

**Victorian Certificate of Education
2016**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER Letter

ART
Written examination

Monday 7 November 2016

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 correction fluid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Question and answer book of 16 pages.
- 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 the spaces provided.

Question 1 (3 marks)

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

Question 2 (3 marks)

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

Question 4 (11 marks)

The images illustrated below and on page 5 show two views of the same artwork.

Use the **contemporary analytical framework** to interpret the artwork in terms of its:

- presentation
- content/subject matter.

Your interpretation must include reference to the artwork illustrated and to the commentary that describes it.

Commentary

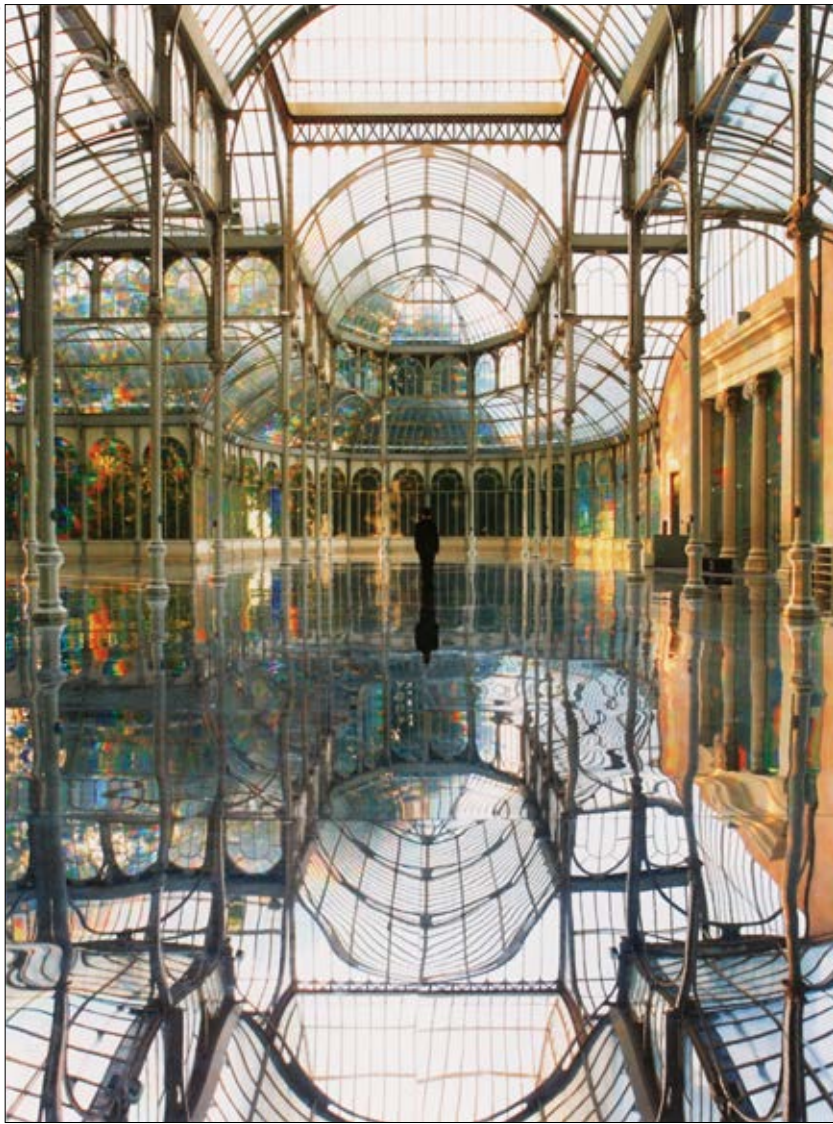
‘I thought the space should be empty and that I should use it just as space itself, putting the sound of my breathing inside it, occupying the whole space. In this space that is filled with the sound of my breathing, people feel that they enter into someone else’s body. They try to integrate the rhythm of my breathing with their own and feel the sensation of the rainbows diffused from the film [pasted onto the windows and dome] and the reflection from the mirror [placed on the floor] of the structure. So in a way they experience my body, my breathing ... as architecture ...’

Source: Kimsooja, quoted in *Art:21 – Art in the Twenty-First Century*, Art21, Inc., New York, 2009, p. 144



Kimsooja, *To Breathe – A Mirror Woman*, mirror (on the floor of the building), diffraction grating film (pasted onto the windows and dome of the building to create the visual effects evident in the photographs) and sound performance piece, installation view at the Crystal Palace, Madrid, 2004, dimensions variable

Photograph: Jae-ho Chong



Kimsooja, *To Breathe – A Mirror Woman*, seen from another angle, showing a person viewing the work

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TURN OVER

**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



183 × 153 cm

Ben Quilty, *Untitled (Joe)*, oil and aerosol on linen, 2007

Artwork for Section A Question 2



203 × 233.5 cm

Queenie McKenzie, *Texas Hills*, natural pigments with archival binder (Liquitex gel) on Belgian linen, 1994

