

Victorian Certificate of Education 2020

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

			Letter
STUDENT NUMBER			

ART

Written examination

Wednesday 11 November 2020

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 space 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 has one art element been used in the first artwork illustrated on page 1 of the insert?
Art element
Question 2 (3 marks) How has one art principle been used in the second artwork illustrated on page 1 of the insert?
Art principle

Question 3 (9 marks) Refer to the artworks <i>Waterpool near Coleraine (sunset)</i> and <i>Reservoir and Orchard</i> on page 2 of the insert Compare the meanings and messages of the two artworks.

Discuss how the artist Sun Xun has developed ideas and visual language in the artworks illustrated on the opposite page. In your response, refer to specific details in the images.	Question 4 (10 marks)
opposite page. In your response, refer to specific details in the images.	Discuss how the artist Sun Xun has developed ideas and visual language in the artworks illustrated on the
	opposite page. In your response, refer to specific details in the images.

Image 1



Sun Xun, Mythological Time (photograph of the artist at work), 2016

Image 2



Sun Xun, *Time Spy* (still), single-channel woodcut animation video, 3D, sound, 2016

Image 3



Sun Xun, Invisible Magic (photograph of the artist at work), 2018

Images courtesy of the artist and Museum of Contemporary Art Australia; © the artist

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 **cultural analytical frameworks** to discuss the different ways in which the two artists have interpreted **the car** as subject matter for their artworks.

Your answer must include reference to:

- the artworks illustrated
- the ideas raised in both of the commentaries provided below.

Commentary on artwork 1: Luigi Russolo, Dynamism of an Automobile, 1912

Luigi Russolo was a member of the Futurists, an Italian art movement that began in 1909. The movement was characterised by its aggressive celebration of modern technology, speed and city life. The Futurists rejected traditional ideas about art to make way for a dynamic vision of the future.

Damián Ortega has explored the Volkswagen Beetle as a symbol of Germany's economic boom after

World War II. Ortega created this artwork following the diagrams in a repair manual. He sees art as a science

Commentary on artwork 2: Damián Ortega, Cosmic Thing, 2002

in which everyday objects are disassembled and reassembled to be recomposed as sculptures.		
Structural analytical framework		

Cultural analytical framawark			
Cultural analytical framework			

Question 6 (11 marks)

Discuss the art ideas and related issues expressed in the artwork by Tara Donovan illustrated on page 4 of the insert and the following commentaries. In your response, refer to:

8

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

Commentary 1

"... art has become an important channel through which people encounter issues related to the environment. Indeed members of the scientific advocacy community also consider contemporary art an effective tool for communication."

Source: 'The Role of Art in the Environmental Crisis Symposium: Overview', Christie's Education, 2019, www.christies.edu/new-york/events/2019/june/the-role-of-art-in-the-environmental-crisis

Commentary 2

'It is not like I'm trying to simulate 2 nature. It's more of a mimicking of the way of nature, the way things actually grow.'

Source: Tara Donovan, <www.artnet.com/artists/tara-donovan>

'channel – way or method	² simulate – copy	

SECTION C

Instructions for Section C

Answer all questions in the spaces provided.

Question 7 (13 marks)
Using the contemporary and personal analytical frameworks, analyse and interpret the meanings and messages of one artwork you have studied this year.
Name of artist
Γitle of artwork and approximate date

Question 8 (12 marks)

With reference to an art idea and related issues, discuss the connections between an artwork(s) and attributed commentaries. In your response, refer to:

- at least one artwork
- two attributed commentaries.

The artist selected should not be the same as the artist used to answer Question 7.
Art idea
Title(s) of artwork(s) and approximate date(s)
Source of commentary 1
Source of commentary 2

Extra space for responses

Clearly number all responses in this space.	

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An answer book is available from the supervisor if you need extra space 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.

