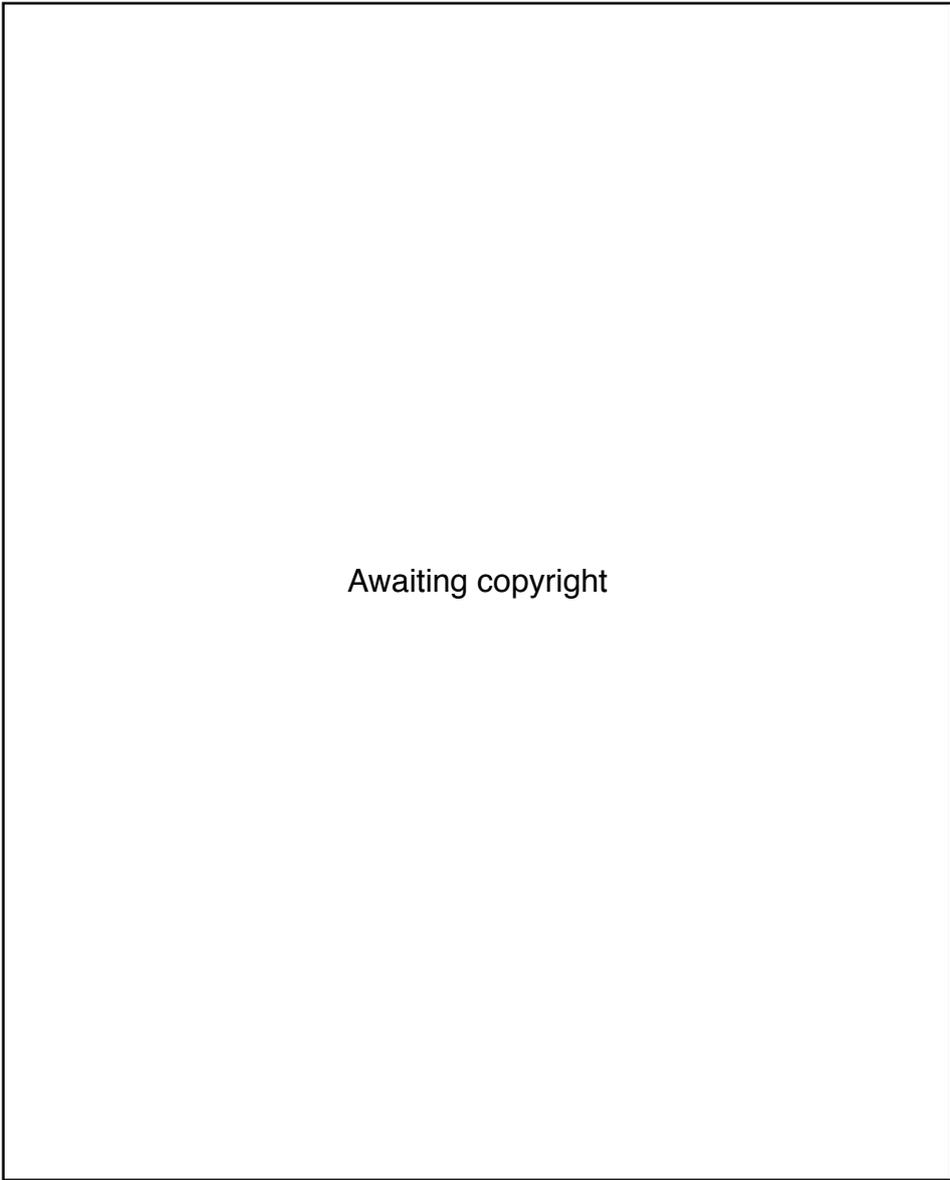
In your answer you will be assessed on how well you:

- 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 2** (8 marks) Use a SEPARATE writing booklet.

Analyse the ways in which the artworks in Plates 2 and 3 represent and comment on the world.

**8**



Awaiting copyright

Plate 2: Daniel Lynch, b. 1980, Australia  
*Junky projects*, in Hosier Lane, Melbourne, 2010  
found objects, height approx. 15 cm (in situ)

**Question 2 continues on page 5**

Question 2 (continued)

