

NSW Education Standards Authority

2024 HIGHER SCHOOL CERTIFICATE EXAMINATION

Visual Arts

Art criticism and art history

General Instructions

- Reading time 5 minutes
- Working time 1 hour and 30 minutes
- Write using black pen
- Extra writing space is provided at the back of this booklet
- 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 - 25 marks (pages 2-11)

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

Section II - 25 marks (pages 13-14)

- 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.

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 does Spowers communicate a sense of movement to create meaning in Plate 1?

Question 1 continues on page 3

Question 1 (continued)	

End of Question 1

Please turn over

Refer to Plates 2–4 on pages 2 and 3 of the Plates Booklet to answer Question 2.
Explain the significance of the artmaking decisions in the practice of Reko Rennie.

Question 2 (8 marks)

Question 2 continues on page 5

Question 2 (continued)

End of Question 2

Question 3 (12 marks)
Refer to Plates 5–7 on pages 4–6 of the Plates Booklet to answer Question 3.
Analyse how the artists have represented personal and collective experience in Plates 5, 6 and 7

Question 3 continues on page 7

Question 3 (continued)

Question 3 continues on page 8

Question 3 (continued)

End of Question 3

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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.

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)

Explain how artists use emerging technologies to express their ideas and intentions.

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

OR

Question 5 (25 marks)

Analyse how an artist's choice of materials and methods communicates their experience.

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

OR

Please turn over

-13-1192

Conceptual Framework

Question 6 (25 marks)

Explain how artworks and/or exhibitions evoke responses from audiences.

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

OR

Question 7 (25 marks)

Analyse how artists' ideas and intentions are shaped by historical factors.

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

OR

Frames

Question 8 (25 marks)

Analyse how artworks reflect the social and cultural values of artists.

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

OR

Question 9 (25 marks)

Explain how artists reinterpret the ideas and actions of other artists in their own artmaking.

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

End of paper



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Visual Arts – Art criticism and art history Plates Booklet



Plate 1: Ethel Spowers, 1890–1947, Australia *The Plough*, 1929 wood engraving, printed in black ink on ivory laid tissue paper 10.1×15.7 cm

1191 Page 1

Reko Rennie is an interdisciplinary artist who explores his Aboriginal identity through contemporary media. Travelling on Country, Rennie did circle-work on the red earth ... the markings simultaneously recalling urban car culture and traditional Kamilaroi sand engravings.

Adapted from rekorennie.com



Plate 2: Reko Rennie, b. 1974, Kamilaroi, Australia *OA_RR*, 2016–2017
Photographic still from installation

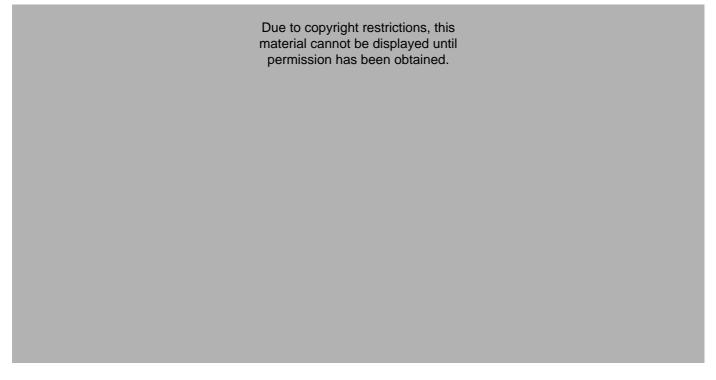
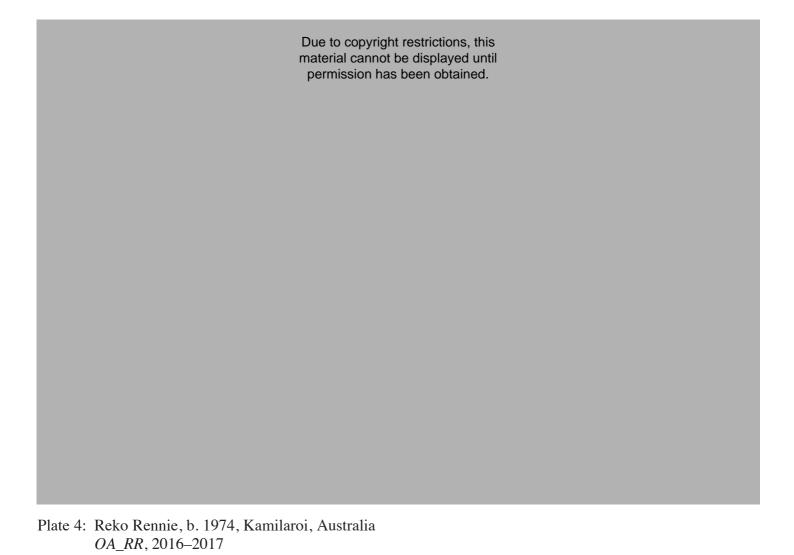


Plate 3: Reko Rennie, b. 1974, Kamilaroi, Australia *OA_RR*, 2016–2017
Film still from installation



3 channel HD video, 7 min 47 s, installation view, Murray Art Museum Albury

Photograph of installation in situ by Jeremy Weihrauch



Plate 5: Pierre-Auguste Renoir, 1841–1919, France *Luncheon of the Boating Party*, 1881 oil on canvas 129.8 × 172.7 cm



Plate 6: Kubo Shunman, 1757–1820, Japan

Two Young Men and Several Women Dining at a Tea-house on the Bank of the Sumida River, 1788 diptych of woodblock prints, ink and colour on paper 38.1 × 52.1 cm

© Metropolitan Museum of Art NY

Question 3 continues on page 6



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Plate 7: Andrea Kowch, b. 1986, United States

An Invitation, 2013

acrylic on canvas

152.4 × 121.9 cm

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