SHORE

Exam Number: ☐☐☐

# Year 12
# Visual Arts
# HSC Trial Examination
# 2019

**General Instructions**

- Reading Time – 5 minutes
- Working Time – 90 minutes
- Write using black or blue pen

**Total marks – 50**

## Section 1

**25 marks**

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

## Section 2

**25 marks**

- Attempt **ONE** Question from Questions 4 - 9
- Allow about 45 minutes for this section

**Note:** Any time you have remaining should be spent revising your answers.

**DO NOT REMOVE THIS PAPER FROM THE EXAMINATION ROOM**

STUDENT NUMBER/NAME: .....

## 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

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**Question 1** (5 marks)

Refer to Plate 1 on Page 3 of the Plates Booklet to answer Question 1.

Outline how Caspar David Friedrich has used different symbols to suggest meanings.

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**Question 1 continues on the next page**

Question 1 (continued)

**End of Question 1**

STUDENT NUMBER/NAME: .....

**Question 2** (8 marks)

Refer to Plates 2 - 4 on Pages 4 and 5 of the Plates Booklet to answer Question 2.

Analyse how Klaus Pinter, Denton Corker Marshall and Robert Owen have explored the qualities of a site in the development of their artworks.

**Question 2 continues on the next page**

Question 2 (continued)

**Question 2 continues on the next page**

Question 2 (continued)

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**End of Question 2**

STUDENT NUMBER/NAME: .....

**Question 3** (12 marks)

Refer to Plates 5 - 8 on Pages 6 - 8 in the Plates Booklet to answer Question 3.

Investigate how contemporary artists use different strategies to engage audiences with environmental issues.

**Question 3 continues on the next page**

Question 3 (continued)

**Question 3 continues on the next page**

Question 3 (continued)

**Question 3 continues on the next page**

Question 3 (continued)

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**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 on your own paper or writing booklet, if provided.

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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

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**Practice**

**Question 4** (25 marks)

Investigate the ways that artists, critics and/or historians present new ways of understanding the artworld in their practice.

In your response, make reference to a range of examples.

**OR**

**Question 5** (25 marks)

Examine how artists select and manipulate artistic traditions to represent ideas in their artmaking practices.

In your answer, refer to a range of artists and their works.

**OR**

**Please turn over**

**Conceptual Framework**

**Question 6** (25 marks)

*Art plays a necessary and significant role in its contribution to society.*

Evaluate the role and impact of artworks and/or art events for communities.

In your answer, refer to a range of artists, designers and/or architects.

**OR**

**Question 7** (25 marks)

*Sometimes the technologies I want to use simply aren't there yet, so we need to develop them.*

Mariko Mori, artist

Analyse how artists use new forms and materials that extend ideas about the nature of artworks.

In your answer, make reference to the quote and a range of examples.

**OR**

**Frames**

**Question 8** (25 marks)

*Painting is self-discovery. Every good artist paints what he is.*

Jackson Pollock, artist

Discuss how some artists use their artmaking to represent personal or psychological views of their world.

Refer to a range of artists and/or artworks in your answer.

**OR**

**Question 9** (25 marks)

Imagine you have been asked to curate an exhibition examining ideas about cultural identity or status.

With reference to specific examples, explain how artworks selected for the exhibition represent significant ideas about cultural identity or status.

**End of paper**

SHORE

Year 12

Visual Arts

HSC Trial Examination Plate Booklet

2019

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**Plate 1:** Caspar David Friedrich, 1774–1840, Germany
*The Stages of Life*, 1835
oil on canvas
72.5 cm × 94 cm

