

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.


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



Awaiting copyright

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

End of Question 1

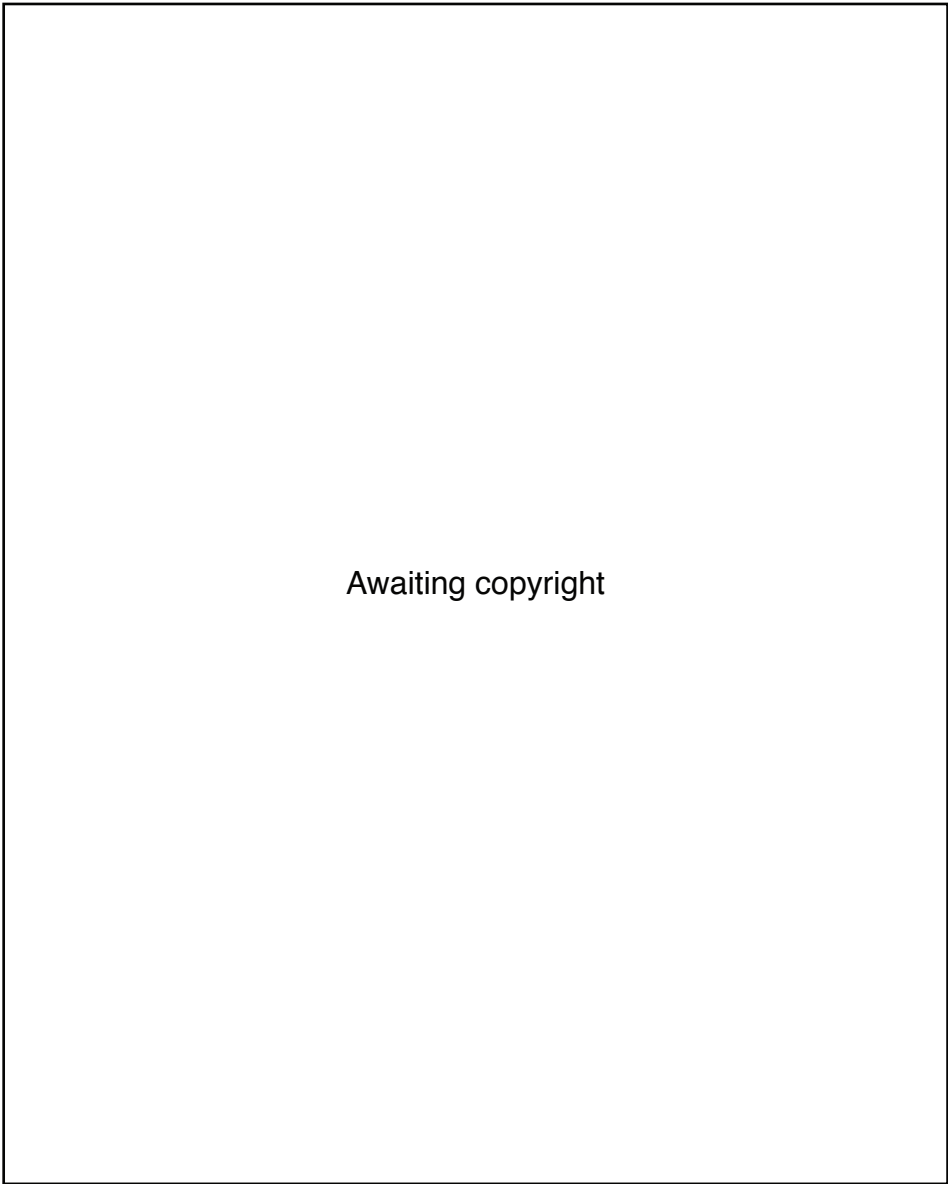
In your answer you will be assessed on how well you:

- 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.

