
Student Number

Barker College

2022 TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

Visual Arts

Art criticism and art history

- KLE
- RVL
- AJL

PM MONDAY 1ST AUGUST

No of copies: 45

General Instructions:

- Reading time – 5 minutes
- Working time – 1½ hours
- Write using black pen
- A Plates Booklet is provided with this paper

Total marks: 50

Section I – 25 marks (pages 2 - 11)

- Attempt Questions 1 - 3
- Allow about 45 minutes for this section

Section II – 25 marks (pages 12 -13)

- 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 7 minutes for Question 1
Allow about 18 minutes for Question 2
Allow about 20 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 10 and 11. If you use this space, clearly indicate which question you are answering.

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

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Question 1 (5 marks)

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

Describe the relationship between the artist and the audience for Plate 1.

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Question 1 continues on page 3

Student Number

Question 1 (continued)

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End of Question 1

Question 2 (8 marks)

Refer to **Plate 2 on page 2 and Plate 3 on page 3** of the Plates Booklet to answer Question 2.

Analyse how direction and shape have been used to create a sense of drama in artworks.

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Question 2 continues on page 5

Student Number

Question 2 (continued)

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Question 2 continues on page 6

Question 2 (continued)

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End of Question 2

Student Number

Question 3 (12 marks)

Refer to **Plates 4, 5 and 6 and Extract 1 on pages 4–6** of the Plates Booklet to answer Question 3.

Investigate what Plates 4, 5 and 6 and Extract 1 reveal about the artmaking practice of the contemporary Indigenous Australian artist Daniel Boyd.

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Question 3 continues on page 8

Question 3 (continued)

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Question 3 continues on page 9

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Question 3 (continued)

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End of Question 3

Section I extra writing space

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

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Student Number

Section I Extra writing space

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

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End of Section I

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.

Your answers 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)

Discuss how artists make deliberate choices concerning the creation of their artworks.

In your answer refer to specific artists and artworks you have studied.

OR

Question 5 (25 marks)

Analyse how artists have broken conventions and traditions in their artmaking practice.

Refer to artists and artworks you have studied.

CONCEPTUAL FRAMEWORK

Question 6 (25 marks)

"History is remembered by its art." American Pop artist James Rosenquist

With reference to the quotation, discuss how artworks represent and document world events.

In your answer refer to specific artists and artworks you have studied.

OR

Question 7 (25 marks)

Examine how artists have challenged audiences with their artworks.

In your answer refer to specific artists and artworks you have studied.

FRAMES

Question 8 (25 marks)

"The aim of art is to represent not the outward appearance of things, but their inward significance."

– Greek philosopher Aristotle during the Classical period in Ancient Greece.

Discuss this statement with reference to specific artworks and artists you have studied.

OR

Question 9 (25 marks)

Explain the ways in which social identity is addressed in the work of artists.

In your answer, refer to specific artists and artworks you have studied.

End of Paper

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Plates Booklet



Plate 1: Johannes Vermeer , b. 1632-1675, Dutch town of Delft, Netherlands
The Art of Painting, 1668
120 cm x 100 cm
Oil on canvas



Plate 2: William Robinson, b. 1936, Brisbane, Australia.
Fire Mountain Landscape (from the Creation series), 1988
Oil on linen
147.2 x 193 cm.
Collection, Art Gallery of Western Australia



Plate 3: Tim Storrier, b.1949, Sydney, Australia.
The Fall (Incendiary Detritus), 2000
Acrylic on canvas
183 x 304 cm.
Exhibited Sherman Galleries, Sydney, Australia.



Plate 4: Daniel Boyd, b. 1982, Indigenous Australian multidisciplinary artist, a Kudjla/Gangalu man from North Queensland Cairns. Lives and works Sydney, New South Wales.

