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Centre Number

**2015** HIGHER SCHOOL CERTIFICATE  
EXAMINATION

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Student Number

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# Visual Arts

## Art criticism and art history

### General Instructions

- Reading time – 5 minutes
- Working time –  $1\frac{1}{2}$  hours
- Write using black pen
- Extra writing space is provided on pages 11–12
- A Plates Booklet is provided with this paper
- Write your Centre Number and Student Number at the top of this page

### 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.

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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
- 

### Question 1 (5 marks)

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

How has Natalia Goncharova communicated aspects of the modernist period in her painting *Linen*, 1913?

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**Question 1 continues on page 3**





Question 2 (continued)

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Question 2 continues on page 6

Question 2 (continued)

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**End of Question 2**

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**Question 3** (12 marks)

Refer to Plates 4–7 on pages 4 and 5 of the Plates Booklet to answer Question 3.

Analyse how Swoon’s choices demonstrate aspects of contemporary practice.

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**Question 3 continues on page 8**

Question 3 (continued)

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Question 3 continues on page 9





Question 3 (continued)

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**End of Question 3**

Do NOT write in this area.

**Section I extra writing space**

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

Do NOT write in this area.



## Visual Arts

### Art criticism and art history

#### 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.

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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)

*Technology has changed the boundaries of artmaking practice.*

With reference to this statement, analyse how artists have responded to new technologies.

**OR**

##### Question 5 (25 marks)

Examine how interpretations and understanding of practice often determine perceptions of what is precious in art.

In your answer, refer to the practices of artists and/or curators and/or art critics and/or art historians.

**OR**

**Please turn over**

## Conceptual Framework

### Question 6 (25 marks)

Investigate ways artists have created significant artworks in response to significant world events.

In your answer, refer to specific artists and artworks.

**OR**

### Question 7 (25 marks)

*Art galleries have become multiplexes\* and theme parks for the contemporary audience.*

Bill Henson, artist

With reference to the quotation, explain the ways in which artists and/or curators create experiences to engage audiences.

(\*Multiplexes – multiscreen cinemas)

**OR**

## Frames

### Question 8 (25 marks)

How and why do artists express ideas in non-representational ways?

In your answer, refer to specific examples.

**OR**

### Question 9 (25 marks)

How do artists use satire, humour and playful ideas to comment on society?

In your answer, refer to a range of artworks.

