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

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<tr>
<th>Section</th>
<th>Number of questions</th>
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<th>Number of marks</th>
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</thead>
<tbody>
<tr>
<td>A</td>
<td>3</td>
<td>3</td>
<td>25</td>
</tr>
<tr>
<td>B</td>
<td>2</td>
<td>1</td>
<td>25</td>
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<td>Total 50</td>
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- 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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SECTION A

Instructions for Section A
Answer all questions in pen in the spaces provided. Answer either part a. or part b. for Question 2.

Question 1
Compare any two of the artworks illustrated opposite in terms of the following formal qualities.

- line
- balance

(You may write on the same two artworks for both formal qualities or select a different pair of artworks for each formal quality.)

**Line** – indicate in the boxes the pair of artworks you have chosen

**Balance** – indicate in the boxes the pair of artworks you have chosen

3 + 3 = 6 marks

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

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

D. Ando Hiroshige, *Maple Leaves at the Tekona Shrine, Mamma* (polychrome woodblock print), 1857
Question 2
You should remove the insert from the centre of this book before answering this question. Answer either a. or b. Do not attempt both parts of this question.

EITHER

a. Discuss one of the artworks illustrated in the detachable insert using any two of the following interpretive frameworks.
   - visual analysis
   - style
   - technique
   - symbolism
   - other interpretive frameworks (such as feminism, psychoanalysis, political perspectives)

Specify artwork

Specify interpretive framework 1
Specify interpretive framework 2

5 + 5 = 10 marks
b. Discuss two different artworks illustrated in the detachable insert using any one of the following interpretive frameworks.

- visual analysis
- style
- technique
- symbolism
- other interpretive frameworks (such as feminism, psychoanalysis, political perspectives)

Specify interpretive framework

Specify artwork 1
Specify artwork 2

5 + 5 = 10 marks
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.

Due to copyright restriction, this material is not supplied.
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.
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
Indicate in the box the question you have answered.

☐ Question 4  or  ☐ Question 5
A script book is available from the supervisor if you require extra paper to complete your answer. Please ensure that you write your **student number** in the space provided on the front cover of the script book.

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

**END OF QUESTION AND ANSWER BOOK**
1. David Moore, *European Migrants Arriving in Sydney* (silver gelatin print), 1966

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

Due to copyright restriction, this material is not supplied.

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

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

Dimensions variable


34.3 × 27.3 × 26 cm

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

108 × 68 cm

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