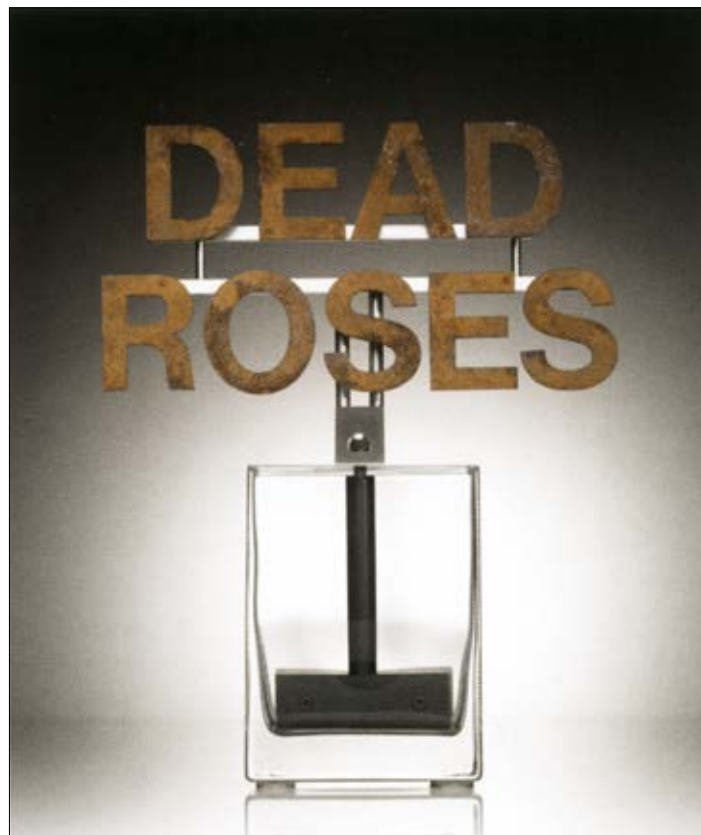
**SECTION A – continued
TURN OVER**

Artworks for Section A Question 3



46.2 × 61.6 cm

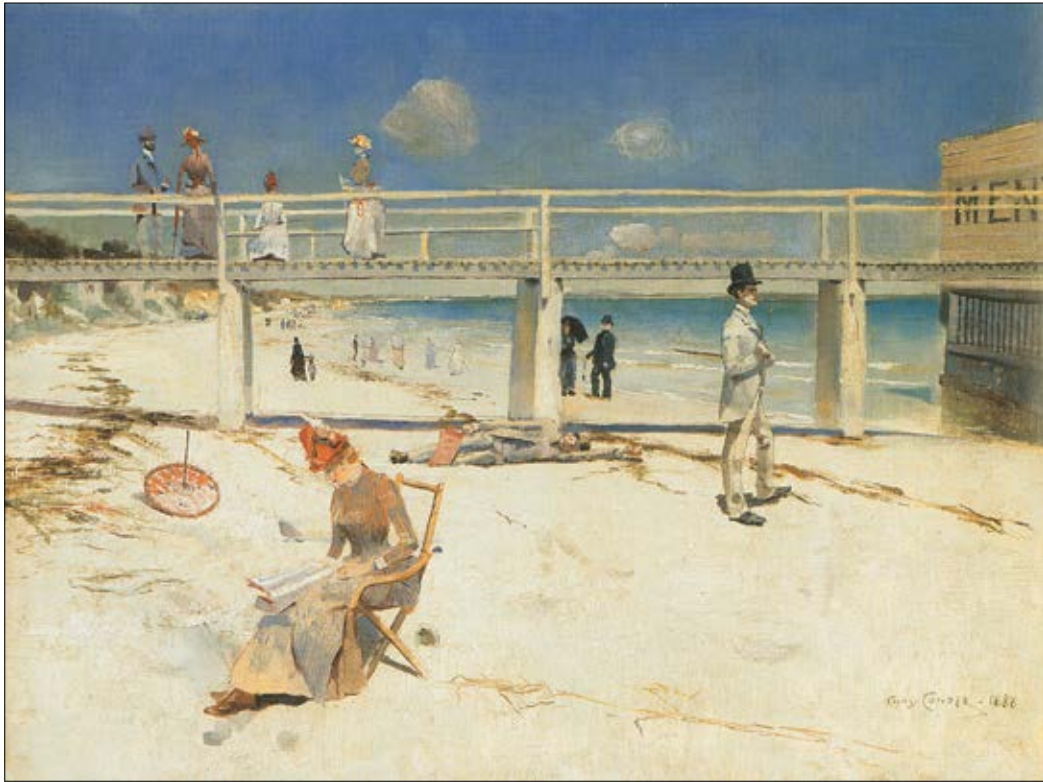
Rachel Ruysch, *Flowers and Insects*, oil on panel, 1711



43 × 33 × 9 cm

John Kaine, *Dead Roses*, salt-rusted steel, blued steel, aluminium, glass and perspex (acrylic sheet), 2006

SECTION B

Artworks for Section B Question 5

46.2 × 60.8 cm

Artwork 1: Charles Conder, *A Holiday at Mentone*, oil on canvas, 1888



140 × 175 cm

Artwork 2: Martin Parr, *The Artificial Beach Inside the Ocean Dome, Miyazaki, Japan*, C-type photograph, 1997

SECTION B – continued
TURN OVER

Artwork for Section B Question 6



66 × 160 cm

Arne Svenson, *Neighbors #1* (one of a series of photographs), pigment print, 2012