



**Victorian Certificate of Education  
2005**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

**STUDENT NUMBER**

Letter

Figures										
Words										

**STUDIO ARTS  
Written examination**

**Wednesday 9 November 2005**

**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>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
6	6	50

- 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 14 pages with a detachable insert in the centrefold to be used for Question 1.
- A script book is available from the supervisor if required.

**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 and on the front cover of any script book used.
- All written responses must be in English.

**At the end of the examination**

- If a script book is used, place it inside the front cover of this question and answer book.
- 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 3**

Discuss the damage that could occur to an artwork in a **specific artform** if it were to be exposed to

- i. extremes of temperature

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- ii. intense light

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**iii.** inappropriate storage

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2 + 2 + 2 = 6 marks

**TURN OVER**

**Question 4**

**a.** Describe **one** role of each of the following.

**i.** public gallery

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**ii.** art spaces (such as theatres, virtual exhibition spaces and artist run spaces)

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**b.** Discuss the promotional and/or marketing considerations involved in preparing an exhibition in either a public gallery or an artist run space.

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(1 + 1) + 3 = 5 marks

**Question 5**

‘Artists sometimes use the work of other artists to create new artwork.’

Discuss **two** considerations involved in the use made of the work of other artists in the making of new artworks.

consideration 1

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consideration 2

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3 + 3 = 6 marks

**TURN OVER**

Rough work only









## INSERT FOR QUESTION 1



140 cm × 110 cm

1. Henry Moore, *Recumbent Figure*, 1938, green Hornston stone.

Due to copyright restriction,  
this material is not supplied.

2. Film still from *Batman*, 1989  
Actors: Michael Keaton  
Jack Nicholson  
Director: Tim Burton

**TURN OVER**



74 cm × 92 cm

3. Vincent Van Gogh, *The Starry Night*, 1889, oil on canvas.

Due to copyright restriction,  
this material is not supplied.

