



**Victorian Certificate of Education  
2007**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

**STUDENT NUMBER**

Figures  
Words


Letter

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**ART**  
**Written examination**

**Friday 16 November 2007**

**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	2	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 16 pages with a detachable insert for Section A Question 2 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.**





172 × 203.5 cm

A. Roy Lichtenstein, *In the Car*, acrylic paint on canvas, 1963



81 × 64 cm

B. Jean Honoré Fragonard, *The Swing*, oil paint on canvas, 1767



248 × 247 × 123 cm

C. Emile-Antoine Bourdelle, *Herakles Archer* (second version), gilt bronze, 1909



117.5 × 87.6 × 36.8 cm

D. Umberto Boccioni, *Unique Forms of Continuity in Space*, bronze, 1913

SECTION A – continued  
TURN OVER







### Question 3

The artwork below was recently on temporary display at Tate Modern, a public art gallery in London. *Test Site* is made up of five giant slides for people to climb into and slide down. This temporary installation expresses the artist's sense of fun and how we can interact with art, but it is also a serious, practical demonstration of an environmentally friendly future possibility for transporting people.



Carsten Höller, *Test Site*, five steel and plastic slides, installed in Tate Modern, London, 2006–2007. Dimensions variable: the tallest slide measures 26.57 metres from the ground, while the shortest is 7.26 metres from the ground.

Imagine that you are part of a group deciding on whether or not to install this artwork in a major public art gallery.

Do you think *Test Site* should be exhibited in such a location?

Give reasons for your point of view.

In your response refer to the ideas raised in **at least two** of the commentaries opposite **and** to the illustrations above that show views of the artwork.

























**Insert for Section A – Question 2**

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

Due to copyright restriction,  
this material is not supplied.

170 × 274 cm

1. Dennis Passalick, *Myself Portrait/Hostile Landscape*, oil paint on canvas, 1991



46.5 × 56.5 cm

2. Edvard Munch, *Jealousy II*, hand-coloured lithograph, 1896

Due to copyright restriction,  
this material is not supplied.



108.2 × 222 × 242.2 cm

4. Ricky Swallow, *Model For a Sunken Monument*, synthetic polymer paint on composition board, 1999

28.3 × 21.8 cm

3. Dorothea Lange, *Migrant Mother, Nipomo, California, March 1936*, gelatin silver print, 1936

Due to copyright restriction,  
this material is not supplied.

151 × 200.1 cm

5. Charmaine Hardy and Simon Strong, *The Mower*, colour digital print, 1999



372 × 468 cm

6. Unknown French designer and Netherlandish weaver, *The Lady and the Unicorn Series: 'To My Only Desire'*, wool and silk tapestry, 1480–1490



Dimensions variable

7. Cai Guo-Qiang, *Inopportune: Stage Two*, installation incorporating nine tigers, arrows, and a stage prop depicting a Chinese mountain with a tiger on top of it placed at the end of the gallery, mixed media (tigers constructed out of paper mache, plaster, fibreglass, resin and painted hide; arrows made of brass, bamboo and feathers and a stage prop mountain made of styrofoam, wood, canvas, and acrylic paint), 2004

SECTION A – Question 2 – continued

TURN OVER





53 cm wide

8. Bernard Palissy, *Shallow Dish*, lead-glazed earthenware, ca. 1565–1570



9. Fred Niblo (director), still from *The Mark of Zorro*: the masked outlaw Zorro saves the female lead character, Lolita, from the evil Captain Ramon (35 mm film), 1920



55 × 75 cm

10. Captain Harrison, *Corroboree at Coranderk*, gouache, watercolour and pencil on paper, 1890