**End of paper**

# Visual Arts

Art criticism and art history

## Plates Booklet

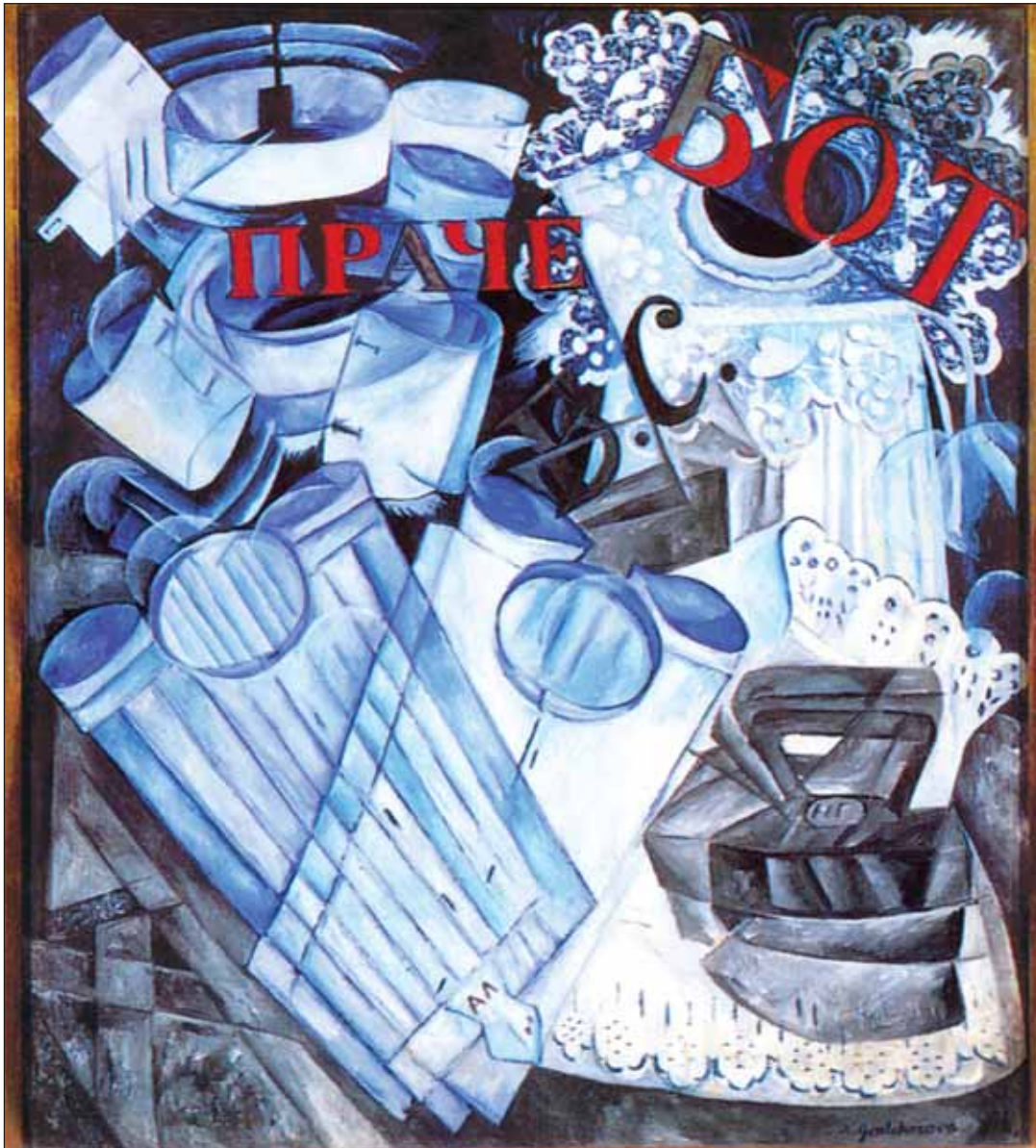


Plate 1: Natalia Goncharova, 1881–1962, Russia

*Linen*, 1913

oil on canvas

95.6 × 83.8 cm

Linen 1913 © Nathalie Gontcharova/ADAGP. Licensed by Viscopy, 2015

Note: Linen can refer to the woven fabric made from the flax plant, as well as to household articles such as sheets, tablecloths, shirts and underwear.

Awaiting copyright

Plate 2: Jim Denevan, b. 1961, USA  
*Sand Drawings*, 2010  
aerial photograph of site-specific coastal sand drawing  
California, USA