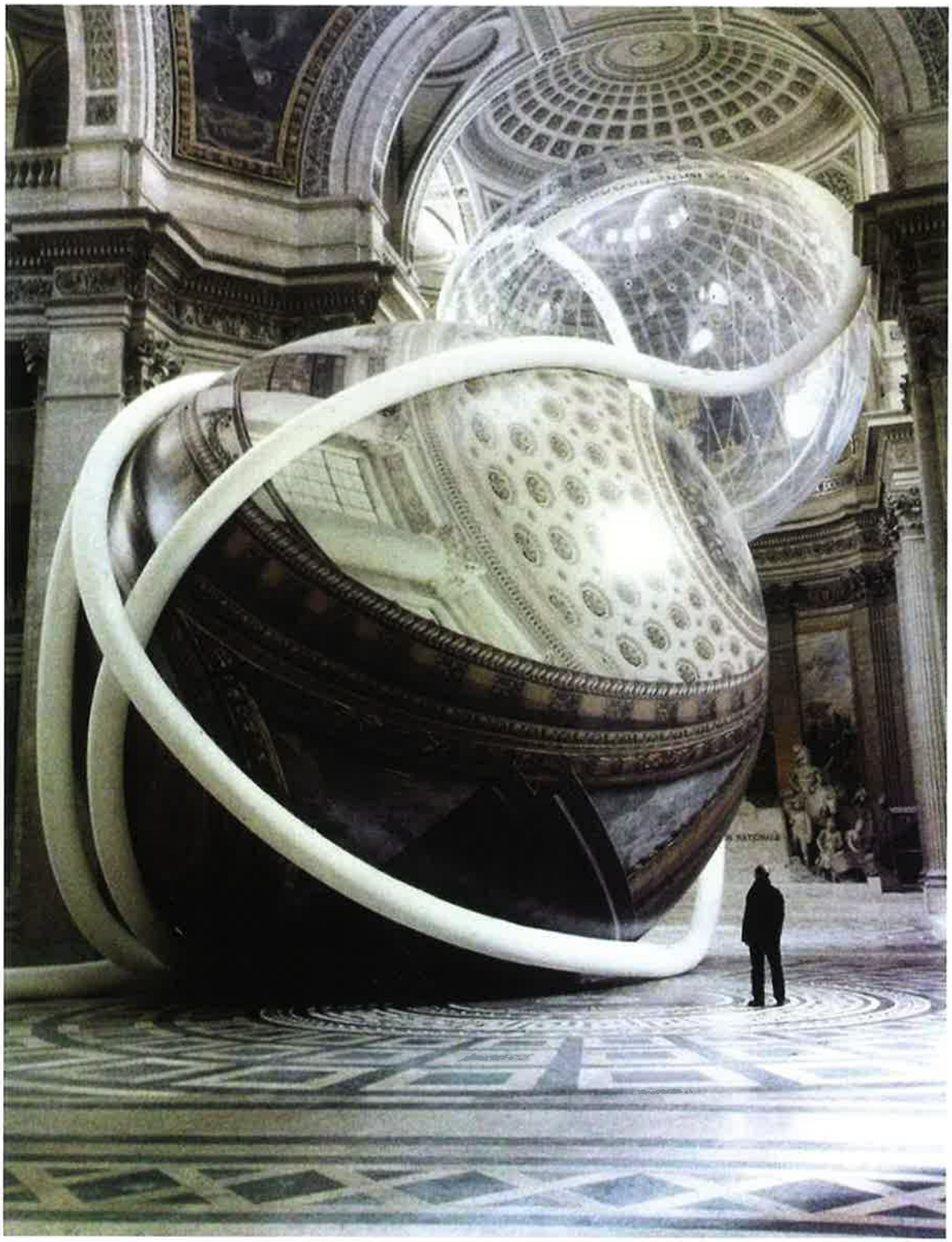


**Plate 2:** Klaus Pinter, b. 1940, Austria
*Rebounds*, 2002
reflective plastic spheres

Photograph of installation of the work in the Panthéon, Paris.
The Panthéon, built in 1790, contains the tombs of significant French citizens.



**Plate 3:** Denton Corker Marshall (architects) and Robert Owen, b. 1937, Australia
'Webb Bridge'
Pedestrian bridge, Melbourne Docklands, Australia, 2003
steel, concrete

