**ART**

**Written examination**

Friday 14 November 2008

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

<table>
<thead>
<tr>
<th>Section</th>
<th>Number of questions</th>
<th>Number of questions to be answered</th>
<th>Number of marks</th>
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<tbody>
<tr>
<td>A</td>
<td>3</td>
<td>3</td>
<td>25</td>
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<td>B</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 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.

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SECTION A

Instructions for Section A

Answer all questions in pen in the spaces provided.

Question 1

Compare any two of the artworks illustrated opposite in terms of the following formal elements.
• **colour**
• **line**

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

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

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

3 + 3 = 6 marks
A. Piet Mondrian, *Broadway Boogie Woogie*, oil on canvas, 1942–43


C. Marisol Escobar, *Women and Dog*, wood, plaster, synthetic polymer paint and mixed media, 1964

D. Robert Klippel, *Entities Suspended from a Detector*, carved and painted wood, 1948

Due to copyright restriction, this material is not supplied.
You should remove the insert from the centre of this book before answering this question.

**Question 2**
Discuss one of the artworks illustrated in the detachable insert using the formal interpretive framework and one other interpretive framework of your choice taken from the list below.

- formal interpretation (visual analysis and/or style and/or technique)

Plus one of the following interpretive frameworks

- cultural
- gender
- historical context
- political
- postmodernism
- psychoanalysis
- symbolism

<table>
<thead>
<tr>
<th>Specify artwork</th>
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<th>Interpretive framework 1: Formal interpretation</th>
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<td>Interpretive framework 2: Specify here the interpretive framework you have chosen for the second part of the question</td>
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5 + 5 = 10 marks
Question 3
The illustration shows an outdoor stencil painting created by the British artist Banksy during a brief visit to Melbourne in 2003. Banksy is now world famous and his work has become extremely expensive. Earlier this year, a similar outdoor stencil painting was sold on eBay for $453,000 and the buyer will now remove the artwork and replace the wall.

Banksy, *Untitled stencil painting*, Melbourne, 2003

Imagine that you are a member of a panel of experts considering a request to sell the Melbourne stencil painting.

Would you give permission for the artwork to be sold and removed from its original location?
Or do you think the work should be left where it is?

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 that show views of the work.
**Commentary 1:** The art world can be a pretentious joke. The only radical art left is graffiti art. Melbourne’s street art is a significant contribution to the arts. Its lanes and alleys set a world standard for graffiti and street art. The work is witty, playful and often angry. It has drawn in generations of artists, thinkers and tourists and has given fresh life to music and fashion. To cut a stencil and to spray a picture is to set up a dialogue that viewers can participate in.

The artist quoted from collated comments

**Commentary 2:** They should sell the artwork and remove it from the wall in order to preserve it. It won’t last long outdoors now that he’s so famous. And anyway, it’s hardly very accessible tacked on the side of a dirty city lane next to some rubbish bins. In 2006 the National Gallery of Australia purchased 300 stencil designs by local artists. The National Gallery of Australia should buy it now and install it in one of their galleries. That way it will be preserved and everybody in Australia will get a chance to see it.

Adapted from a commentary in favour of selling and removing the artwork

**Commentary 3:** They should leave it where it is. Banksy is using the city walls as a blank canvas and he’s painting for people in the streets: not just for people that go to art galleries. So his painting should be left to interact with the urban environment for which it was made. And if it gets damaged, so what? Stencil art isn’t made to last. It’s painted in the dead of night when no-one’s looking. That’s part of its relevance as an art form.

Adapted from a commentary opposed to selling and removing the artwork
9 marks
Total 25 marks
SECTION B

Instructions for Section B

Students must answer all questions in pen in the spaces provided on the following pages.
A script book is available from the supervisor if you require extra paper to complete your answer.

Question 4
Discuss how one artwork made before 1970 that you have studied this year can be interpreted using the formal interpretation framework (visual analysis and/or style and/or technique).

Artwork made before 1970

Specify the artist, title of artwork and approximate date

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Question 5

Discuss how one artwork made after 1970 that you have studied this year can be interpreted using one of the following interpretive frameworks.

- cultural
- gender
- historical context
- political
- postmodernism
- psychoanalysis
- symbolism

Artwork made after 1970

Specify the artist, title of artwork and approximate date

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SECTION B – Question 5 – continued
Question 6
Discuss the points of view expressed in at least two commentaries on art that you have studied this year. Which commentary was most useful in helping to deepen your understanding of the artwork(s) that you studied? Give reasons for your point of view.
The artwork(s) that you discuss must have been **made after 1970** and cannot be the same as the artwork discussed in Question 5.
END OF QUESTION AND ANSWER BOOK
Extra space for responses

Clearly number all responses in this space

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A script book is available from the supervisor if you need extra paper to complete your answer. Please ensure you write your student number in the space provided on the front cover of the script book. At the end of the examination, place the script book inside the front cover of this question and answer book.
Insert for Section A – Question 2

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

1. Francisco Goya, *The Kidnapping Horse*, etching, burnished aquatint and drypoint, ca. 1819–24


Due to copyright restriction, this material is not supplied.
3. Michael Bay (director), still from *Transformers*: The Transformer robot Megatron chases after the robot Optimus Prime in an attempt to gain possession of the Allspark (70 mm film), 2007


5. Max Ernst, *The King Playing with the Queen*, bronze, 1944 (cast 1954)


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