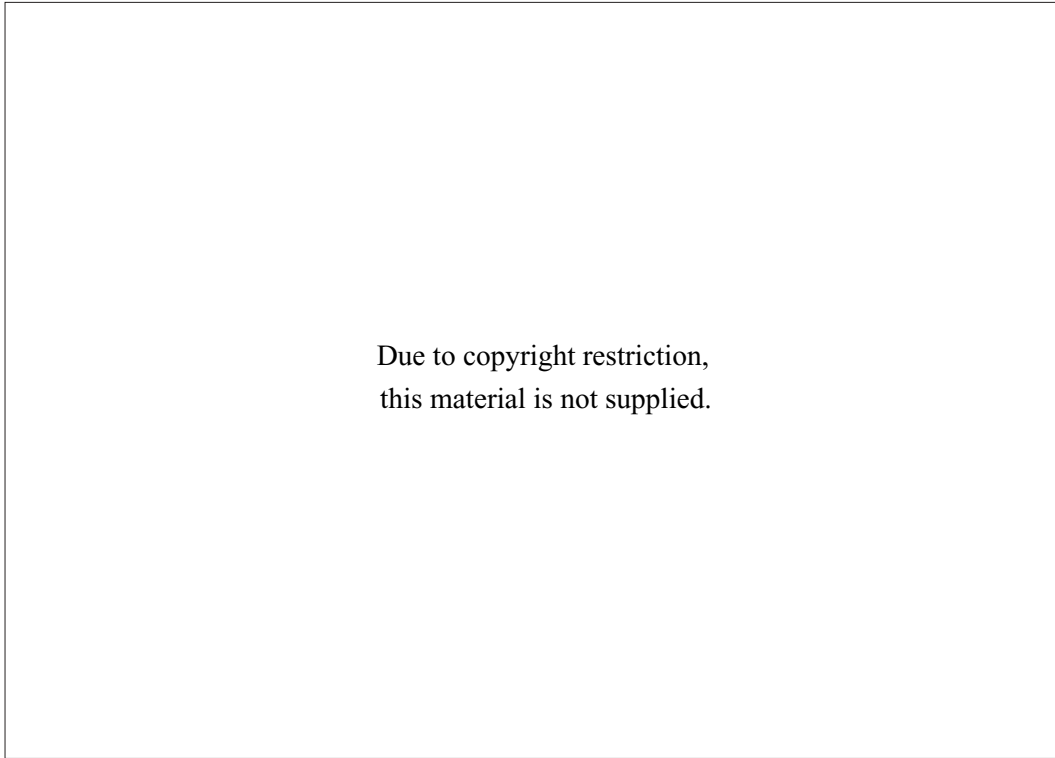
42 cm × 35 cm



20 cm × 26 cm

5. Billy Missi, *Dhuiumau Nur—Echoes of Thunder*, 1999, linocut.

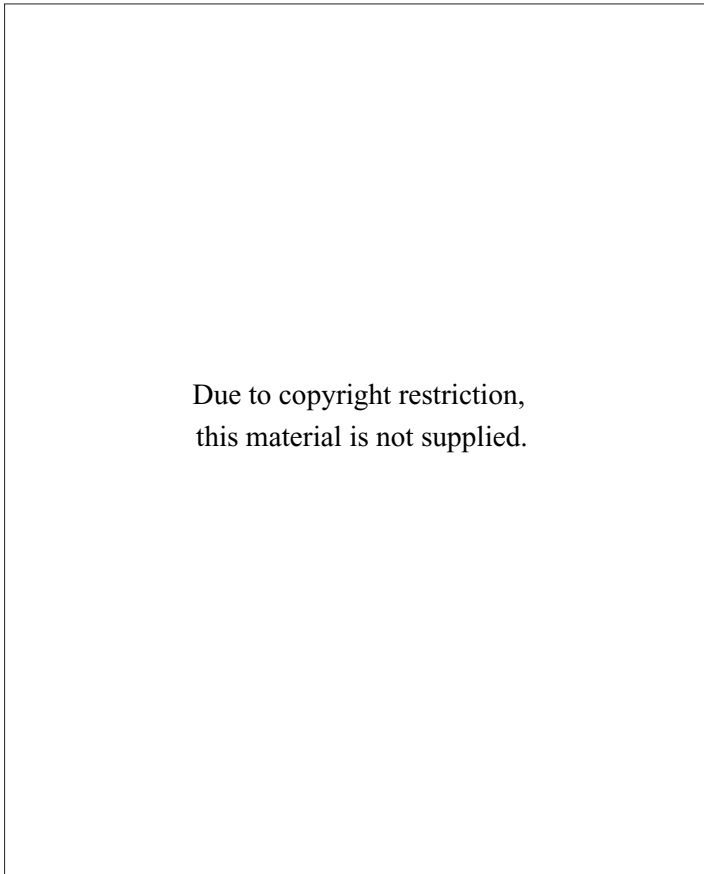
4. David Potter, *Vase with rhythmic furrows*, 1981, stoneware with barium based glaze.



Due to copyright restriction,  
this material is not supplied.