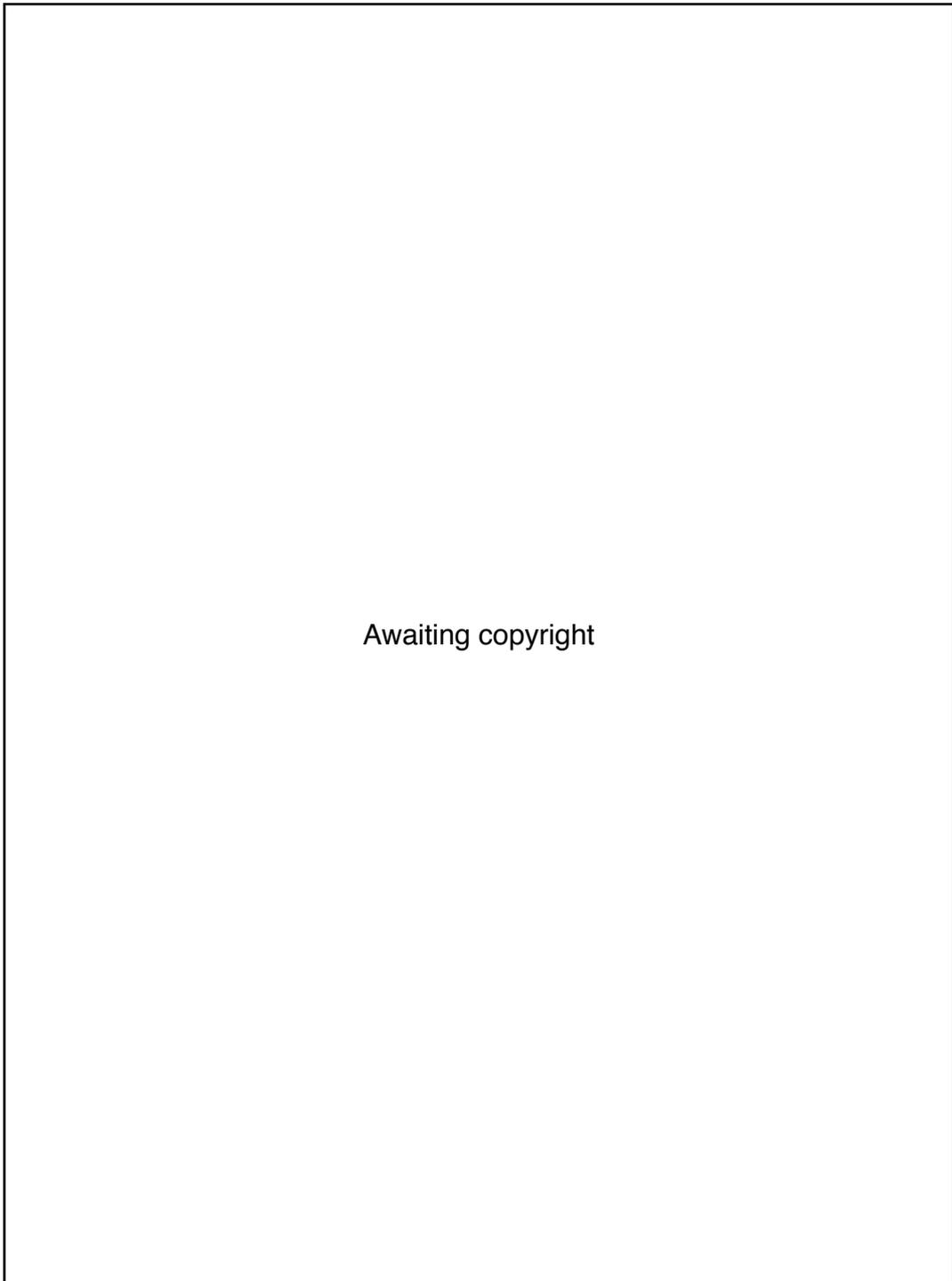


Plate 3: Armand Fernandez (known as Arman), 1928–2005, France  
*Long term parking*, 1982  
59 cars in 1600 tons of concrete

**End of Question 2**

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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 3** (12 marks) Use a SEPARATE writing booklet.

With reference to Plates 4, 5 and 6, explain how these artists have engaged in the material and conceptual practice of drawing. **12**

Awaiting copyright

Plate 4: Guy Warren, b.1921, Australia  
*Icarus\**: *the birth, flight and fall*, 1994  
colour still of sky drawing – 4267 m above Sydney Harbour  
approx. 3 km in length

\**Icarus*: Figure from Greek mythology

**Question 3 continues on page 7**

Question 3 (continued)

