
Student Number

Barker College

2024 TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

Visual Arts

Art criticism and art history

AM TUESDAY 13TH AUGUST

Copies: 50

Staff involved:

- KLE – Mrs Elston
- RVL – Ms Latella
- AJL – Mr Love
- AET – Mrs Turner

General Instructions:

- Reading time – 5 minutes
- Working time – 1 hour and 30 minutes
- Write using black pen
- A Plates Booklet is provided with this paper
- Write your student number at the top of this page and all answer pages

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 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 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, Plate 2 and Extract 1 on pages 1 and 2** of the Plates Booklet to answer Question 1.

In what ways did the audience engage in architect and artist Benedetta Tagliabue's building *Spanish Pavilion* at the Shanghai World Expo in 2010?

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Question 1 continues on page 3

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Question 1 (continued)

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End of Question 1

Question 2 (8 marks)

Refer to **Plate 3 on page 3 and Plate 4, 5 and Extract 2 on page 4** of the Plates Booklet to answer Question 2.

Identify how these artworks explore people and place.

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Question 2 (continued)

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End of Question 2

Student Number

Question 3 (12 marks)

Refer to **Plates 6, 7, 8 and 9 and Extract 3, 4 and 5 on pages 5-7** of the Plates Booklet to answer Question 3.

Investigate how artists Rachel Ruysch and CJ Hendry have communicated a concept through their material practice.

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Question 3 continues on page 9

Student Number

Question 3 (continued)

End of Question 3

Student Number

Section I extra writing space

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

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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)

An artists' cultural background and experiences often influence their practice.

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

OR

Question 5 (25 marks)

Artists practice, both historical and contemporary, has often involved collaboration.

With reference to artists and artworks you have studied outline the role of collaboration in artists' practice.

OR

Conceptual Framework

Question 6 (25 marks)

Investigate how the audience can experience an artists' world through their artwork.

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

OR

Question 7 (25 marks)

Explain how contemporary art has shaped our understanding of the different roles of artists.

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

OR

Frames

Question 8 (25 marks)

Discuss how appropriation has been used to subvert dominant narratives and challenge the status quo.

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

OR

Question 9 (25 marks)

Explain the function of material decisions artists make in developing a visual language.

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

End of Paper

Barker College

2024 TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

Visual Arts

Art criticism and art history

Plates Booklet



Plate 1: Benedetta Tagliabue, b. 1963, an Italian architect (lives and works in Barcelona Spain).
Spanish Pavilion at Shanghai World Expo, 2007-2010
Materials: Wicker materials
Location: Shanghai, China.
Site area: 7081m squared
Built area: 10541m squared

Extract 1: The technique of basket making, manually weaving plant fibres, is a global tradition shared by every culture throughout history, in both the East and the West. The choice of the material for the pavilion meant building a bridge between the two cultures of the Spanish visitors and of the Chinese hosts.
-Architizer



Plate 2: Interior viewpoint
Benedetta Tagliabue, b. 1963, an Italian architect (lives and works in Barcelona Spain).
Spanish Pavilion at Shanghai World Expo, 2007-2010
Materials: Wicker materials
Location: Shanghai, China.
Site area: 7081m squared
Built area: 10541m squared



Plate 3: Judith Pungarta Inkamala, b. 1948, Australia (Works in Hermannsburg, Northern Territory, Western Arrarnta Country).