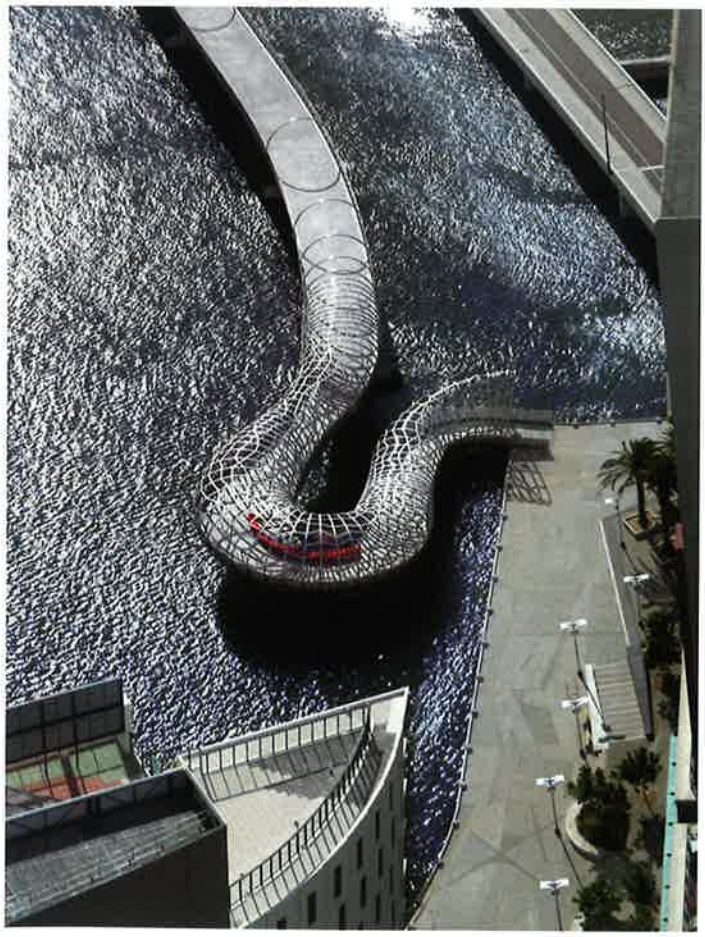


**Plate 4:** Denton Corker Marshall (architects) and Robert Owen, b. 1937, Australia

Aerial photograph of 'Webb Bridge'

The Webb Bridge was constructed over the Yarra River as it empties into Port Phillip Bay. Its design draws on traditional Aboriginal fish traps. Some of its materials were recycled from a previous rail bridge on the site.



**Plate 5:** Wang Zhiyuan, b. 1958, China,
*Thrown to the Wind,* 2009, 11 metres high,
Discarded plastic containers collected from waste dumps in Beijing



**Plate 6:** Artists from Erub Erwer Meta (Darnley Island Arts Centre, Torres Strait Islands)
*Ghost Nets of the Ocean*, 2017
Installation view

Woven fish and fish trap made from discarded fishing nets found washed up on beaches. Installation is part of an exhibition of work from the Ghost Nets Project. "Ghost nets" are fishing nets that have been discarded and are left drifting in the ocean.

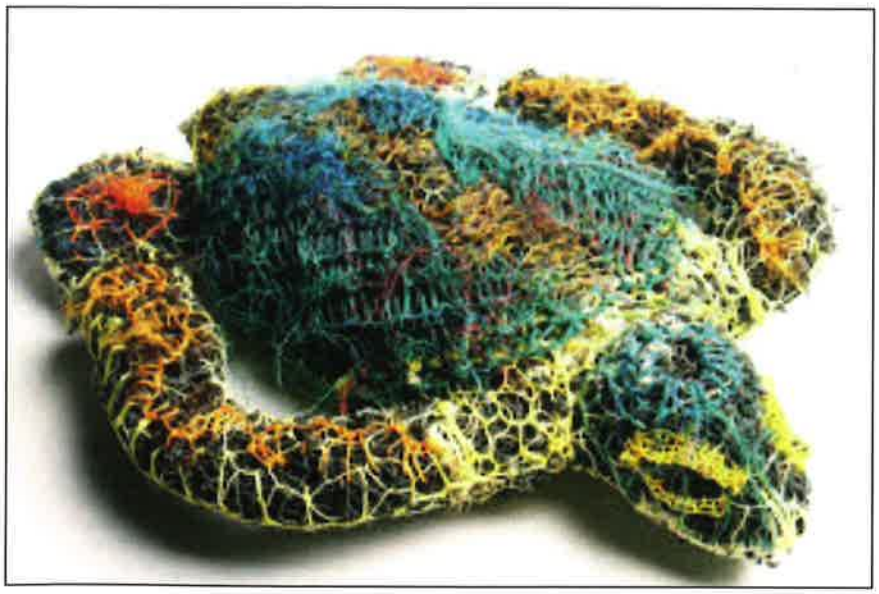


**Plate 7:** Ellarose Savage, Australian
*Turtle*, 2017
hand woven using discarded fishing nets

"Ellarose is of the Meuram tribe from the Torres Strait Islands and the turtle is her totem"
(source: Australian Museum)



**Plate 8:** Julia Ciccarone, b. 1967, Australia,
*ART+CLIMATE=CHANGE*, 2018,
Exhibited as part of the CLIMARTE Poster Project II, 2019
oil painting on linen, 107 × 83 cm

CLIMARTE Poster Project II provides ways for contemporary artists to critically engage the public on climate change.