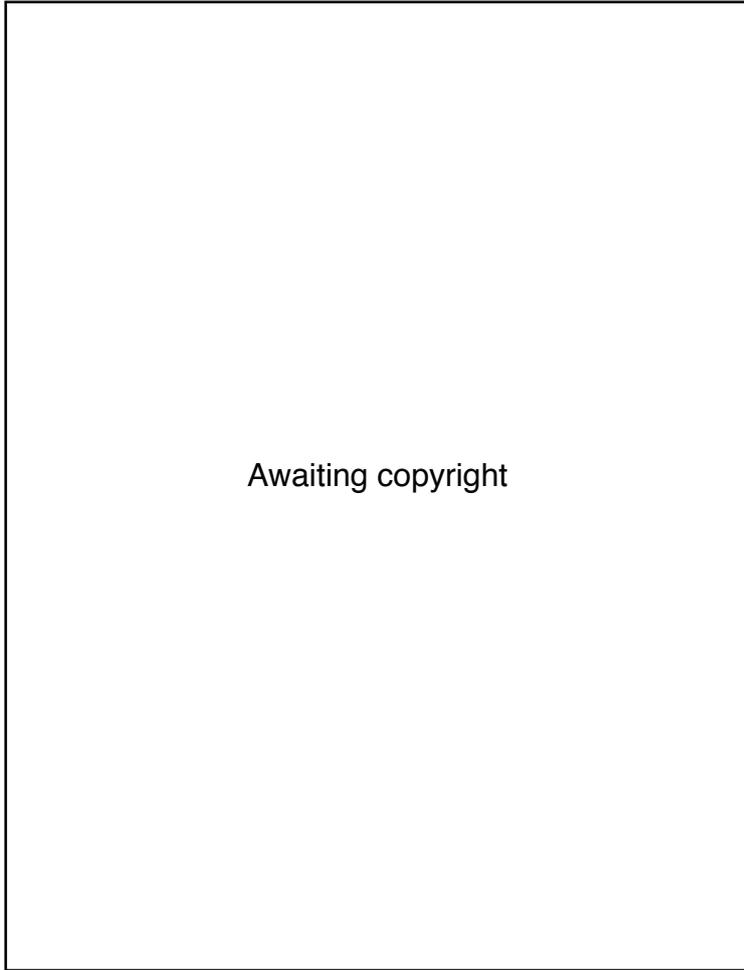
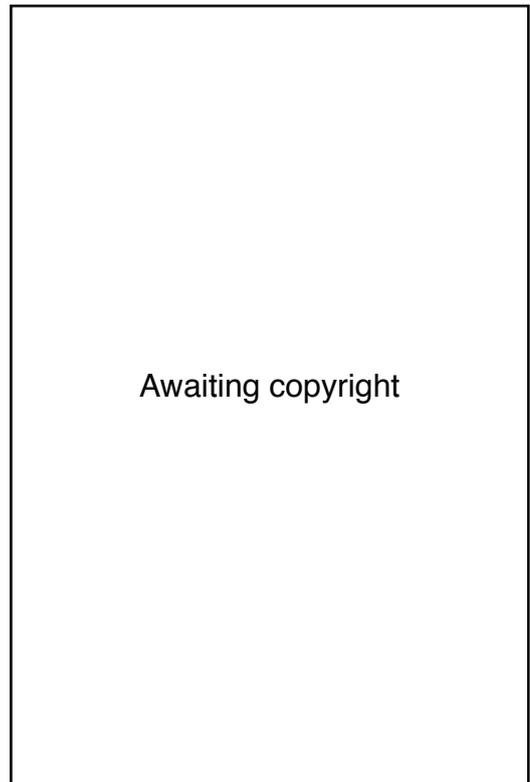


Plate 5: Cia Guo-Qiang,  
b. 1957, China  
*Life beneath the shadow:*  
*Issobel Gowdie*, 2005  
drawing created by  
ignited gunpowder  
on paper  
200 × 150 cm

Plate 6: Leonardo da Vinci,  
1452–1519, Italy  
*Head of an elderly man*,  
1506–08  
red chalk drawing  
9.4 × 6.1 cm



**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.

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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 4** (25 marks)

*Artists often employ others to assist in the production of their artworks.*

With reference to a range of examples, explain how outside assistance affects artists' practice.

**OR**

**Question 5** (25 marks)

Discuss how cultural experience informs the practice of artists, art critics, art historians and/or curators.

**OR**

## **Conceptual Framework**

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

*Contemporary audiences often expect to be stimulated or entertained when engaging with artworks.*

Explain how audience expectations influence the intentions and actions of artists.

**OR**

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

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Discuss this statement in relation to the purposes of art. In your answer, refer to relevant examples.

**OR**

## **Frames**

### **Question 8** (25 marks)

Explain why artists use recontextualisation when making art. In your answer, refer to a range of examples.

**OR**

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

Analyse how emotion is used in artworks to provoke and generate discussion about ideas and issues.

**End of paper**

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