



**B O A R D O F S T U D I E S**  
NEW SOUTH WALES

**2005**

**HIGHER SCHOOL CERTIFICATE  
EXAMINATION**

# Visual Arts

## Art criticism and art history

### General Instructions

- Reading time – 5 minutes
- Working time – 1½ hours
- Write using black or blue pen

**Total marks – 50**

**Section I** Pages 2–7

**25 marks**

- Attempt Question 1
- Allow about 45 minutes for this section

**Section II** Pages 8–10

**25 marks**

- Attempt ONE question from Questions 2–10
- Allow about 45 minutes for this section

## Section I

**25 marks**

**Attempt Question 1**

**Allow about 45 minutes for this section**

Allow about 10 minutes for Question 1 (a)

Allow about 15 minutes for Question 1 (b)

Allow about 20 minutes for Question 1 (c)

Answer the question in a writing booklet. Extra writing booklets are available.

Commence each part on a new page.

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In your answer you 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** (25 marks)

- (a) Julian Ashton, the founder of the Sydney Art School, was an artist who trained in London and Paris before moving to Australia. He worked as a newspaper illustrator and spent weekends painting in and around Sydney. **5**

Briefly describe THREE choices Julian Ashton made about his artmaking practice.



Plate 1: Julian Ashton, 1851–1942, England  
*A Solitary Ramble*, 1888  
Watercolour on paper, 33 × 24.3 cm,  
Sydney.

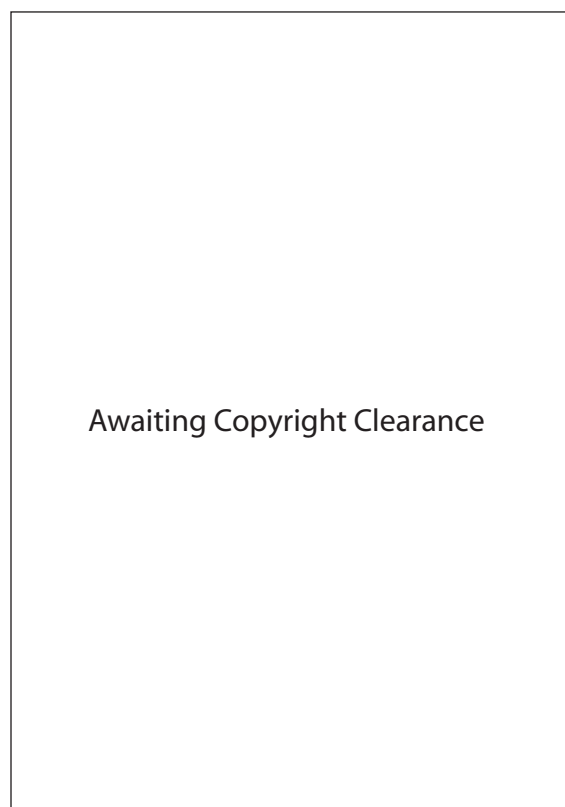


Plate 2: Photograph of Julian Ashton painting

**Question 1 continues on page 4**

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In your answer you 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
- 

**Marks**

Question 1 (continued)

- (b) Ricky Swallow is a contemporary Australian artist. In 2001, he used computer-aided design to create the *iMan Prototype* body of work. **8**

Use the postmodern frame to analyse Plates 3 and 4. Refer to Plate 5 in your response.



Plate 3: Ricky Swallow, b.1974, Australia  
*iMan Prototypes*, 2001  
Injected-moulded resin with colour tint,  
four pieces, each 16 × 11.5 × 18.5 cm.

**Question 1 continues on page 5**

Question 1 (continued)



Plate 4: Ricky Swallow, b.1974, Australia  
Back view of an *iMan Prototype*, 2001  
Injected-moulded resin with colour tint.  
Private collection. Courtesy of Darren Knight Gallery, Sydney. Copyright Ricky Swallow.