We Call Them Pirates Out Here 2006
Oil on canvas
226 x 276 x 3.5cm

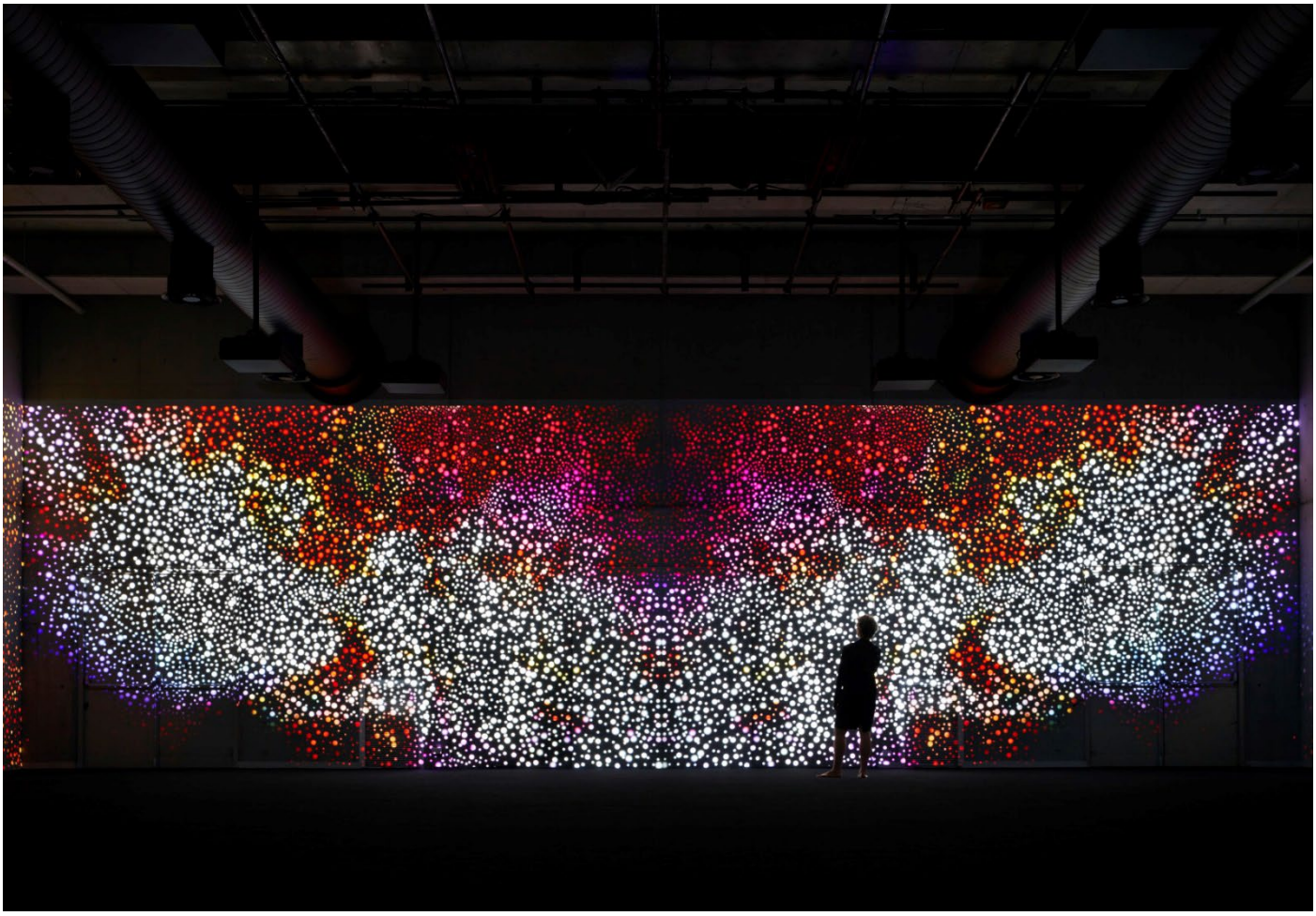


Plate 5: Daniel Boyd, b. 1982, Indigenous Australian multidisciplinary artist, a Kudjla/Gangalu man from North Queensland Cairns. Lives and works Sydney, New South Wales.

History is Made at Night, 2013
2 channel HD video installation, with sound (installation view)
Dimensions: variable. Duration: 10 minutes, 21 secs

Extract 1: "Boyd transposes the Indigenous Western Desert aesthetic into an animated reimagining of the universe. Central to Boyd's painting practice is his technique of partially overpainting imagery. This technique, adapted to the video format, functions to both reveal and conceal information and is designed to question the authority of perceived knowledge". - Roslyn Oxley 9 Gallery, Sydney, Australia.