Kuprilya Outstation 2022

Ceramic: underglazes on terracotta

46 x 32 x 32 cm



Plate 4: Ah Xian, b. 1960, Beijing, China, came to Australia in 1989

Human human – lotus, cloisonné figure 1, 2000-01

Hand-beaten copper, finely enamelled in the cloisonné technique

158 x 55.5 x 32 cm

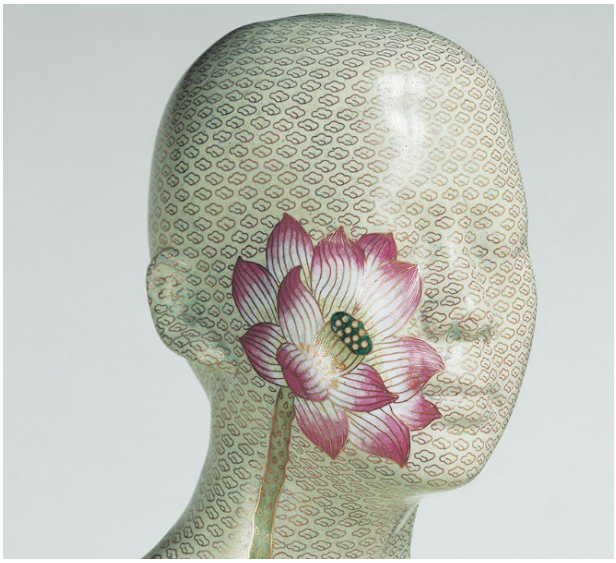


Plate 5: Up-close view of *Human human – lotus, cloisonné figure 1*, 2000-01

Extract 2: A Chinese craft tradition, the cloisonné is the technique of creating designs on metal vessels with coloured glass in copper or bronze wires, hammered into the pattern. Xian living in Australia, physically away from Chinese politics, trying to understand his new Australian home, created an environment that allowed these works to develop, straddling two cultures. - Queensland Art Gallery



Plate 6: Rachel Ruysch, 1664-1750, Netherlands
Vase of Flowers with an Ear of Corn, 1742
Oil on Canvas
50.6 x 40.2 cm

Extract 3: Amsterdam in the Golden Age saw the rise of an industry of exceptionally skilled specialist flower painters, many of whom were women, such as Rachel Ruysch. – National Gallery of Victoria



Plate 7: CJ Hendry, b. 1988, Australia *Epilogue,* 2022

Installation at the New Testament Church of God, a dilapidated East London church

Extract 4: This was a large-scale immersive experience- with thirty drawings displayed on the wall and ten tonnes of recyclable confetti made up of millions of paper flower cut outs continuously fell from the ceiling of the cavernous church across the 11-day duration of the show. – Art Unplugged



Plate 8: CJ Hendry, b. 1988, Australia

Epilogue, 2022

Installation at the New Testament Church of God, a dilapidated East London church.

Pictured are fifteen drawings displayed as part of the installation.



Plate 9: CJ Hendry, b. 1988, Australia
Epilogue, 2022
Installation at the New Testament Church of God, a dilapidated East London church.
Pictured is one of thirty drawings displayed as part of the installation.
Coloured pencils on paper
60.5 x 60.5cm

Extract 5: The world can be "concerned with the provocation of time, death and decay. We treasure flowers for their fleeting beauty. It is a memorial to them and a reminder that nothing lasts forever". – CJ Henry

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Year 12 Critical and Historical Assessment Task 4-TRIAL

2024 Barker HSC Trial Visual Arts Marking Guidelines Section I

Student number:

Question 1 (5 marks)

Refer to **Plate 1, Plate 2 and Extract 1 on page 1 & 2** of the Plates Booklet to answer Question 1.

In what ways did the audience engage in architect and artist Benedetta Tagliabue's building *Spanish Pavilion* at the Shanghai World Expo in 2010?

Marking Criteria	Marks
• Demonstrates a developed description of what ways did the audience engage in architect and artist Benedetta Tagliabue's building *Spanish Pavilion* at the Shanghai World Expo in 2010? • Uses the source material in a well-reasoned way	**5**
• Demonstrates a general description of what ways did the audience engage in architect and artist Benedetta Tagliabue's building *Spanish Pavilion* at the Shanghai World Expo in 2010? • Uses the source material in a reasoned way	**3-4**
• Demonstrates a limited description of what ways did the audience engage in architect and artist Benedetta Tagliabue's building *Spanish Pavilion* at the Shanghai World Expo in 2010? • Uses the source material in a general way	**2**
• Attempts the question • May list features of the source material	**1**