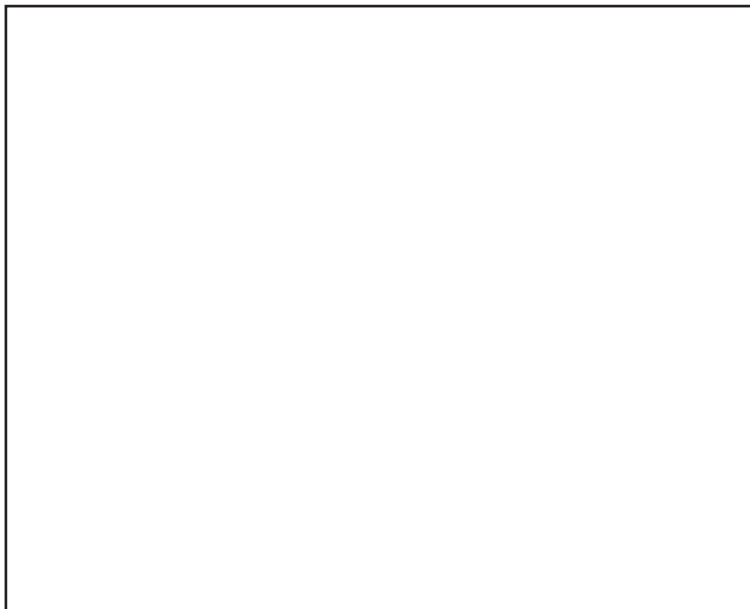


Plate 5: Apple design team and Jonathan Ive,  
*iMac*, 1998, personal computer  
Manufactured by Apple, 46 × 42 × 38 cm,  
Moulded plastic available in five different colours.

**Question 1 continues on page 6**

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In your answer you 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
- 

**Marks**

Question 1 (continued)

- (c) French-born artist Marcel Duchamp lived and worked in Europe and the United States of America. Critics and historians consider him to be a major twentieth-century artist. **12**

Use the source material provided to explain Duchamp's role(s) in the artworld.