8

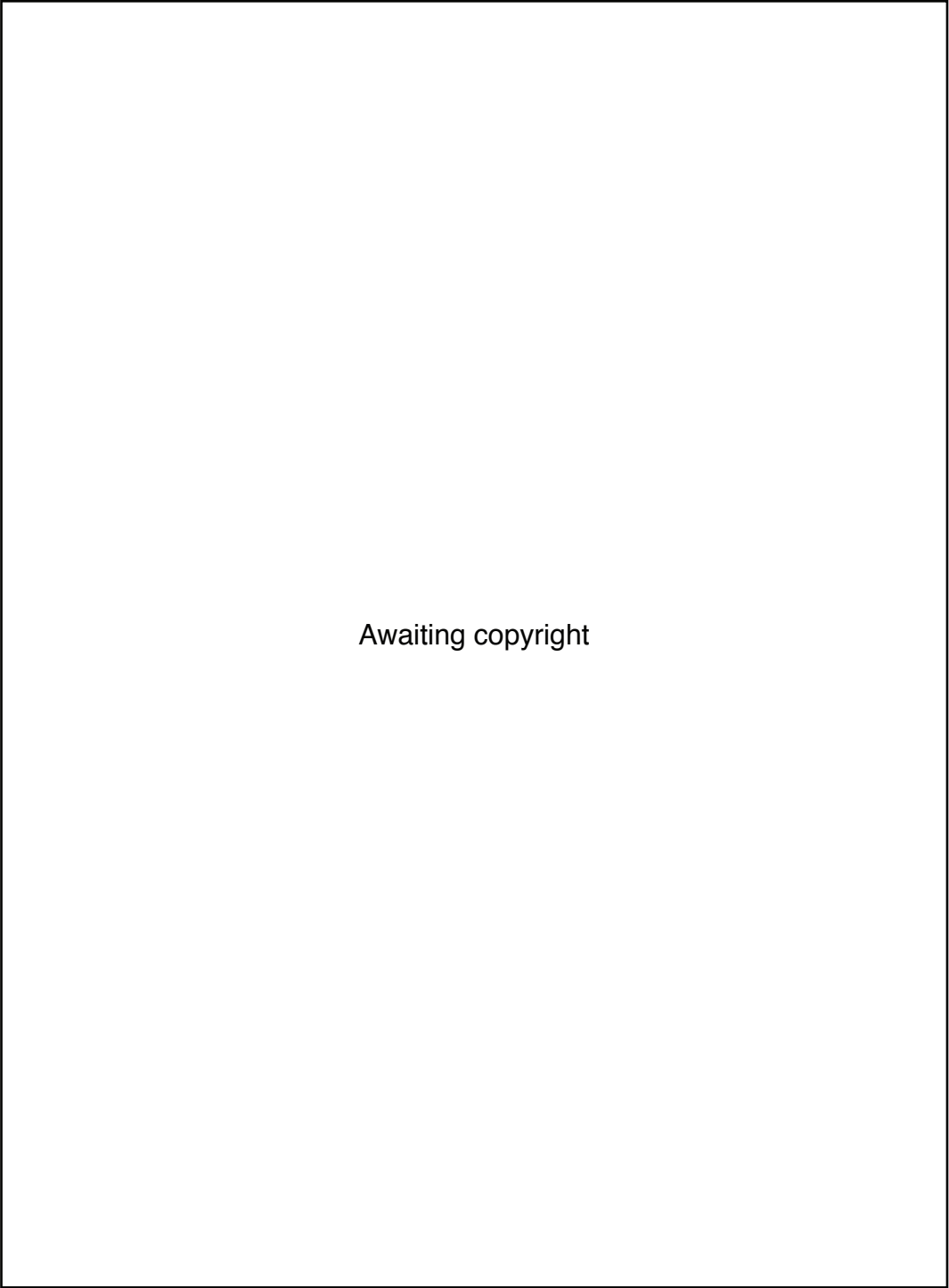


Awaiting copyright

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)



Awaiting copyright

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

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)

Awaiting copyright

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

Awaiting copyright

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.

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)

Awaiting copyright

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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