

**Victorian Certificate of Education
2017**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER Letter

ART
Written examination

Thursday 9 November 2017

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 **line** used as an art element in the first artwork illustrated on page 1 of the insert?

Question 2 (3 marks)

How is **balance** used as an art principle in the second artwork illustrated on page 1 of the insert?

Question 3 (10 marks)

Refer to page 2 of the insert. Compare the **meanings and messages** of the two artworks.



50.5 × 39.4 cm

Jean-Léon Gérôme, *Working in Marble or The Artist Sculpting Tanagra*, oil on canvas, 1890

**END OF SECTION A
TURN OVER**

SECTION B**Instructions for Section B**

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

Question 5 (14 marks)

Refer to page 3 of the insert. Use the **personal** and **cultural analytical frameworks** to discuss the different ways in which the two artists have responded to the subject of **young people at work** in their artworks.

Your answer must include reference to:

- the artworks illustrated
- the ideas raised in both of the commentaries provided below.

Commentary on artwork 1: Lewis Hine, *Sadie Pfeifer, 48 inches [122 cm] high, has worked half a year. One of the many small children at work in Lancaster Cotton Mills, 30 November 1908*

In the early 1900s, child labour was common in America. Children were often required to work to help support their families. Many of them were exploited by their employers and made to work long hours in harsh conditions for low pay. Lewis Hine travelled the country photographing young children involved in all types of industries. In so doing, he brought public attention to the hardship experienced by countless children across the country and helped change the nation's labour laws.

Commentary on artwork 2: Tracey Moffatt, *Pineapple Cannery 1978, 2008*

Using found imagery, Tracey Moffatt has created a re-imagined scene from her youthful past, where she appears happily at work in a factory job in Queensland. She has inserted into the photograph an image of herself smiling at the viewer. She has then enhanced the image to make it look like an old hand-coloured postcard or magazine illustration. The photograph evokes a nostalgia for an earlier time, despite the repetitive nature of the type of job she had to do in order to make ends meet at that early stage of her life.

Personal analytical framework _____

Question 6 (11 marks)

The curators of a contemporary arts festival are considering a proposal to include a performance artwork entitled *Fly By Night* by the New York-based contemporary artist Duke Riley.

Imagine that you are a community member who has been asked to comment on this proposal. Do you think the arts festival should include this performance artwork as part of its program?

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

Commentary 1

‘Animal cruelty and abuse cannot be tolerated regardless if humans consider it art or not ... Attaching LED lights to a pigeon’s leg and forcing it to fly at night time creates the risk of disorienting the pigeon and sending it crashing into the ground or into other objects. In this case, the exhibit was over a river which increased the risk of drowning for the birds.’

Source: Animal Cruelty Exposure Fund, ‘Animals are not art: Protesting Duke Riley’s *Fly by Night*’, Animal Cruelty Exposure Fund website, 22 July 2016, <<http://animalcrueltyexposurefund.org>>

Commentary 2

‘... the pigeons taught everyone on hand quite a bit about their intelligence, their ability to collaborate with earthbound beings and their beauty when airborne. Despite clouds and chilly temperatures, the birds’ performance was a revelation, a touching unity of human and animal behaviour, with sky, water and the city.’

Source: Roberta Smith, ‘Review: In *Fly By Night*, Pigeons Light Up the Brooklyn Navy Yard’, *The New York Times*, 8 May 2016

END OF SECTION B
TURN OVER

SECTION C

Instructions for Section C Answer all questions in the spaces provided.
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Question 7 (12 marks)

Interpret one artwork that you have studied this year using the structural and contemporary analytical frameworks.

Name of artist _____

Title of artwork and approximate date _____

Structural analytical framework _____

Contemporary analytical framework _____

Question 8 (13 marks)

Discuss an art idea and related issue(s) that you have researched this year with reference to:

- a range of viewpoints as expressed in **two or more** commentaries on art
- at least **one** artist and **one** artwork.

The artist(s) selected should **not** be the same as the artist used to answer Question 7.

Statement about an art idea and related issue(s) _____

Name(s) of artist(s) _____

Title(s) of artwork(s) and approximate date(s) _____

**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



58.4 × 78.4 cm

Roy Lichtenstein, *Brushstrokes*, screenprint, 1967; © estate of Roy Lichtenstein/
licensed by Viscopy

Artwork for Section A Question 2



230 × 150 × 60 cm

Niki de Saint Phalle, *Black Dancing Nana 'Nana danseuse' (Grande Danseuse Negresse)*, painted polyester, c. 1968;
© 2018 Niki Charitable Art Foundation;
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**SECTION A – continued
TURN OVER**

