

**Victorian Certificate of Education  
2014**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER           Letter

**ART**  
**Written examination**

**Thursday 13 November 2014**

**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	4	4	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 1, 2 and 3 and Section B Questions 5 and 6 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** (3 marks)

How is **colour** used as a formal element in the first artwork illustrated on page 1 of the insert?

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**Question 2** (3 marks)

How is **line** used as a formal element in the second artwork illustrated on page 1 of the insert?

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Phidias and workshop, sculptures from the west pediment of the Parthenon Temple, Athens, Greece, marble, over life-size, British Museum, London, c. 438–432 BCE

From left: figure of a river god, Hermes, Athena, torso of Poseidon, figure of Iris, Amphinokos, and sea nymph (?)



14 × 6 × 5 m

Dean Colls, *Rex Australis – The King is Dead, Long Live the King*, Corten steel, Skye Road exit, Peninsula Link freeway, Melbourne, 2012

**END OF SECTION A  
TURN OVER**













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**Insert for Section A Questions 1, 2 and 3,  
and Section B Questions 5 and 6**

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

**SECTION A**

*Artwork for Section A Question 1*



Photograph: Museum of Modern Art, New York

37.5 × 46 cm

Joan Miró, *Bather (Banyista)*, oil on wood, 1932;  
© Succession Miró/ADAGP, licensed by Viscopy, 2015

*Artwork for Section A Question 2*



302.2 × 219.6 cm

Andreas Gursky, *Bahrain I*, chromogenic colour print, 2005;  
© Andreas Gursky, courtesy of Sprüth Magers Berlin London/  
Bild-Kunst, licensed by Viscopy, 2015

**SECTION A – continued  
TURN OVER**

*Artworks for Section A Question 3*



156.8 × 109.8 cm

Joseph Wright, *John Coats Browne, 1st, as a Young Man*, oil on canvas, 1785



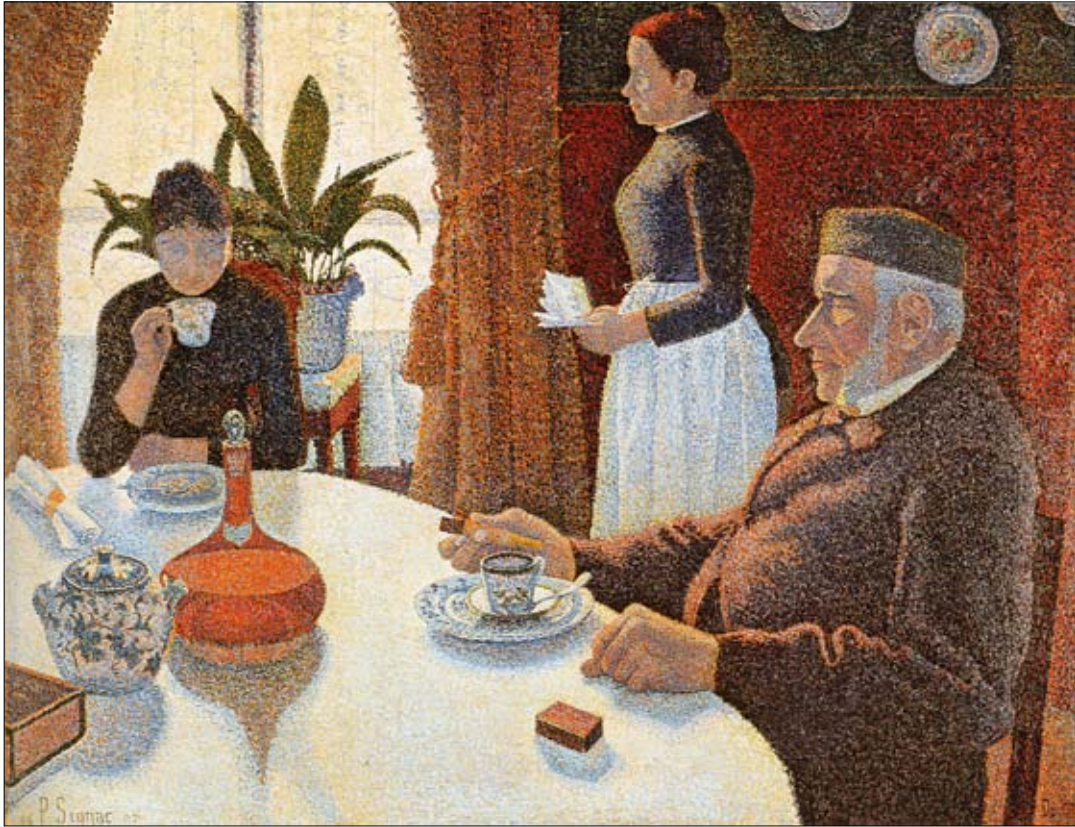
77.7 × 57.2 cm

Jan Nelson, *Walking in Tall Grass, Lucy*, oil on linen, 2010; courtesy of Anna Schwartz Gallery



## SECTION B

## Artworks for Section B Question 5



89 × 115 cm

**Artwork 1:** Paul Signac, *The Dining Room*, oil on canvas, 1886–1887



dimensions variable

**Artwork 2:** Nguyen Manh Hung, *Living Together in Paradise* (installation and detail view), mixed media installation, 2009



*Artwork for Section B Question 6*



dimensions variable

Hannah Bertram, *An Ordinary Kind of Ornament, Hong Kong* (detail and installation view), mixed media installation incorporating ash from an Australian bushfire, incense ash from the Man Mo Temple and dust from a studio, 2010

END OF INSERT