ART

Written examination

Friday 16 November 2018
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

<table>
<thead>
<tr>
<th>Section</th>
<th>Number of questions</th>
<th>Number of questions to be answered</th>
<th>Number of marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>4</td>
<td>4</td>
<td>25</td>
</tr>
<tr>
<td>B</td>
<td>2</td>
<td>2</td>
<td>25</td>
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<td>2</td>
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<td>25</td>
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<td>Total 75</td>
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• 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 colour used as an art element in the first artwork illustrated on page 1 of the insert?

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Question 2 (3 marks)
How is repetition (pattern) used as an art principle in the second artwork illustrated on page 1 of the insert?

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Question 3 (9 marks)
Refer to page 2 of the insert. Compare the meanings and messages of the two artworks.
Question 4 (10 marks)

The four images on the opposite page have been selected from the art process that the artist Deborah Halpern used to conceptualise, develop and make the artwork Angel.

Discuss these images in relation to the following component of her art process: experimentation with art elements and art principles, materials, techniques, processes and art forms. In your response, refer to details in the images.
Deborah Halpern, preliminary sketch on paper for Angel, 1987

Deborah Halpern, Angel, maquette¹, earthenware, 1987

¹maquette – small, preliminary model

Deborah Halpern, Angel under construction at Shed 14, Victoria Dock, Melbourne, showing steel armature² prior to cement skin and application of tiles, 1987

²armature – framework that supports the sculpture

Deborah Halpern, Angel, handpainted ceramic tiles, steel, concrete, 1988

Source: images 1–3 from Geoffrey Edwards and David Hurlston, Deborah Halpern: Angel, National Gallery of Victoria, Melbourne, 2006, pp. 18–22
SECTION B

Question 5 (14 marks)
Refer to page 3 of the insert. Use the structural and cultural analytical frameworks to discuss the different ways in which the two artists have used money as a subject 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: Andy Warhol, Two Dollar Bills (Front and Rear), 1962
In this artwork, the American two-dollar bill (or banknote) functions as a symbol of consumerism, status and wealth. Much of Warhol’s art was sourced from photographs he found that represented popular culture. He commonly used the silk-screen printing process to create repeated images. This process was associated with advertising and commercial art.

Leaf Litter consists of nearly 200 individual leaves painted in black-and-white gouache on sets of used banknotes. Hall has matched each leaf to its country of origin and has considered its historical and political associations. Leaves are part of the natural cycle of life and plants are often seen in terms of their economic value – as resources to be exploited.

Structural analytical framework

Cultural analytical framework
Cultural analytical framework
Question 6 (11 marks)
In 2016, Cigdem Aydemir, who has a Turkish Muslim background, installed her artwork Plastic Histories/Hobart as part of a publicly funded arts festival. The artwork was made by covering sculptures of important historical Tasmanian men in two parks in Hobart with pink shrink-wrap plastic. The image on page 4 of the insert shows two of these artworks. The figure in the foreground is the wrapped monument of Tasmanian doctor and politician Sir William Crowther.

Discuss the ideas and related issue(s) raised by this artwork. In your response, refer to the photograph of Aydemir’s installation illustrated on page 4 of the insert and to both of the commentaries provided below.

Commentary 1
‘Using the veil as both material and metaphor, Aydemir’s work … [aims] to respond to and unpack racism in our country. Plastic Histories/Hobart (… 2016) is a public work that involves the covering of bronze statues of “prominent” men with pink shrink-wrapped plastic.’
Source: Courtney Coombs, ‘Queer feminism, intersectionality and awkward conversations’, Artlink, December 2017, p. 58

Commentary 2
In 2005, historian Marilyn Lake wrote, ‘There are no statues of women in Tasmania’.
Lake also observed that ‘a statue of Dr William Crowther looms over the park …’
Lake concluded, ‘[However, those] who fought for freedom in its many guises¹ – for an end to convict transportation, or for the political representation of workers, or for women’s suffrage² or for Aboriginal land rights – still await public commemoration’.

¹guises – external appearances
²suffrage – right of voting in political elections
Question 7 (12 marks)
Using the contemporary analytical framework, compare the meanings and messages in artworks by two artists you have studied this year. One artwork must have been produced before 1990 and the other artwork must have been produced after 1990.

**Artwork produced before 1990**

Name of artist  
Title of artwork and approximate date  

**Artwork produced after 1990**

Name of artist  
Title of artwork and approximate date  

Answer all questions in the spaces provided.
**Question 8** (13 marks)
Discuss your personal point of view about one art idea and related issue(s) regarding the role of art in society. In your response, refer to:
- a range of viewpoints as expressed in **two or more** attributed commentaries on art
- **one** relevant artwork.

The artist selected should **not** be the same as either of the artists used to answer Question 7.

Statement about one art idea and related issue(s) ____________________________________________________________

______________________________________________________________________________________________

Name of artist ____________________________________________

Title of artwork and approximate date ____________________________

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Extra space for responses

Clearly number all responses in this space.
An answer book is available from the supervisor if you need extra paper to complete an 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

Mitch Cairns, Agatha Gothe-Snape, oil on linen, 2017; © Mitch Cairns; courtesy of The Commercial, Sydney

Artwork for Section A Question 2

Alick Tipoti, Mulungu, linoprint, c. 2008; courtesy of ArtistProfile
Artworks for Section A Question 3

Wolfgang Sievers, *Sulphuric Acid Plant, Electrolytic Zinc, Risdon Road, Tasmania*, gelatin silver photograph, 1959

Mandy Martin, *Powerhouse 3*, ochre, pigment and oil on linen, 2008;
© Mandy Martin/Copyright Agency, 2019

END OF SECTION A
SECTION B

Artworks for Section B Question 5

Artwork 1: Andy Warhol, *Two Dollar Bills (Front and Rear)*, silk-screen on canvas, 1962; © The Andy Warhol Foundation for the Visual Arts, Inc./ARS. Copyright Agency, 2019

Artwork for Section B Question 6

Cigdem Aydemir, *Plastic Histories/Hobart*, plastic over existing bronze and stone sculptures, 2016; © Cigdem Aydemir/Copyright Agency, 2019

Dimensions variable