

Victorian Certificate of Education 2019

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

					Letter
STUDENT NUMBER					

ART

Written examination

Thursday 14 November 2019

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 to be answered	Number of marks
A	4	4	25
В	2	2	25
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 correction fluid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Question and answer book of 16 pages
- Detachable insert for Section A Questions 1, 2 and 3 and Section B Questions 5 and 6 in the centrefold
- Additional space is available at the end of the book if you need extra paper to complete an answer.

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

Answer all questions in the spaces provided.

Question 1 (3 marks)	
How is shape used as a	in art element in the first artwork illustrated on page 1 of the insert?
Question 2 (3 marks)	
How is emphasis (foca	Il point) used as an art principle in the second artwork illustrated on page 1 of the
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Question 2 (3 marks) How is emphasis (foca insert?	Il point) used as an art principle in the second artwork illustrated on page 1 of the
How is emphasis (foca	Il point) used as an art principle in the second artwork illustrated on page 1 of the

Lefer to the artworks by Eduardo Paolozzi and Numen / For Use on page 2 of the insert. Compare the neanings and messages of the two artworks.

Discuss the art process that Francis Bacon could have used to conceptualise, develop and make the artwork Pope I — study after Pope Imocem X by Velázquez. In your response, refer to specific details in the images on the opposite page and to at least three of the parts of the following component of the art process: development of ideas, concepts, style and visual language.	Question 4 (10 marks)
	Pope I – study after Pope Innocent X by Velázquez. In your response, refer to specific details in the images on the opposite page and to at least three of the parts of the following component of the art process:

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Image 1



Photograph taken in Francis Bacon's studio

Image 2



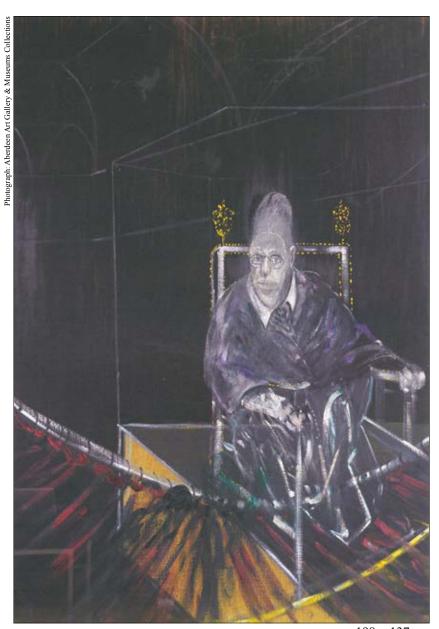
140 × 120 cm Diego Velázquez, *Portrait of Pope Innocent X*, oil on canvas, c. 1650

Image 3



Torn and folded piece of a page from a book, showing Diego Velázquez's *Portrait of Pope Innocent X* (c. 1650), a painting that would inspire more than 40 of Francis Bacon's artworks

Image 4



198 × 137 cm

Francis Bacon, *Pope I – study after Pope Innocent X by Velázquez*, oil on canvas, 1951; © the estate of Francis Bacon; all rights reserved; DACS 2014/DACS; Copyright Agency, 2019

SECTION B

Instructions for Section B

6

Answer all questions in the spaces provided.

Question 5 (14 marks)

Refer to page 3 of the insert. Use the **structural** and **personal analytical frameworks** to discuss the different ways in which the two artists depict **the viewing of art in a gallery**.

Your answer must include reference to:

· the artworks illustrated

Structural analytical framayyork

• the ideas raised in both of the commentaries provided below.

Commentary on artwork 1: George Bernard O'Neill, Public Opinion, 1863

O'Neill was a member of a group of artists known as the Cranbrook Colony, who tended to paint scenes of the everyday life they saw around them. He believed that art should instantly appeal to people of all ages and classes. He reached the height of his success between the 1850s and the 1870s.

Commentary on artwork 2: Thomas Struth, Museo del Prado 7, Madrid, 2005

This is one of a series of images called the 'Museum Photographs', in which Thomas Struth focused on crowds looking at significant works of Western art. Struth shot the image using a camera that allowed him to produce large-scale prints. His work makes the viewer consider the role institutions play in presenting art, as well as our habits of looking at artworks.

Structural aliarytical framewor	. N		
J			

Personal analytical framework
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Question 6 (11 marks)

'The role of art in society is to challenge social norms1.'

Develop a personal point of view about this statement regarding the role of art in society.

In your response, refer to:

- · art ideas and related issues
- the artwork by Pipilotti Rist illustrated on page 4 of the insert
- both of the commentaries provided below.

Commentary 1

'In a society that has forgotten how to think creatively, change is impossible. Art, which teaches us to think creatively and to imagine new possibilities, is essential to society and to politics.'