Strengths:	Areas for Improvement:
•	•

Sample Answer: 5/5

Through Tagliabue's architectural piece 'Spanish Pavilion' (2007-2010) she has constructed a large-scale building for wider materials to invite the audience into the World Expo and bridge the two cultures of Spain and China to create a welcoming space for the community to gather and enjoy. Plate 1 shows the outside facade of the architectural piece as residing in China, and as Extract 1 outlines it is constructed with both the weaving technique from plant fibres, showing the labour of love to construct a personal and homely piece to welcome the audience, as it is a 'global tradition shared by every culture' enabling a bringing of the two cultures of the Spanish visitors and the chinese hosts. Additionally, the large useable (7011m2) scale of the work enables all audience members to occupy and surround the space, to appreciate the architectural practice of Benedetta Tagliabue. Further, Plate 2 offers an interior viewpoint of the architectural piece, showcasing the ambience with different lighting and a curved frontal presenting the layers of levels to the building, providing a place that offers beauty and interest, as well as practicality for the audience. The combination of the modern natural timber materials, along with the white modern design of the interior develops the comfortable interwining of a concern for architectural creativity and a useable space for the Expo for participants. The audience engaged with the piece through recognition being able to recognize the timber basket weaving tradition to invite them into a homely space, and admire the outside construction, along with the interior space which provides passageways and spaces to gather and experience the weaving from the inside.

End of Question 1

Answers could include:





- In what WAYS did the AUDIENCE engage (encounter, absorb, participate) in architect and artist Benedetta Tagliabue's building.
- **Plate 1:** Benedetta Tagliabue, b. 1963, an Italian architect (lives and works in Barcelona Spain). *Spanish Pavilion at Shanghai World Expo*, 2007-2010, Wicker materials, Shanghai, China. Site area: 7081m squared. Built area: 10541m squared
- **Extract 1:** The technique of basket making, manually weaving plant fibres, is a global tradition shared by every culture throughout history, in both the East and the West. The choice of the material for the pavilion meant building a bridge between the two cultures of the Spanish visitors and of the Chinese hosts. -Architizer
- It is an expression of Spain and how the architect wishes her audience to experience Spanish architecture.
- Using wickerwork as a new construction technique based on traditional techniques and it is an ecological and sustainable material.
- The large scale being 7081m squared in a built area of 10541m squared shows a monumental scale.
- This building was made from 'wicker materials' and was designed by an Italian architect who lives and works in Barcelona Spain and called it 'Spanish Pavilion' for a World Expo (Exhibition, Exposition) located in Shanghai, China.
- As Extract 1 suggests it is the weaving plant fibres that has been used to make baskets is in fact an international tradition found in both western and eastern cultures.
- The wicker material chosen for the building was intentional to create a connection, specifically between the Chinese people and the Spanish who were visiting.
- It acts as a conceptual bridge between the two cultures, the Chinese and the Spanish and as it is an Expo, it might have reached other international audiences in 2010.
- It functions as a building, a spectator area for the audience to interact with texturally and visually through the basket-weaving technique on the exterior but audiences can also enter the building and experience this design on the inside too.
- The wicker material folds, and it ripples across and over the brick flooring next to a bridge and the water, contrasting with the environment that surrounds it, inviting audiences to walk to it, to experience it.
- **Plate 2: Interior viewpoint**
- Its shapes constructed are layered and are reminiscent of a basket, a shell, using organic square or rectangular shapes that swell in large and small scale.
- The interior structure continues with the wicker structure, showing browns, reds and yellows which contrast with a stark white ceiling where a variety of hanging lights hover and hang over a set of curving stairs. The stairs curve around and up that the audience can walk up to reach higher levels of the interior in this three-levelled building.
- There is the use of a light brown wood that is part of the interior walls and framing of the stairs with a shiny, almost concrete flooring that is divided into sections with light greys and light yellows.
- The light shines through the horizontal and vertical lines of the long rectangular panels of wicker material, allowing the audience to look up and experience this semi-transparent material, experiencing the outside coming into the inside.
- The design has been created to make a connection between the internal and external environments of the structure with highly complex curvature.