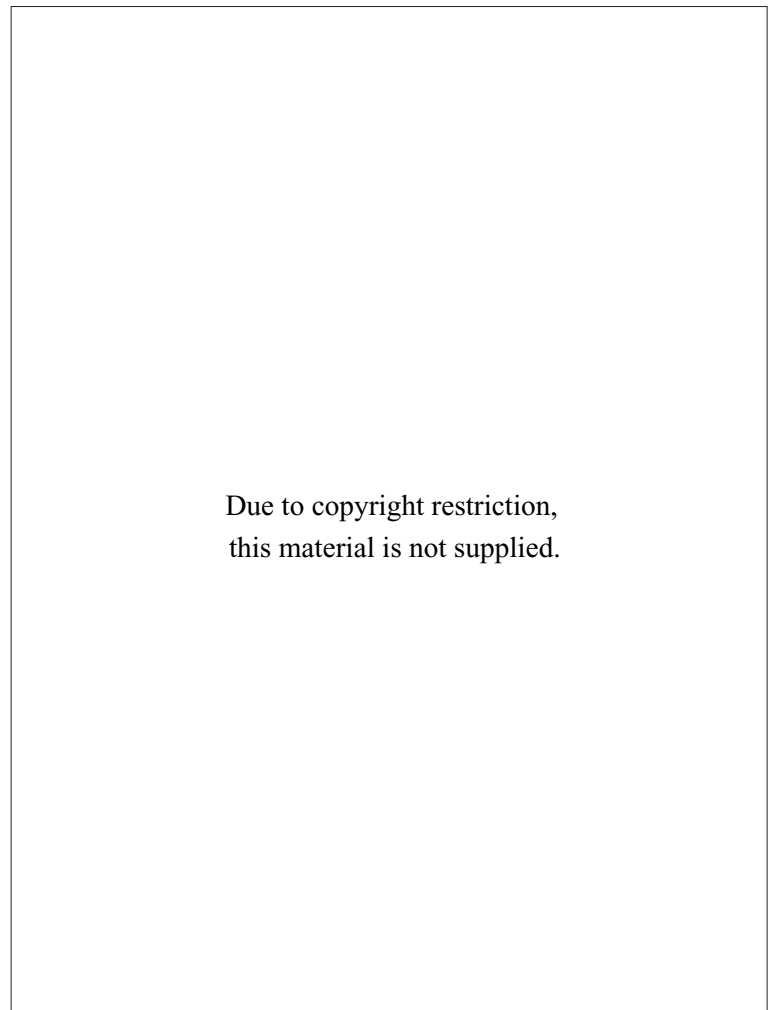
Dimensions unknown

6. Dmitriy Polyakov, *My Family 3000*, 2004, self-promotional illustration painting, freehand drawing on paper, digital painting and rendering.



Due to copyright restriction,  
this material is not supplied.

21 cm × 17 cm



Due to copyright restriction,  
this material is not supplied.

36 cm × 27 cm

7. Hans Arp, *i-picture*, c. 1920, collage.

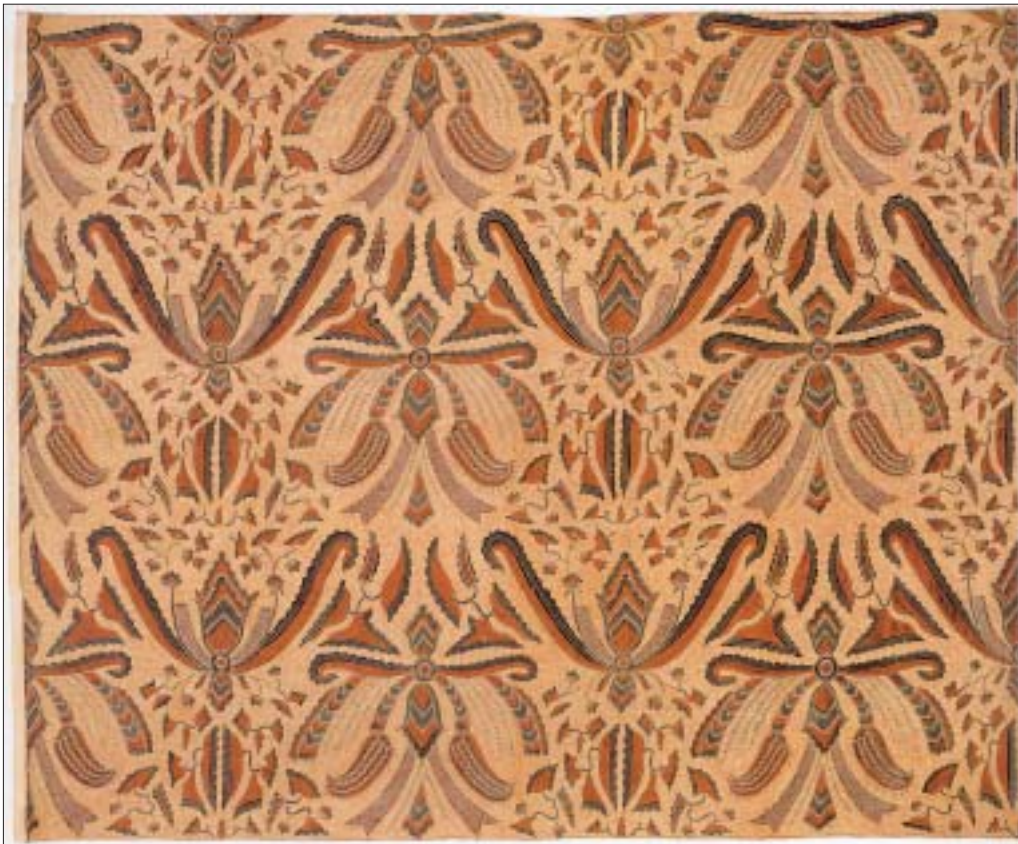
8. James Gleeson, *Variations on a kiss 6*, 1947, pen and ink and wash.

**TURN OVER**



113 cm × 152 cm

9. Anne Ferran, *Scenes on the death of nature*, 1986, gelatin silver photograph.



104 cm × 252 cm

10. Surakarta, Indonesia, *Skirt cloth*, 20th century (detail), cotton, dyes, hand-drawn batik.

**END OF INSERT FOR QUESTION 1**