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

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<thead>
<tr>
<th>Section</th>
<th>Number of questions</th>
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</thead>
<tbody>
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<td>C</td>
<td>2</td>
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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.

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Question 1 (3 marks)
How is colour used as a formal element in the first artwork illustrated on page 1 of the insert?

Question 2 (3 marks)
How is line used as a formal element in the second artwork illustrated on page 1 of the insert?
Question 3 (8 marks)
Refer to page 2 of the insert. Compare the meanings and messages of the two artworks.
Question 4 (11 marks)
‘An artwork exhibited in a museum will be experienced differently from an artwork displayed in a public, outdoor space.’

Compare the two images on the opposite page with reference to this statement, explaining how the physical placement of the artworks affects a viewer’s interpretation of them.
The first image shows seven sculptures placed on pedestals in a museum. The second image shows a sculpture beside a freeway overpass.
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, Amphitrite, and sea nymph (?)
Question 5 (15 marks)
Refer to page 3 of the insert. Use the cultural analytical framework and the personal analytical framework to discuss the different ways in which the two artists have responded to the depiction of the home in art.
Your answer must include reference to the artworks illustrated and to the ideas raised in both of the commentaries provided below.

Commentary on artwork 1: Paul Signac, *The Dining Room*, 1886–1887
Signac’s painting provides a record of a comfortable middle-class household typical in Paris at the end of the 19th century. It is also a depiction of the artist’s home and is set in his dining room with his mother, grandfather and housekeeper. Although the atmospheric qualities of the painting are warm and calm, the figures appear to relate to each other only in a stiff and formal way. Signac’s mother and his grandfather maintain a stony silence while the housekeeper avoids eye contact with them as she brings in the mail.

Nguyen’s installation includes a three-metre-tall model of a community estate rising out of the clouds below. It reflects elements of Nguyen’s upbringing in a public housing apartment block in the Vietnamese capital city of Hanoi. It is also reflective of the shift in Vietnam from a communist and agricultural society towards capitalist development. Nguyen describes the work as ‘a place where people share everything, but do not have much privacy’. Nguyen’s apartment block is imagined stretching hundreds of metres into the sky – more like a skyscraper than an apartment block – and so it also raises issues about increasingly crowded modern cities.

Cultural analytical framework

**Answer**
Personal analytical framework
Question 6 (10 marks)

A local council wants to invite an artist to create an artwork to acknowledge the importance to the community of its much-loved meeting hall, which has been recently demolished. The council is considering a proposal to ask the artist, Hannah Bertram, to create a temporary artwork made from dust taken from the demolished building. The artwork will be displayed in the new meeting hall for a week and it will then be destroyed at the end of the exhibition. The proposal has created controversy in the community.

Imagine that you are a community member who has been asked to comment on whether or not to go ahead with this proposal. Do you think the council should invite the artist to create a temporary artwork? Give reasons for your point of view.

In your response, refer to the artwork illustrated on page 4 of the insert and to the ideas raised in both of the commentaries below.

Commentary 1

The council should certainly invite the artist to create this innovative temporary artwork. The artist explores the passing of time and the short nature of our lives. She will recycle and transform the fragments of the old building into something beautiful and thought-provoking. The artwork might not last, but the ideas that it raises will surely stay with the community for a long time. Although the artwork will be destroyed at the end of the exhibition, it will be possible to document it through photography so that memories of this wonderful artwork can be shared with generations to come.

Commentary 2

The council should not go ahead with this proposal. The community deserves to have the memory of its beloved hall preserved through a traditional artwork: something that will last more than a week. It is highly doubtful that most people will even understand or appreciate the idea of a contemporary art installation made out of dust. What the community will understand, on the other hand, is a permanent record of the building, as preserved forever in a traditional painting or sculpture to display in the new meeting hall.
Question 7 (12 marks)

Compare and contrast the use of symbolism in 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.

**Artwork produced before 1970**

Artist’s name __________________________________________

Title of artwork and approximate date ______________________

**Artwork produced after 1970**

Artist’s name __________________________________________

Title of artwork and approximate date ______________________
**Question 8** (13 marks)
Discuss and debate a range of diverse viewpoints about an art issue that you have studied this year. In your response, refer to:

- **two or more** commentaries on art
- at least **one** artist and **one** artwork.
Extra space for responses

Clearly number all responses in this space.

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TURN OVER
An answer 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 answer book.

At the end of the examination, place the answer book inside the front cover of this question and answer book.
SECTION A

Artwork for Section A Question 1

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

Artwork for Section A Question 2

Artworks for Section A Question 3

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

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

Artworks for Section B Question 5

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

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