



**Victorian Certificate of Education  
2003**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

**STUDENT NUMBER**

Figures

Words


Letter

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**ART**

**Written examination**

**Thursday 13 November 2003**

**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>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
A	3	3	25
B	2	1	25
			Total 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 15 pages with a detachable insert for Section A Question 2 in the centrefold.
- 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 electronic communication devices into the examination room.**



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203 × 257 cm

A. Howard Arkley, *Family Home: Suburban Exterior* (acrylic on canvas), 1993

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75 × 55 cm

B. Watjinbuy Marawili, *Bāru, Creator of Fire* (earth pigments on bark), 1968



138 × 111 cm

C. Rogier van der Weyden, *St Luke Painting the Virgin* (oil and tempera on panel), ca. 1435–40



35 × 24 cm

D. Ando Hiroshige, *Maple Leaves at the Tekona Shrine, Mamma* (polychrome woodblock print), 1857

**SECTION A – continued  
TURN OVER**



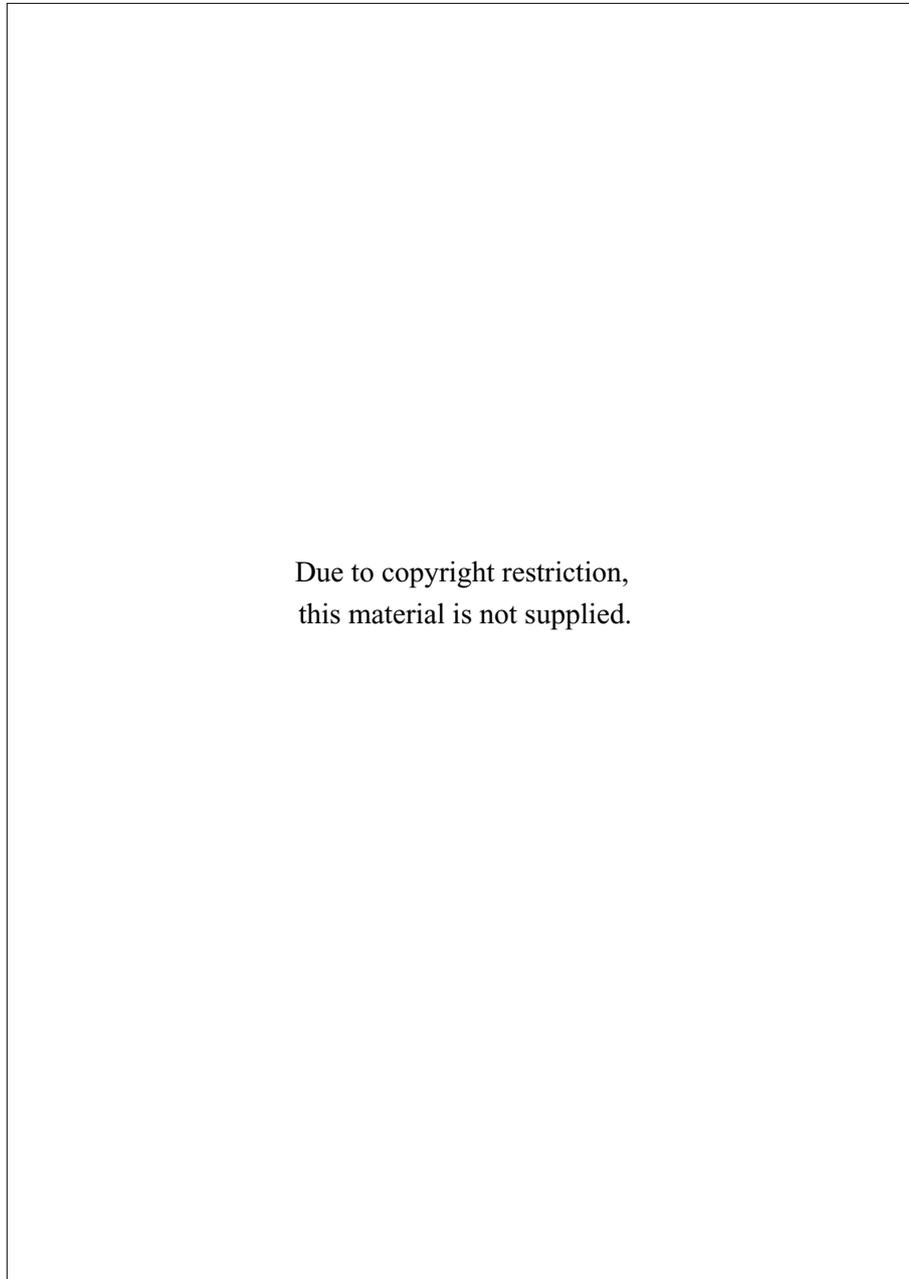






**Question 3**

Crop circles are huge designs that are flattened or pressed down into wheat fields, often by anonymous groups acting illegally under cover of darkness. When completed, they appear mysterious. The mystery surrounding their creation is an important part of their meaning and it has led to questions about whether some, at least, may have been produced by aliens or other supernatural forces.