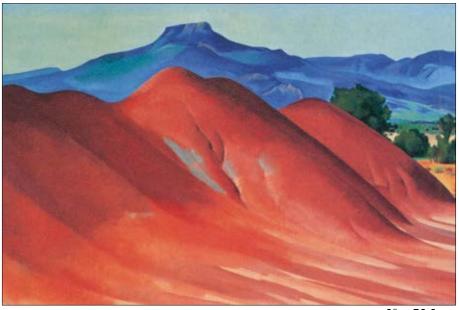


Insert for Section A Questions 1, 2 and 3, and Section B Questions 5 and 6

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

SECTION A

Artwork for Section A Question 1

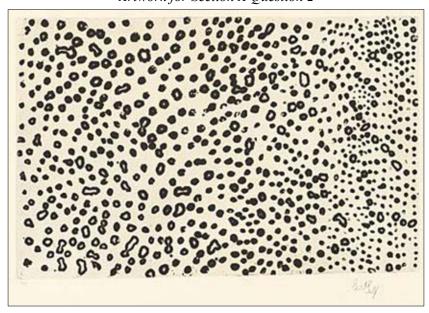


 $50\times75.5~cm$

Georgia O'Keeffe, *Red Hills with the Pedernal*¹ [*Pedernal with Red Hills*], oil on linen, 1936; © Georgia O'Keeffe Museum/ARS; Copyright Agency, 2020

1Pedernal – the name of a mountain in northern New Mexico in the United States of America

Artwork for Section A Question 2



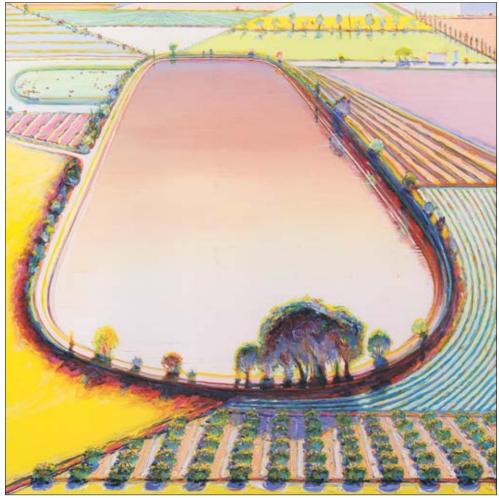
Susie Napangarti Bootja Bootja, (Sugar lift dots – patterning), etching and sugar-lift aquatint, 1998; © Susie Bootja Bootja/Copyright Agency, 2020

Artworks for Section A Question 3



107.4 × 153 cm

Louis Buvelot, Waterpool near Coleraine (sunset), oil on canvas, 1869



101.6 × 101.6 cm

Wayne Thiebaud, *Reservoir and Orchard*, oil on canvas, 2001; © Wayne Thiebaud/ARS; Copyright Agency, 2020

SECTION B

Photograph: Isadora Hastings

Artworks for Section B Question 5



104 × 140 cm

Artwork 1: Luigi Russolo, Dynamism of an Automobile, oil on canvas, 1912

Due to copyright restrictions, this material is not supplied.

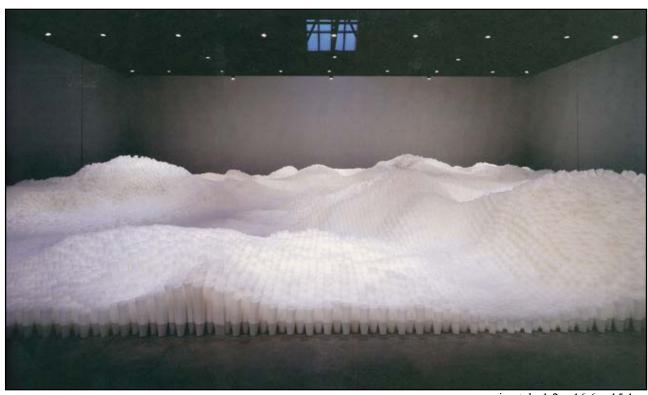
Artwork 2: Damián Ortega, *Cosmic Thing*, stainless steel wire, (suspended) 1983 Volkswagen Beetle, plexiglass, installation view, 2002

Artwork for Section B Question 6



dimensions variable

Tara Donovan, Untitled (Plastic Cups), plastic cups, 2006; courtesy of Pace Gallery and the artist



approximately $1.2 \times 16.6 \times 15.1 \text{ m}$

Tara Donovan, *Untitled (Plastic Cups)*, plastic cups, 2006, as installed at PaceWildenstein, New York, March–April 2006; courtesy of Pace Gallery and the artist