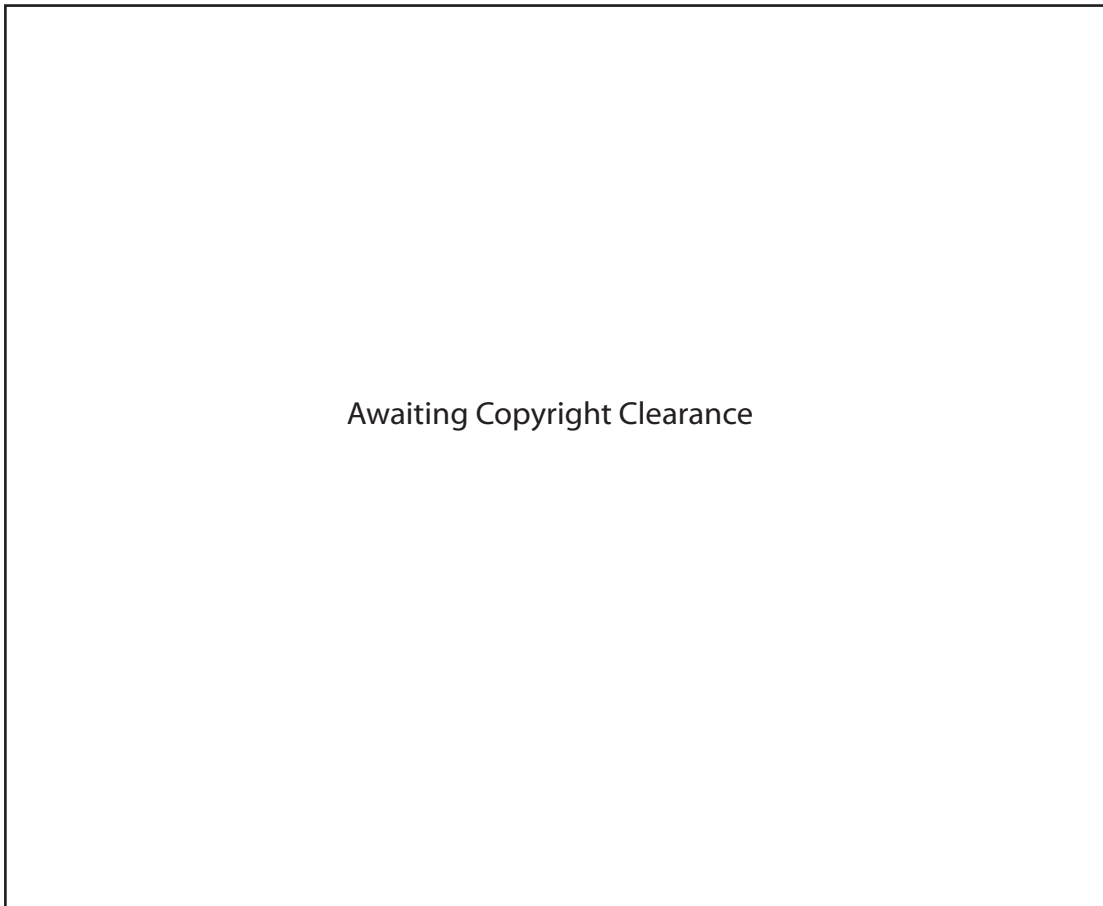


Plate 6: Marcel Duchamp, 1887–1968, France

*Portrait of Chess Players*, 1911

Oil on Canvas, 99 × 99 cm.

This painting was shown at a \*Cubist exhibition in 1912.

\* Cubist: (c.1907–25) A group of artists who sought a new way to represent reality, using multiple viewpoints and fragmenting form.

**Question 1 continues on page 7**

Question 1 (continued)



Plate 7: Marcel Duchamp, 1887–1968, France

*Fountain*, October 1964

This porcelain urinal is a replica of the lost original.

In 1917 Duchamp entered his work *Fountain* using the name Mr R. Mutt to the Society of Independent Artists Exhibition, New York. It was refused entry.

Duchamp argued the case – ‘Whether Mr Mutt with his own hands made the Fountain or not . . . he CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under a new title and point of view – [he] created a new thought for that object.’

Extract from *The World of Duchamp*, by art critic Calvin Tomkins

**End of Question 1**

## Section II

**25 marks**

**Attempt ONE question from Questions 2–10**

**Allow about 45 minutes for this section**

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

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In your answer you 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 2 (25 marks)

Examine how popular perceptions of the artist as hero, eccentric or misfit influence artistic practice.

**OR**

#### Question 3 (25 marks)

Explain how artists' knowledge and use of materials have determined the outcome of their practice.

**OR**

#### Question 4 (25 marks)

Awaiting Copyright Clearance

Discuss this statement, using examples from exhibitions and/or collections you have studied.

**OR**



## **Conceptual Framework**

### **Question 5 (25 marks)**

Awaiting Copyright Clearance

Examine how artists represent their world.

**OR**

### **Question 6 (25 marks)**

Artists are no longer the makers of their art but have become managers and coordinators.

Argue a case for or against this statement, using artists, and/or architects, and/or designers, and/or filmmakers.

**OR**

### **Question 7 (25 marks)**

Analyse the role of audiences in the changing reputation and significance of artists and their works over time.

In your answer, you could consider 'audience' to include the public, critics, and/or historians, patrons, sponsors and curators.

**OR**

**Please turn over**

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In your answer you 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
- 

## **Frames**

### **Question 8 (25 marks)**

Cultural identity is constructed and challenged by stereotypes.

Evaluate this statement, referring to artists and/or designers and/or filmmakers and/or other practitioners.

**OR**

### **Question 9 (25 marks)**

Explain how the understanding of the audience can differ from the intentions of the artist.

**OR**

### **Question 10 (25 marks)**

Using the structural and cultural frames, interpret the work of an artist you have studied.

**End of paper**

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