



# Victorian Certificate of Education 2010

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

## STUDENT NUMBER

Figures  
Words


Letter

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# STUDIO ARTS

## Written examination

**Wednesday 10 November 2010**

**Reading time: 9.00 am to 9.15 am (15 minutes)**

**Writing time: 9.15 am to 10.45 am (1 hour 30 minutes)**

## QUESTION AND ANSWER BOOK

### Structure of book

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
A	3	3	24
B	3	3	30
C	1	1	21
			Total 75

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners and rulers.
- Students are NOT permitted to bring into the examination room: blank sheets of paper and/or white out liquid/tape.
- No calculator is allowed in this examination.

#### Materials supplied

- Question and answer book of 10 pages with a detachable insert in the centrefold.

#### Instructions

- Detach the insert from the centre of this book during reading time.
- Write your **student number** in the space provided above on this page.
- All written responses must be in English.

#### At the end of the examination

- You may keep the detached insert.

**Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.**



**Question 2**

Select **one** artwork from the detachable insert.

Describe three different considerations a public gallery could respond to when protecting the artwork from damage.

Artwork number \_\_\_\_\_

Consideration 1 \_\_\_\_\_

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Consideration 2 \_\_\_\_\_

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Consideration 3 \_\_\_\_\_

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3 + 3 + 3 = 9 marks













**b.** Discuss the intention of the curator or artist in displaying the artworks in each exhibition space.

Exhibition 1 (title/location/artform) \_\_\_\_\_

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Exhibition 2 (title/location/artform) \_\_\_\_\_

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7 marks



INSERT FOR QUESTIONS 1, 2, 3 AND 4



21 × 28 cm

1. Eamon Donnelly, Australia, *20 bands you must see this summer*, 2010, brush and ink on paper, digital colouring



125 × 91 cm

2. Heather Shimmen, Australia, *Such is Life*, 2008, edition of 5, linocut on paper and organza



145 × 38 × 38 cm

3. Architectural tower, tomb model, China, 1st–2nd century, earthenware, low-fired lead glaze

**TURN OVER**





152 x 120 cm

4. Kate Beynon, Australia, *The door god*, 2002, acrylic and aerosol enamel on canvas



123 x 94 cm

5. George Milpurruru, Australia, *The goose egg hunt*, 1981, ochres on eucalyptus bark and wood fibres with carved and painted eggs

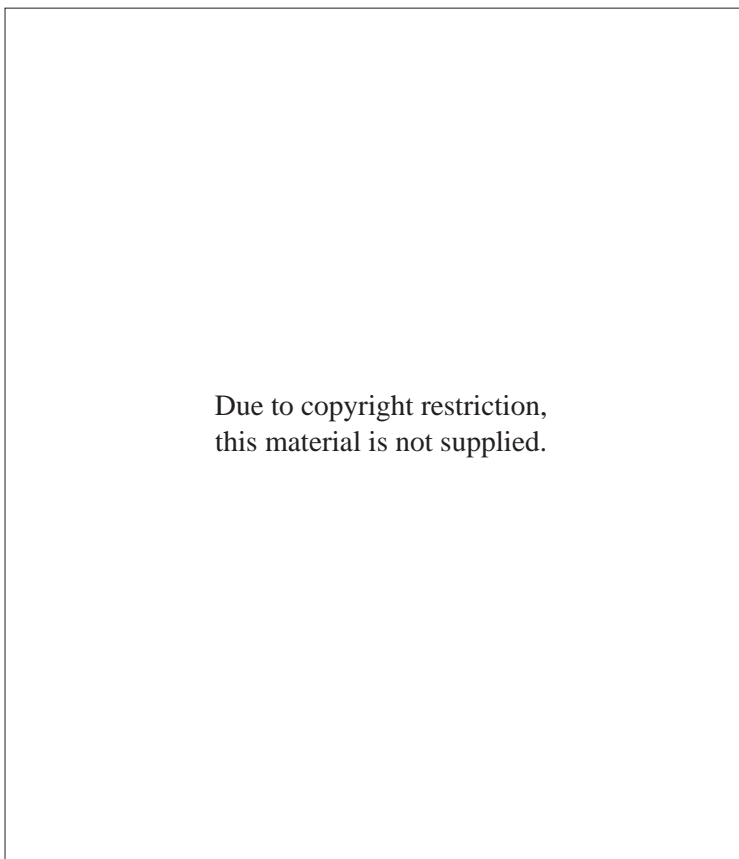
Due to copyright restriction, this material is not supplied.

24 x 17 cm

6. Walker Evans, USA, *Washroom in the Dog Run of Floyd Burrough's home*, Hale County, Alabama, 1936, gelatine-silver photograph

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this material is not supplied.

7. Bill Viola, USA, *Ocean without a shore* (2 video stills), 2007, three channel high definition video transferred to computer hard drive, sound, plasma screen monitors, 90 minutes, edition of three



Due to copyright restriction,  
this material is not supplied.

2700 × 3600 pixels



72 × 39 × 35 cm

8. Chuck Siebuhr, USA, *Masque*, 2003, cover illustration for *Renderosity Magazine*, software and platform: Adobe Photoshop, Windows 2000

9. Isamu Noguchi, Japan/USA, *Monument to heroes*, 1943, cardboard, paint, wood, bone and string

**TURN OVER**





10. Romance was Born, Australia (Sydney fashion house), crazy crochet dress, Del eye leggings and crochet rooster beanie, Garden of Eden collection, 2008



30 x 20 cm

11. Kurt Schwitters, Germany, *Collage-Mirror*, 1920, various materials including paper, cardboard, wood, ceramic, metal, leaf and oil paint



dimensions variable

12. N S Harsha, India, *Nations*, 2007, 192 sewing machines, thread and painted flags

**END OF INSERT FOR QUESTIONS 1, 2, 3 AND 4**