Source: Hans Ulrich Obrist, 'Hans Ulrich Obrist on Why We Need Artists in Politics', Artsy editorial, 18 September 2017, www.artsy.net/article/artsy-editorial-hans-ulrich-obrist-artists-politics

Commentary 2

Pipilotti Rist said, 'In my work *Open My Glade (Flatten)*, the human being wants to transgress² any screen and jump out onto the square.'

'I want people to pay attention to technology ... Technology is so important in our lives!'

Sources: BWW News Desk, 'Pipilotti Rist Presents OPEN MY GLADE (FLATTEN) on Times Square',
BroadwayWorld, 5 January 2017, <www.broadwayworld.com>;
Peggy Phelan et al., *Pipilotti Rist*, Phaidon Press Ltd, London, 2001, p. 26

ocial norms – social standards, models or patterns	
ransgress – go beyond the limits of	

SECTION C

Instructions for Section C

Answer all questions in the spaces provided.

Question 7 (12 marks)

Using the cultural analytical framework, compare the meanings and messages in artworks by two artists you have studied this year. One artwork must have been produced before 1990 and the other artwork must have been produced after 1990.

Artwork produced before 1990
Name of artist
Title of artwork and approximate date
Artwork produced after 1990
Name of artist
Title of artwork and approximate date

Question 8 (13 marks)

Discuss **two or more** viewpoints regarding one art idea and related issue(s) that you have studied this year. In your response, refer to:

- **one** relevant artwork
- **two or more** attributed commentaries.

The artist selected should not be the same as either of the artists used to answer Question 7.
Statement about one art idea and related issue(s)
Name of artist
Title of artwork and approximate date

13

Extra space for responses

Clearly number all responses in this space.	

15

ART EXAM	16	

An answer book is available from the supervisor if you need extra paper to complete an answer. Please ensure you write your **student number** in the space provided on the front cover of the answer book.

At the end of the examination, place the answer book inside the front cover of this question and answer book.



Insert for Section A Questions 1, 2 and 3, and Section B Questions 5 and 6

Please remove from the centre of this book during reading time.

SECTION A

Artwork for Section A Question 1



172.5 × 182 cm

Denise Green, Azzurro di Cobalto Puro, synthetic polymer paint on canvas, 1998

Artwork for Section A Question 2



 31×38 cm

Louise Hearman, *Untitled #1060*, pastel on coloured paper, 2005; courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

Artworks for Section A Question 3



 38×30.5 cm

Eduardo Paolozzi, *Wonder Toy: Robert the Robot*, ink and gouache on photograph, 1971; © the estate of Eduardo Paolozzi



dimensions variable

Numen / For Use, *Net Hasselt*, installation (detail) at Z33 – House for Contemporary Art in Hasselt (Belgium), 2011

SECTION B

Artworks for Section B Question 5



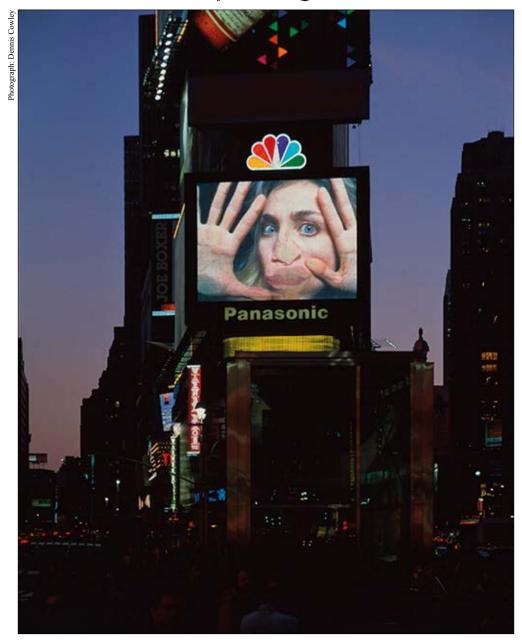
53.2 × 78.8 cm

Artwork 1: George Bernard O'Neill, Public Opinion, oil on canvas, 1863



177.5 × 218.6 cm

Artwork 2: Thomas Struth, *Museo del Prado 7, Madrid*, C-print on plexiglass, 2005; Museo del Prado 7, Madrid 2005; © Thomas Struth



Pipilotti Rist, *Open My Glade (Flatten)*, video installation, 16 one-minute video segments that interrupted the normal television programs every hour from 9.15 am to 12.15 am, from 6 April to 20 May 2000, on the Panasonic screen, Times Square, New York; © Pipilotti Rist; courtesy of the artist, Hauser & Wirth and Luhring Augustine