



NSW Education Standards Authority

--	--	--	--	--

Centre Number

--	--	--	--	--	--	--	--

Student Number

**2025** 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:** **Section I – 25 marks** (pages 2–11)

**50**

- 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.

Describe Paula Rego’s artmaking practice as represented in Plate 1.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

**Question 1 continues on page 3**

Question 1 (continued)

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

**End of Question 1**

**Please turn over**

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.



**Section I extra writing space**

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

Do NOT write in this area.

BLANK PAGE

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.

---

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)

Due to copyright restrictions, this material cannot be displayed until permission has been obtained.

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

**OR**

**Question 5** (25 marks)

Explain how artists' intentions are shaped by the evolution of their practice over time.

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

**OR**

**Please turn over**

## Conceptual Framework

### Question 6 (25 marks)

*All ideas grow out of other ideas.*

ANISH KAPOOR

Courtesy of Anish Kapoor Studio  
<https://www.instagram.com/reel/CPK0dXqJDQZ/>

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

**OR**

### Question 7 (25 marks)

Explain the role audiences play in enhancing the meaning of artworks.

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

**OR**

## Frames

### Question 8 (25 marks)

Due to copyright restrictions, this material cannot be displayed until permission has been obtained.

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

**OR**

### Question 9 (25 marks)

Analyse how visual language is used by artists to communicate meaning in their artworks.

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

**End of paper**

# Visual Arts – Art criticism and art history

## Plates Booklet

---

Due to copyright restrictions, this material cannot be displayed  
until permission has been obtained.

Plate 1: Paula Rego, 1935–2022, Portugal  
*The Dance*, 1988  
Acrylic on paper laid on canvas  
212.6 × 274 cm



Plate 2: Hoda Amin, b. 1976, Lebanon  
*Untitled*, from the series *No Man's Land*, 2013–2016  
Type C print  
Dimensions unknown

© Hoda Amin, *Untitled 1*, from the series *No Man's Land* (2016)

Due to copyright restrictions, this material cannot be displayed  
until permission has been obtained.

Plate 3: Henri Cartier-Bresson, 1908–2004, France  
*Rue de Crimée and staircase to the rue des Annelets*, 1953  
Gelatin silver print  
23.7 × 35.7 cm

Due to copyright restrictions, this material cannot be displayed  
until permission has been obtained.

Plate 4: Thomas Heatherwick (Heatherwick Studio), b. 1970, United Kingdom  
UK Pavilion (*Seed Cathedral*) at the 2010 World Expo in Shanghai  
Steel and timber composite frame, 60 000 transparent fibre-optic rods, 250 000 plant seeds  
20 × 25 × 25 m

Due to copyright restrictions, this material cannot be displayed  
until permission has been obtained.

Plate 5: UK Pavilion (*Seed Cathedral*) – external view at night

Due to copyright restrictions, this material cannot be displayed until permission has been obtained.

During the day, the rods draw daylight inwards to illuminate the interior. At night, light sources inside each rod allow the whole structure to glow. As the wind moves past, the building and its optic 'hairs' gently move.

Plate 6: UK Pavilion (*Seed Cathedral*) – interior view

Due to copyright restrictions, this material cannot be displayed until permission has been obtained.

Plate 7: UK Pavilion (*Seed Cathedral*) – interior view (detail)

BLANK PAGE

BLANK PAGE

BLANK PAGE