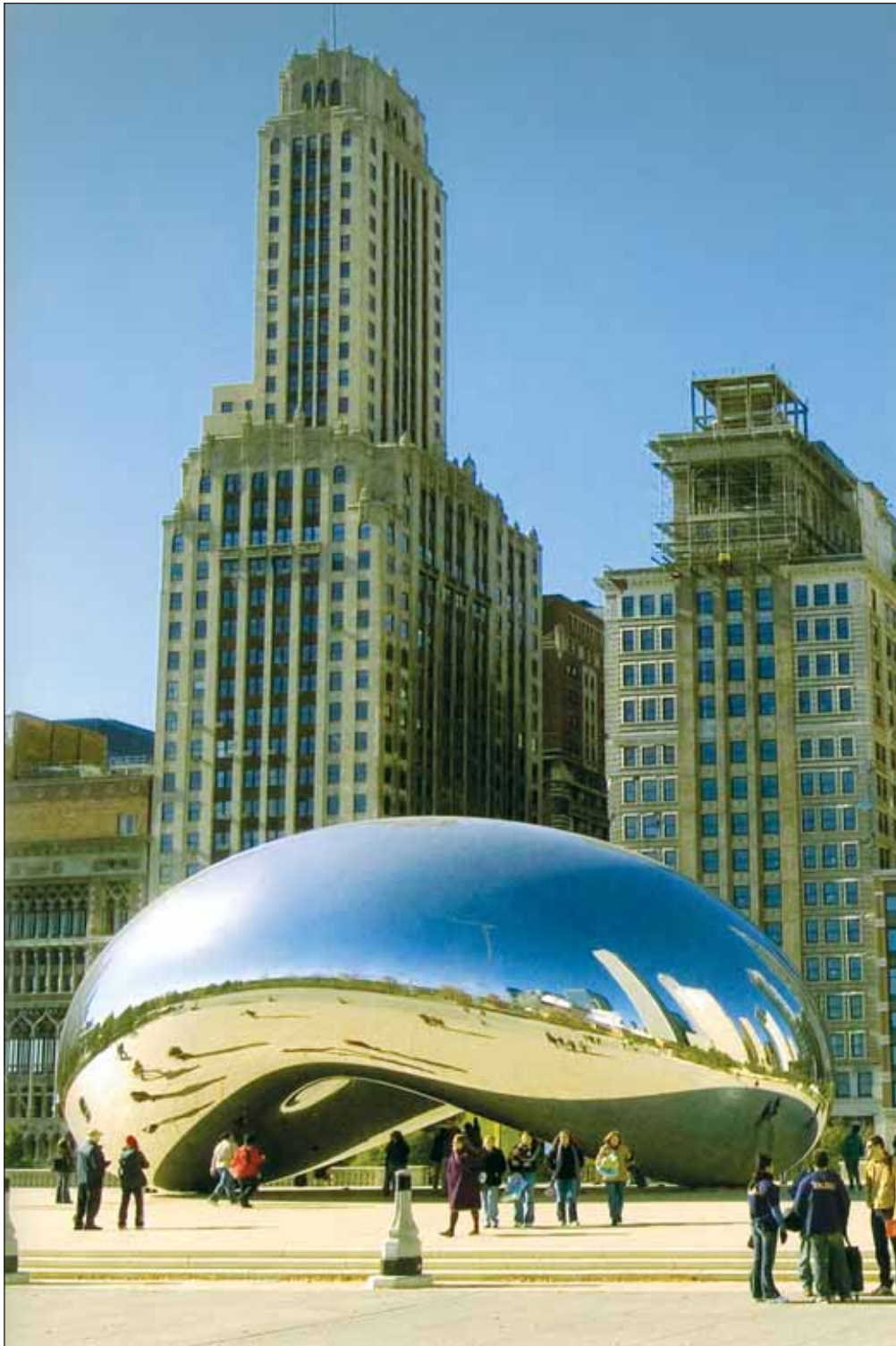


Plate 3: Anish Kapoor, b. 1954, India  
*Cloud Gate*, 2004  
stainless steel sculpture, 10.06 × 20.12 × 12.80 m  
Millennium Park, Chicago, USA  
© Anish Kapoor, 2015

Awaiting copyright

Plate 4: Swoon (graffiti artist), b. 1978, USA  
artist pasting her paper stencil  
New York, USA, c. 2006

Awaiting copyright

Plate 5: Swoon, b. 1978, USA  
wall pasting street art,  
New York, USA, 2006

Awaiting copyright

Awaiting copyright

Plate 6: Swoon, b. 1978, USA  
*Submerged Motherlands*, 2014  
installation – paper-cut stencils, drawings, printmaking,  
cloth, found objects exhibited in the Brooklyn Museum, USA  
height approx. 23 metres

Plate 7: Technicians assisting with  
the installation of *Submerged  
Motherlands*

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