



Victorian Certificate of Education 2010

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

# STUDENT NUMBER Letter Figures Image: Comparison of the state of

## 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

| Section | Number of questions | Number of questions<br>to be answered | Number of<br>marks |
|---------|---------------------|---------------------------------------|--------------------|
| A       | 3                   | 3                                     | 24                 |
| В       | 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.

#### **SECTION A**

#### Instructions for Section A

2

You may select the same artwork or different artworks from the detachable insert for Questions 1, 2 and 3.

Answer **all** questions in the spaces provided.

#### **Question 1**

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

Suggest art practices and working methods the artist may have used to make the artwork.

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

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

Select **one** artwork from the detachable insert. Explain how the artist has communicated ideas and meanings.

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

9 marks

4

#### **SECTION B**

#### **Instructions for Section B**

For Question 4 you must select an artwork **not previously selected** in Section A. Answer **all** questions in the spaces provided.

#### **Question 4**

Select an artwork not previously selected from the detachable insert.

Identify two art elements and explain how they have been used to develop aesthetic qualities and style in the artwork.

| Artwork number |               |  |
|----------------|---------------|--|
| Art element 1  | Art element 2 |  |
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5 + 5 = 10 marks

Discuss a legal obligation and an ethical consideration that an artist may consider when using another artist's work to make a new artwork. You may refer to a specific example in your response.

6

| Legal obligation      |  |
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| Ethical consideration |  |
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5 + 5 = 10 marks

Analyse **one** artwork you have studied this year to show how it reflects the historical and/or cultural context in which it was made.

10 marks

#### **SECTION C**

#### **Instructions for Section C**

Answer the question in the spaces provided.

#### **Question 7**

Identify two different art exhibition spaces you have visited this year.

Exhibition space 1 (name/location)

Exhibition space 2 (name/location)

**a.** Compare the roles and particular characteristics of each exhibition space.

7 marks

|                                       | Discuss the intention of the curator or artist in displaying the artworks in each exhibition space. |  |  |
|---------------------------------------|---|--|--|
| Exhibition 1 (title/location/artform) |   |  |  |
|                                       | Exhibition 2 (title/location/artform)   |  |  |
|                                       |   |  |  |
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7 marks

| c. | Discuss methods and/or considerations involved in preparing and promoting the artworks in each exhibition |
|----|---|
|    | space.  |



#### **INSERT FOR QUESTIONS 1, 2, 3 AND 4**



 $21 \times 28$  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



 $145 \times 38 \times 38$  cm

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

#### **TURN OVER**



152 × 120 cm4. Kate Beynon, Australia, *The door god*, 2002, acrylic and aerosol enamel on canvas



 $123 \times 94$  cm

5. George Milpurrurru, 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.

 $24 \times 17$  cm

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

Due to copyright restriction, 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



 $72 \times 39 \times 35$  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



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



 $30 \times 20$  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