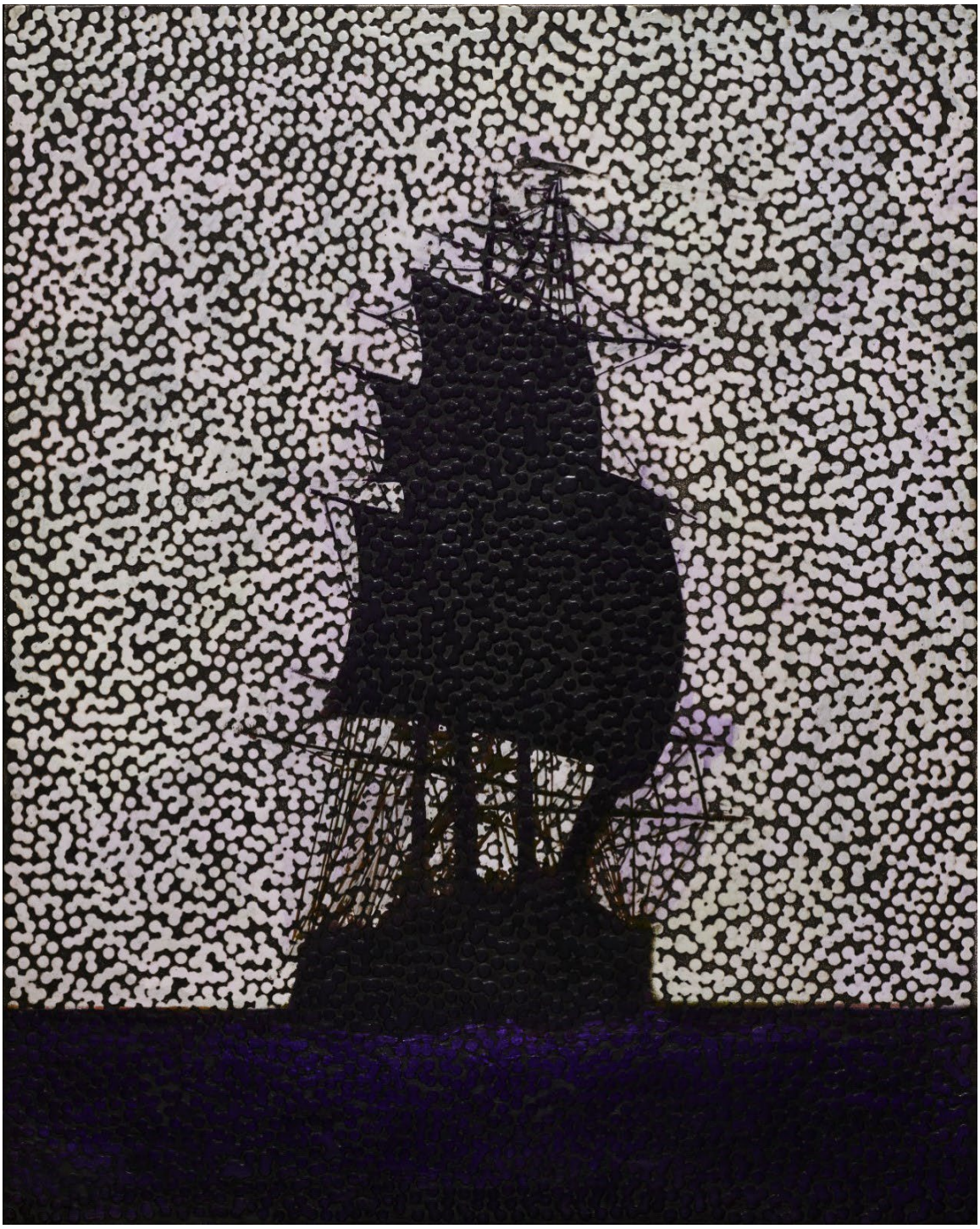


Plate 6: Daniel Boyd, b. 1982, Indigenous Australian multidisciplinary artist, a Kudjla/Gangalu man from North Queensland Cairns. Lives and works Sydney, New South Wales.

Untitled (FFITFFF), 2021
Oil, acrylic and archival glue on canvas
76 x 61cm

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