Source: SPANISH PAVILION FOR EXPO SHANGHAI 2010 by Miralles Tagliabue EMBT - Architizer

Source: Spanish Pavilion for World Expo Shanghai 2010 - Benedetta Tagliabue – EMBT (mirallestagliabue.com)

Question 2 (8 marks) [redacted]

Refer to **Plate 3 on page 3 and Plate 4 & 5 on page 4** of the Plates Booklet to answer Question 2.

Identify how these artworks explore people and place.

Marking Criteria	**Marks**
• Demonstrates a sophisticated identification of how these artworks explore people and place. • The source material is used in sophisticated and well-reasoned ways	**8**
• Demonstrates a comprehensive identification of how these artworks explore people and place. • The source material is used in a sustained and reasoned way.	**6-7**
• Provides a general identification of how these artworks explore people and place. • The source material is used in general or descriptive ways	**4-5** **5**
• Provides a limited identification of how these artworks explore people and place. • The source material is used in a limited way	**2-3**
• Provides some relevant information • The source material may be referred to and/or features listed	**1**

Possible answer:

Art has always been a powerful medium for exploring the relationships between people and their environments. 'Kuprilya Outstation (2022) by Judith Pungarta Inkamala and'Human Human Lotus' (2000-2001) by Ah Xian exemplify this. Despite their different cultural backgrounds and artistic styles, both artists explore the themes of identity, heritage, and the connection between people and place.

Judith Pungarta Inkamala, an Indigenous Australian artist born in 1948, offers a different perspective on the relationship between people and place. Her painted ceramic pot 'Kuprilya Outstation' depicts a landscape that holds deep cultural and historical significance for her community. The vibrant colours and intricate patterns in the painting on the surface of the ceramic pot reflect the rich tapestry of the land, the people and their stories. Inkamala's work is deeply rooted in her connection to the land and her heritage. The detailed depiction of the outstation, a remote settlement in the Northern Teritory, alludes to the importance of place in Indigenous culture.

'Kuprilya Outstation' is not just a representation of a physical place but a manifestation of the spiritual and cultural ties that bind her people to the land. The artwork serves as a visual narrative, conveying the history, traditions, and memories of her community. The painting on the surface of the pot includes people of all ages gathered on the ground sitting around fires where cooking is taking place, as well as people moving around carrying things. There are a lot of people and much activity shown. There are fences and a vegetable garden and some buildings and a tent. There is a sense of community and happy activity. Several figures are sculpted on the lid of the pot. There is an adult woman showing something and possibly telling a story to a few children huddled attentively around her on the ground.

This is a traditional way for aboriginal people to pass on knowledge from one generation to the next. Through her art, Inkamala emphasizes the importance of preserving and honouring these connections, highlighting the inseparable bond between people and their environment.

Chinese-Australian artist Ah Xian's life sized sculpture of a female, 'Human Human Lotus' is a human form adorned with lotus flowers. The lotus, a traditional symbol associated closely with Chinese culture, is intricately worked into the surface of the figure, including a single lotus flower right on the face of the figure using the traditional Chinese technique of Cloisonne, creating a harmonious blend of human form and natural beauty. This sculpture is a striking example of how traditional Chinese techniques can be used to explore contemporary themes. "Human Human Lotus" is crafted using the cloisonné technique, a method that involves creating intricate designs with enamel and metal. This technique, deeply rooted in Chinese history, is reinterpreted by Ah Xian to reflect his personal journey and cultural duality.

This artwork explores the concept of identity through the lens of cultural heritage. The use of traditional Chinese symbols on a modern human form reflects Ah Xian's own experience as an immigrant, navigating between his Chinese roots and his life in Australia since arriving from China in 1989. The lotus flowers, emerging from the human body, symbolize the growth and transformation that come with embracing one's cultural identity. The use of the lotus in this context serves to highlight the artist's exploration of his identity and place. The human figure, representing the individual, is intertwined with the lotus, suggesting a deep connection to the artist's cultural roots and spiritual heritage. In this way, 'Human Human Lotus' speaks to the universal experience of finding one's place in the world while staying connected to one's heritage.

