



# Victorian Certificate of Education 2011

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

## STUDENT NUMBER

Figures

Words


Letter

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# ART

## Written examination

**Tuesday 8 November 2011**

**Reading time: 11.45 am to 12.00 noon (15 minutes)**

**Writing time: 12.00 noon to 1.30 pm (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	5	5	25
B	2	2	25
C	2	2	25
			Total 75

- 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 Questions 3 and 4 and Section B Questions 6 and 7 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.**

**SECTION A**

**Instructions for Section A**  
Answer **all** questions in pen in the spaces provided.

**Question 1**

How is **colour** used as a formal element in the first artwork illustrated opposite?

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3 marks

**Question 2**

How is **tone** used as a formal element in the second artwork illustrated opposite?

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3 marks

*Artwork for Section A Question 1*



152.5 × 122 cm

Ruby Tjangawa Williamson, *Puli murputja*, synthetic polymer paint on linen, 2009

*Artwork for Section A Question 2*



24 × 36 cm

Narelle Autio, *Untitled # 32 (from The Seventh Wave)*, gelatin silver print, 1999–2000

**SECTION A – continued**  
**TURN OVER**

**Question 3**

Refer to page 1 of the insert. Use **visual analysis** to compare the two artworks.

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6 marks

**Question 4**

Refer to page 1 of the insert. Compare the **meanings and messages** of the two artworks.

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5 marks



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this material is not supplied.

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Dimensions variable

Jim Lambie, *Eight Miles High* installation, mixed media including: coloured vinyl tape, wall-mounted double-bed mattress and black enamel paint, concrete blocks and ceramic cockatoo, 2009

### **Commentary**

In this work, contemporary British artist Jim Lambie attempts to break down the separation that exists between viewers and artworks in traditional gallery environments. Lambie has taken a gallery interior and converted it into a vibrant installation piece where everything inside the gallery – including the viewer – becomes part of a combined artwork. The title *Eight Miles High* refers to 1960s popular music and performance that often used colour and sound to alter the viewer's or listener's consciousness and change conventional ways of seeing the world.

**END OF SECTION A  
TURN OVER**

**SECTION B**

**Instructions for Section B**

Answer **all** questions in pen in the spaces provided.

**Question 6**

Refer to pages 2 and 3 of the insert. Discuss the different ways the artists, Cristofano Allori and Cindy Sherman, have responded to the depiction of women in art. Your interpretation must include reference to the **cultural analytical framework**.

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**Question 7**

Refer to page 4 of the insert. In your response refer to the artwork **illustrated** as well as to **both** the commentaries below.

Imagine that **you are part of a panel** deciding **whether or not** to purchase this artwork for permanent exhibition at the location indicated in the explanation below the images.

Do you think *Another Place* should be purchased and exhibited permanently at this location? Give **reasons** for your point of view.

**Commentary 1**

The council should not buy this work. This is a beach – not an art gallery. People go to the beach to swim, surf, fish and relax – not to see art. The sculptures spoil the view and pose a danger to visitors. Some people might also take offence at the sight of all these statues of naked men – particularly elderly people and children, who should not be made to feel intimidated when visiting a beach. Perhaps most importantly, though, *Another Place* represents a man-made intrusion on a beautiful natural landscape and it poses a serious threat to the wildlife – such as the birds that will, no doubt, be scared off by all these ugly, rusting, naked men.

**Commentary 2**

The council should certainly buy this work. It is a beautiful installation that takes art out of the gallery and into everyday life. The siting adds to its meaning because it reinforces its message about humanity’s relationship to nature. Another theme is the idea of immigration and departure. The sight of the silent figures staring out to sea and being washed over by the tides is beautiful and asks us to consider the long journey that we all make throughout our lives. The environmental issues can be easily addressed and it is only a section of the beach that is affected – with kilometres free on either side. Finally, the artist is very famous and having the work here permanently will bring money into the area by encouraging people to come and see it for themselves.

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9 marks

### SECTION C

<b>Instructions for Section C</b> Answer <b>all</b> questions in pen in the spaces provided.
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#### Question 8

Use **one** analytical framework to compare and contrast **two** artworks that you have studied this year. One artwork must have been produced **before 1970** and the other artwork must have been produced **after 1970**.

Analytical framework _____
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Artwork 1: Artist’s name _____
Specify title of artwork and approximate date _____

Artwork 2: Artist’s name _____
Specify title of artwork and approximate date _____

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**Insert for Section A Questions 3 and 4 and  
Section B Questions 6 and 7**

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

**SECTION A**

*Artworks for Section A Questions 3 and 4*



85 × 69 cm

Giovanni Antonio Bazzi, known as Sodoma, *Holy Family*, oil on panel, ca. 1500

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Dimensions unknown  
Zhang Xiaogang, *Bloodline (Big Family No. 9)*, oil on canvas, 1996

**END OF SECTION A  
TURN OVER**

**SECTION B***Artwork for Section B Question 6*

139 × 116 cm

Cristofano Allori, *Judith with the Head of Holofernes*, oil on canvas, ca. 1616–18

In the ancient story of Judith and Holofernes, Judith is a brave female hero who saves her people from an overwhelming army led by the evil general, Holofernes. This Italian Baroque painting turns the story around by presenting Judith as a heartless beauty who will destroy any man who comes under her spell. Allori adds a personal dimension by representing his real-life lover as Judith and by painting himself as the head of Holofernes that has been cut from his body with the sword in Judith's right hand. The elderly female servant, who helps Judith kill Holofernes, reinforces the message that women are dangerous and not to be trusted.

*Artwork for Section B Question 6*



208 × 122 cm

Cindy Sherman, *Untitled # 228 (Judith with the Head of Holofernes)*, type C colour photograph, 1990

Courtesy of the Artist and Metro Pictures

This contemporary photograph is based on Allori's painting but it has been altered in ways that change its original meaning. The photo employs a deliberately cheap looking photographic style that brings out the sinister qualities of Allori's original. The photo pokes fun at the tradition of depicting women in art as beautiful destroyers of men. It suggests that to see women this way is a ridiculous idea that should not be confused with reality. Sherman has photographed herself as Judith but at the same time hides her identity under heavy make-up to suggest the need for women to fight against attitudes of this kind.

**SECTION B**

*Artworks for Section B Question 7*



Antony Gormley, *Another Place*, 1997, installation consisting of 100 cast iron life-size figures set into the beach and foreshore of Crosby Beach, Sefton, UK

**END OF INSERT**