Artworks for Section A Question 3



103.5 × 130 cm

François Boucher, *Allegory of Music*, oil on canvas, 1764



dimensions variable

Tony Mott, *Stephanie Ashworth*, bass player for the band *Something for Kate*, performing live at the *Big Day Out*, Sydney, colour photograph, c. 2000–2007

END OF SECTION A

SECTION B

Artworks for Section B Question 5

12.5 × 17.5 cm

Artwork 1: Lewis Hine, *Sadie Pfeifer*, 48 inches [122 cm] high, has worked half a year. One of the many small children at work in Lancaster Cotton Mills (from the series 'Child Labor'), gelatin silver print, 30 November 1908

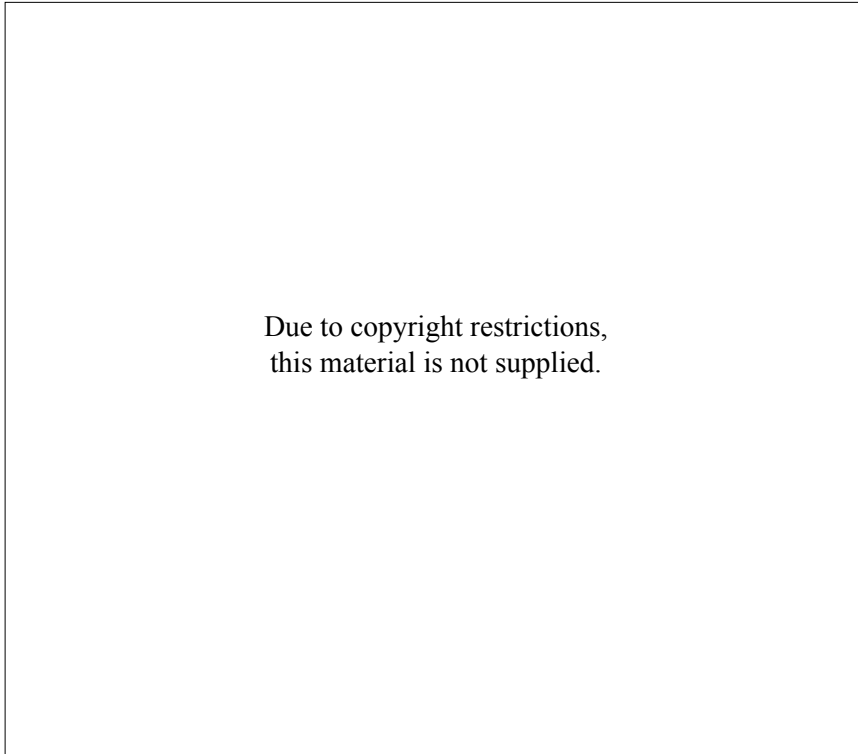


71 × 91.5 cm

Artwork 2: Tracey Moffatt, *Pineapple Cannery* 1978 (from the series 'First Jobs'), photographs, pigment print, gel medium, 2008; courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

Artwork for Section B Question 6

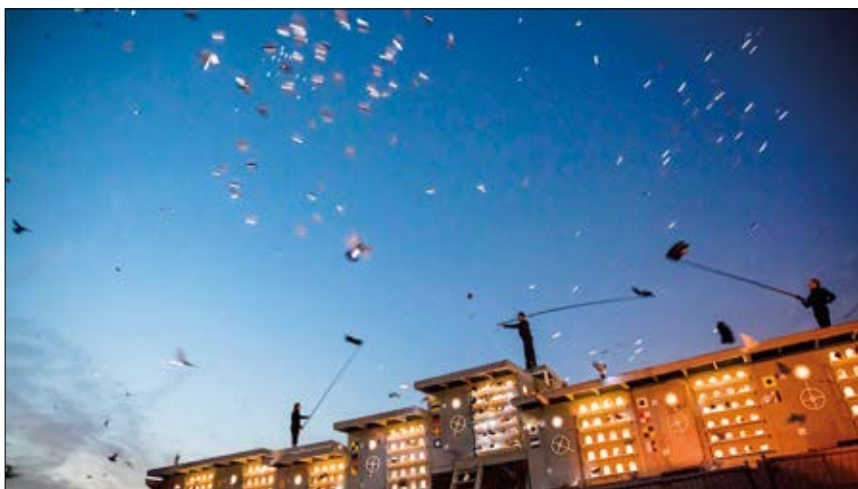
Photograph: Tod Seelie



Photograph: Tod Seelie



Photograph: Tod Seelie



Duke Riley, *Fly By Night*, a month-long performance artwork using 2000 trained pigeons with LED lights attached to their legs, presented each Friday, Saturday and Sunday evening in the Brooklyn Navy Yard, New York, 2016; © Tod Seelie (photographer), reproduced with permission

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