Anonymous artist or artists, *Untitled crop circle* (flattened wheat field), reported 27 July 2002 at Avebury, England. 76 metres in diameter

An Australian arts organisation is planning an annual art exhibition. It is considering a proposal to invite an anonymous group of English crop circle makers to produce a crop circle at a legally authorised Australian site as part of the exhibition. Is this group’s work a valid form of art? And should the arts organisation support their activities? Give reasons for your points of view. In your response refer to the ideas raised in at least two of the commentaries below and to the illustration that shows a completed crop circle.

**Commentary 1:** As artists we stand at the edges of myth and art. We extend our art beyond the gallery by using wheat fields as our canvases. Our works create temporary sacred spaces in the landscape where people can come and find whatever meaning they choose. As with all good art, people collaborate in the process. We want to push the boundaries of what people think is humanly possible in art and life.

The artists, quoted in an interview.

**Commentary 2:** These are not artists. They are vandals who trespass under cover of night in order to destroy good crops. It doesn’t make any difference if, in this instance, they have been given permission to use someone’s field. Real artists would not be afraid to reveal their identities and they wouldn’t damage property. These groups try to create a myth about what they do. But the truth is, it only takes them a couple of hours to level huge areas. It’s flattened wheat, not art. So the organisation should not sponsor it.

A critic who is opposed to the idea.

**Commentary 3:** Art should take risks. It should challenge our ideas about what we call art, and where we go to see it. This work is a valid form of environmental or performance art. So what if it is made by an anonymous group working at night? Its huge scale and the practical and mathematical planning involved in it are all part of its meaning. I think it’s a great idea to include it.

A critic who is in favour of the idea.

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**SECTION B****Instructions for Section B**

Answer **either** Question 4 **or** Question 5 in pen in the space provided on pages 13–15. A script book is available from the supervisor if you require extra paper to complete your answer.

**EITHER****Question 4**

Discuss similarities and differences of at least two of the artworks you have studied this year in terms of

- their formal qualities
- their meanings and messages.

At least one artwork should have been made before 1970 and at least one made since then.

12 + 13 = 25 marks

**OR****Question 5**

Discuss at least two of the artworks you have studied this year with reference to

- their formal qualities
- the ideas, issues and/or arguments about the artworks expressed in commentaries on art.

12 + 13 = 25 marks

Rough work only

Rough work only







**Insert for Section A – Question 2**

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



20.2 × 30.7 cm

1. David Moore, *European Migrants Arriving in Sydney* (silver gelatin print), 1966



500 × 300 × 220 cm

2. Louise Weaver, *Taking a Chance on Love* (crocheted wool, cotton, linen, silk, foam, polyester, glass, rubber, plastic, acetate, aluminium, silver leaf, acrylic paint, Espresso chair by Brian Steendyk, wood, stone, light and sound, polyester flowers), 2003



165 × 210 cm

3. Stewart MacFarlane, *Strangers* (oil on canvas), 1988

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Dimensions variable

4. Leigh Bowery, *The Metropolitan* (cotton, rayon, leather, plastic, metal and paint), ca. 1988

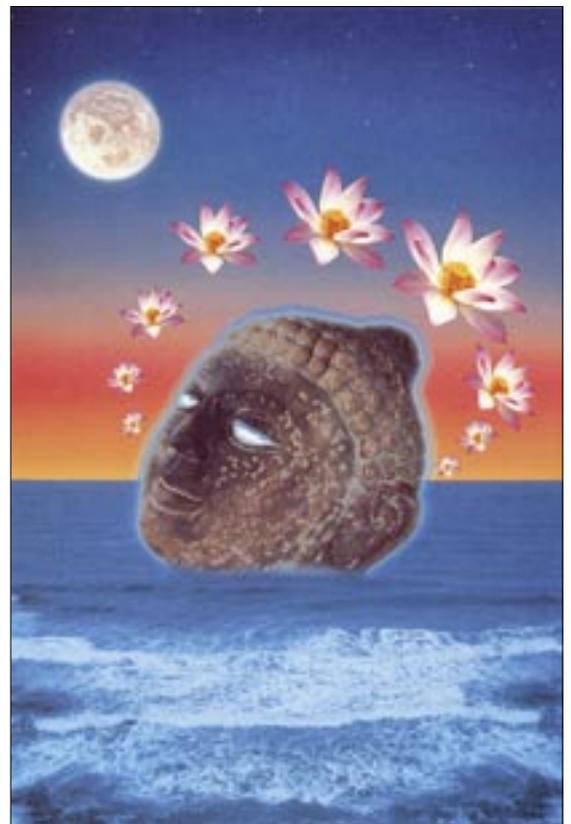
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Dimensions variable

5. Krzysztof Wodiczko, *Untitled*, installation work incorporating photographic images projected onto the walls of the Hirshhorn Museum and Sculpture Garden, Washington DC, 1990



6. James Whale (director), still from *Frankenstein* (35 mm film), 1931



Dimensions variable

7. Elle Schuster, *Maitreya* (digital print), ca. 1995

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Dimensions variable

8. Kevin Mortensen, *The Seagull Salesman, his stock and visitors, or figures of identification* (performance piece including plaster casts, papier mâché and mixed media), 1971



34.3 × 27.3 × 26 cm

9. Unknown central American artist, *Jaguar Jar* (earthenware body, white slip and oxides), ca. 1200–1550



108 × 68 cm

10. AI Strakhov, *V.I. Ul'yanov (Lenin), 1870–1924* (coloured lithograph), 1924