While Judith Pungarta Inkamala and Ah Xian come from vastly different cultural backgrounds, their artworks share a common thread in their exploration of identity and place. Ah Xian's 'Human Human Lotus' uses the human form and traditional symbols to navigate the complexities of cultural identity while straddling two cultures. In contrast, Inkamala's 'Kuprilya Outstation' focuses on the deep-rooted connection between Indigenous people and their land, emphasizing the importance of cultural preservation.

Through their art, both artists invite viewers to consider the ways in which place shapes identity and the importance of cultural continuity. Their works are not just artistic expressions but also powerful narratives of resilience, adaptation, and the enduring bond between people and their environments.

Question 3 (12 marks)

Refer to **Plates 6, 7, 8 and 9 and Extract 3, 4 & 5 on pages 5-7** of the Plates Booklet to answer Question 3.

Investigate how artists Rachel Ruysch and CJ Hendry have communicated a concept through their material practice.

Marking Criteria	**Marks**
• Provides a highly developed investigation of how artists Rachel Ruysch and CJ Hendry have communicated a concept through their material practice. • Interprets the sources in sophisticated and well-reasoned ways	**11–12**
• Provides a developed investigation of how artists Rachel Ruysch and CJ Hendry have communicated a concept through their material practice. • Interprets the sources in sustained and reasoned ways	**9–10**
• Provides a general investigation of how artists Rachel Ruysch and CJ Hendry have communicated a concept through their material practice. • Interprets the sources in general, uneven and/or descriptive ways	**6–8**
• Provides a limited investigation of how artists Rachel Ruysch and CJ Hendry have communicated a concept through their material practice. • Refers to or describes the source material in limited ways	**3–5**
• Provides some relevant information • May refer to and/or list features of the source material	**1–2**

Sample Answer:

Both Ruysch and Hendry explore the concepts of treasuring ephemeral things through the permanence of art. The common subject of flowers is used similarly as a symbol of impermanence that is valued for its beauty.

Ruysch's painting in plate 6 'Vase of flowers with an ear of corn' (1742) is a traditional still life of flowers. The painting's traditional nature captures the everpresence of admiring the beauty of transient things. Painted in 1742, the oil on canvas painting is a was the traditional way of capturing the likeness of a subject permanently, before photographs. This yearning to capture the image is further evidenced in the realism of [illegible] demonstrates the immense realism in the drawings, capturing the transient beauty of the subject matter. In difference to the painting, the monochrome, high contrast drawing places emphasis on the beauty of the form over the colour of the flowers, perhaps commenting on the drama of decay.

Both artists celebrate the ephemeral beauty in life, articulated by Henry in Extract 5, "We treasure flowers for their fleeting beauty." The common subject of flowers is approached differently in their literal and Symbolic capturing, separated by artistic context and practice, however share the communication of celebrating transient beauty.

End of Question 3

12/12

the painting, Extract 3 stating, "exceptionally skilled specialist flower painters." Plate 6 is a traditional representation of the human relishing of decaying beauty, capturing a highly realistic representation of flowers - a symbol of beauty.

Similarly, contemporary artist Hendry celebrates transient beauty, again through the symbol of flowers, however in a combination of ephemeral, impressionistic installation and realistic drawings. Plate 7 depicts the installation of confetti cut outs of flowers filling a dilapidated church. This communicates the celebration of decaying beauty as the setting of a decayed church, thought of as run-down, is filled with a symbol of beauty found in transience. Furthermore, the ephemeral nature of installation further promotes the celebration of beauty in impermanence. Alongside the installation component

Answers could include:

For Ruysch's material practice you could have discussed:

- **Her detailed observational realism:** Ruysch is renowned for her meticulous attention to detail, capturing the intricate textures and structures of flowers and other elements with precision.
- Her use of **layering and glazing:** She often used multiple layers of paint to achieve depth and a realistic sheen on the flowers and vase. Glazing techniques helped to create luminous effects and rich colour gradients.
- Her use of **naturalistic lighting and shadow:** The painting displays a careful study of light and shadow (chiaroscuro), adding a sense of three-dimensionality and enhancing the realistic appearance of the flowers and objects.
- Her use of **textural contrast:** Ruysch skillfully contrasts the soft, delicate petals of flowers with the rough texture of the ear of corn, emphasizing the tactile qualities of different elements.
- Her **complex composition:** The arrangement of flowers and the inclusion of the ear of corn demonstrate a sophisticated compositional skill, balancing various elements to create a harmonious and visually engaging whole.
- Her **use of Colour:** Vibrant and varied colour palettes are employed to highlight the natural beauty of the flowers and the subtle details of the corn.

