VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



Victorian Certificate of Education 2012

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

## 

# **STUDIO ARTS**

## Written examination

## Monday 12 November 2012

Reading time: 11.45 am to 12.00 noon (15 minutes) Writing time: 12.00 noon to 1.30 pm (1 hour 30 minutes)

## **QUESTION AND ANSWER BOOK**

#### Structure of book

Section	Number of questions	Number of questions to be answered	Number of marks
Α	3	3	22
В	3	3	28
C	2	2	25
			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

You may select the same artwork or a different artwork from the detachable insert for each question in Section A.

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

### **Question 1**

Select one artwork from the detachable insert.

artwork number \_\_\_\_

Explain ways in which the artist has used materials and processes to make the artwork.

Select one artwork from the detachable insert.

artwork number \_\_\_\_\_

Explain three conservation methods the artist or a gallery curator could use to preserve the artwork.

method 1

method 2

method 3

Select one artwork from the detachable insert.

artwork number \_\_\_\_\_

Discuss how aesthetic qualities contribute to the style of the artwork.

## **SECTION B**

## **Instructions for Section B**

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

#### **Question 4**

Describe the roles of the following art exhibition spaces.

public gallery

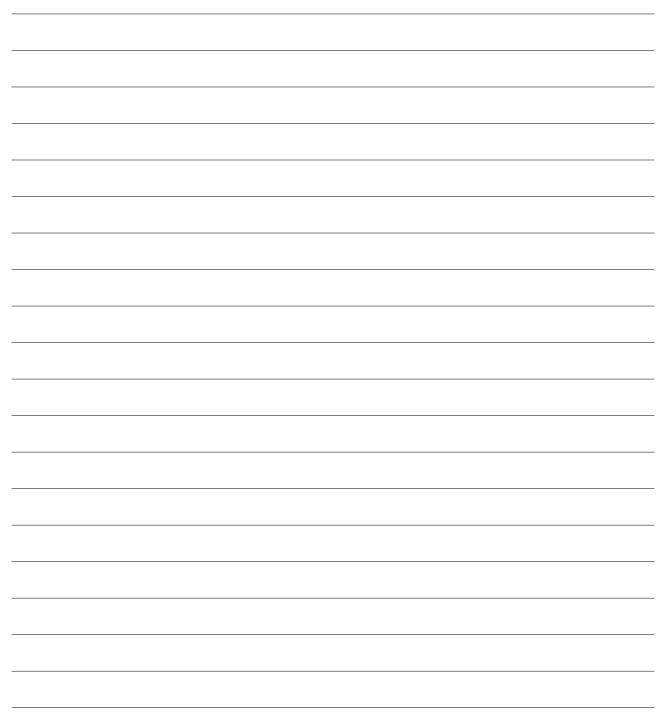
commercial gallery

artist-run space

curated online exhibition space

Refer to artworks 4 and 5 in the detachable insert.

Discuss legal and ethical considerations that may arise from Imants Tillers's appropriation of Giorgio de Chirico's artwork.



Give a short explanation of the following terms.

art elements

#### historical context

aesthetic qualities

subject matter

style

10 marks

END OF SECTION B TURN OVER

## **SECTION C**

## Instructions for Section C

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

### **Question 7**

Analyse two artworks by different artists that you have studied this year, with reference to

- influences
- ideas and meanings.

artwork 1		
artist 1		

artwork 2	
autist 2	
artist 2	

Discuss how artworks were presented and promoted in two different exhibition spaces that you have visited this year.

name and/or location of exhibition space 1

name and/or location of exhibition space 2

## **INSERT FOR QUESTIONS 1, 2, 3 AND 5**





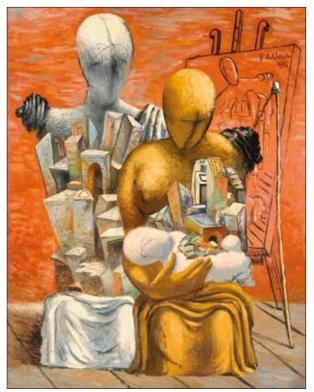
 $61 \times 35$  cm

2. © Deborah Klein (Australia), *Pirate Jenny at Luna Park*, linocut on paper, 1987



 © Fred Yokel (USA), *Check This Out*, coil built ceramic, low fire glaze and underglazes, raku fired, 2007

# 1. © Pam Hallandal (Australia), *Self portrait*, charcoal and pastel drawing on paper, 1985





146 × 111 cm

4. © Giorgio de Chirico (Italy; 1888–1978), *The Painter's Family*, oil paint on canvas, 1926 Courtesy of the Tate Britain

231 × 228 cm
5. © Imants Tillers (Australia; 1950–), *Inherited Absolute*, oilstick, gouache, synthetic polymer paint on 115 canvas boards, 1992

Due to copyright restriction, this material is not supplied.

26 × 33 cm
6. © Philippe Halsman (Latvia/USA), *Dali Atomicus*, gelatin silver photographic print on paper, 1948

Due to copyright restriction, this material is not supplied.

 Film still from *Frida* (2002), directed by Julie Taymor Screenplay by Clancy Sigal, Diane Lake, Gregory Nava and Anna Thomas, produced by Mark Amin, Brian Gibson and others



8. © Ben Goossens (Belgium), *Eye-catcher*, digital image, Lexar 512 MB 18x optical zoom, 2004

9. © Mikhail Larionov (Russia/France), Costume for a buffoon's wife, for Les Ballets Russes (The Russian Ballet), cotton, cane, painted cotton buckram, silk dyed, painted, appliqué, c. 1921 National Gallery of Australia, Canberra

#### **TURN OVER**



Life size 10. © Chris Gilmour (UK), *Lambretta*, sculpture, glue and recycled cardboard, 2004



 $395 \times 200 \times 260$  cm

11. © Michael Parekowhai (New Zealand), *The Horn of Africa*, installation, automotive paint, wood, fibreglass, steel, brass, 2006

Queensland Art Gallery



12. © Joanna Lamb (Australia), Art Gallery Interior (Figure 22), acrylic paint on canvas, 2008

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