Visual Arts
Art criticism and art history

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

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?

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

End of Question 1
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.
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
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.

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
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
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.

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)

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