For Ruysch's conceptual practice you could have discussed:

- The **celebration of nature:** The painting celebrates the beauty and diversity of the natural world. By depicting a variety of flowers alongside an ear of corn, Ruysch highlights the splendor, beauty and intricacy of botanical life.
- **Symbolism:** Symbols such as wilting flowers and seasonal produce remind viewers of the transience of earthly pleasures (in the Dutch Vanitas tradition). This theme reflects on the fleeting nature of life (captured in a single moment of time) and the inevitability of death.
- **Scientific Interest:** Ruysch's work reflects her deep scientific curiosity and botanical knowledge. The accurate representation of different flowers suggests an interest in documenting and understanding the natural world.
- **Artistic Mastery:** The painting showcases Ruysch's technical skill and artistry, demonstrating her ability. The detailed rendering and use of colour and light are intended to evoke admiration and showcase her expertise.
- **Everyday Life:** Dutch still lifes often depicted everyday objects such as food and flowers. These images celebrated the beauty and simplicity of ordinary life, reflecting a sense of domestic comfort and the pleasures of daily existence.

CJ Hendry

- Practice question centering around investigating the link between concept and material exploration of the idea.
- Overall concept for Epilogue centres on themes preoccupied with death and decay and the ephemeral beauty of time. Installation at the Church reflected the concept of a funeral for the flowers- a significant place of birth (baptisms) and death (funerals)
- Questioning the ephemeral nature of beauty, time, and mortality all so prevalent today.

- Epilogue a life large scale immersive experiences – seeing ten tonnes of recyclable confetti made up of millions of paper flower cut outs continuously fall from the ceiling of the cavernous church across the 11-day duration of the show. The confetti will be allowed to settle, gradually blanketing the floors over the course of the exhibition, underlining a greater sense of time, transience and rebirth, forever altering the landscape of the exhibition.
- Epilogue's unique drawings depicting flora chosen from Hendry's vast collection of references from around the world.
- Drawings created with luminance 6901 pencils by Caran d'Ache on cotton paper.
- The series of work draws on depictions of nature throughout art history, from 17th century Dutch Still Life paintings.
- While the botanic motif has traditionally symbolised life and vitality, Hendry opts for a darker interpretation. Beneath the beauty and formality of her drawings, Hendry depicts flowers that without their source of nutrients are inevitably left to decay.
- Underneath the elegance and formality of her paintings, Hendry shows flowers that, in the absence of nutrition, would ultimately perish. The artist depicts them precisely at the point when they are ready to dry and wither, capturing the last traces of their transient existence.
- For Hendry, the exhibition space and its associated concept are crucial to the narrative of her practice. Eschewing the pristine, white-wall gallery space, the artist frequently creates temporary large-scale installations. Taking place within a church, this interactive installation also touches on the religious notion of rebirth.
- From the artist "I have always said that I would never draw traditional flower depictions; they were the expected when it came to hyperrealism. I wanted to approach them in a way that was completely different from what has been done before. There is so much beauty in their slow decay that I wanted to capture that moment. It felt especially relevant with the zeitgeist of the world now."

Some comparisons you could have made between the two artworks include:

- **Similarities:**
  - Both highlight the beauty and symbolism of flowers
  - Both demonstrate artistic mastery in depicting naturalistic forms
  - Conceptually both remind the viewer of the inevitably of time and life cycles
- **Differences:**
  - Use of vibrant colour contrasts to Hendry's monochromatic palette
  - Traditional art practice of smaller oil on canvas opposed to Hendry's contemporary installation artwork

Source: Rachel Ruysch Paintings, Bio, Ideas | TheArtStory

CJ HENDRY: EPILOGUE (artplugged.co.uk)