STUDIO ARTS
Written examination

Wednesday 11 November 2009
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

<table>
<thead>
<tr>
<th>Structure of book</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Number of questions</strong></td>
</tr>
<tr>
<td>6</td>
</tr>
</tbody>
</table>

- 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 12 pages with a detachable insert in the centrefold to be used for Questions 1 and 5.

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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Instructions

Detach the insert from the centre of this book before answering Question 1. Reference to the illustrations in the insert is required for Questions 1 and 5. You may write on the same artwork for Questions 1 and 5 or select different artworks.

Answer all questions in the spaces provided.

Question 1

Select one artwork from the detachable insert and answer part a. and part b.

Indicate the number of the artwork chosen.

a. Using appropriate art terminology, discuss ways in which the artist has employed techniques and processes.

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3 marks
b. Using appropriate art terminology, analyse ways in which the artist has developed aesthetic qualities and a distinctive style in the artwork.

7 marks
Question 2
Identify one art industry issue from the year 2008 or 2009 and present two differing points of view generated by this issue.

issue

Point of view 1

Point of view 2

4 marks
Point of view 2


4 marks
Question 3
There are many types of exhibition spaces. Choose two from the following list and compare their role and purpose.

Tick ✓ the two you have chosen.

☐ public gallery
☐ commercial gallery
☐ artist-run space
☐ auction house
☐ theatre or performance space
☐ virtual exhibition space
☐ cinema

2 + 2 = 4 marks
**Question 4**

Select two of the following. Tick ✓ the two you have chosen.

Explain why these should be considered when making use of the work of other artists to make a new artwork.

- [ ] copyright law
- [ ] appropriation and originality
- [ ] licensing agreements
- [ ] moral rights of artists

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2 + 2 = 4 marks
Question 5
Select one artwork from the detachable insert.

Indicate the number of the artwork chosen.

Conservation of the chosen artwork requires consideration of specific factors. Identify three factors and explain how they can be used to conserve the artwork.

2 + 2 + 2 = 6 marks
Question 6
Identify two artists from different historical and/or cultural contexts and analyse specific examples of their work in relation to all of the following.

- use of materials, techniques and processes
- the artist’s interpretation of subject matter and communication of ideas and meanings
- aesthetic qualities and distinctive style

9 + 9 = 18 marks

Question 6 – continued

TURN OVER


3. Adam Elliott, *Family Portrait*, 2003, still from *Harvey Krumpet*, claymation film stored on DVD, 23 minutes duration

Due to copyright restriction, this material is not supplied.
4. George Baldessin, *Occasional images from a city chamber*, 1975, etching, soft ground, aquatint, black ink on white woven paper

5. Cyril Power, *The Tube Staircase*, 1929, colour linocut, ed. 34/50, on thin paper


Due to copyright restriction, this material is not supplied.

8. Luis Buñuel, *An Andalusian Dog*, 1928, 4 frames from film, black and white, silent, 17 minutes duration

Due to copyright restriction, this material is not supplied.

9. Luis Buñuel, *An Andalusian Dog*, 1928, 4 frames from film, black and white, silent, 17 minutes duration

11. Pablo Picasso, *Still Life with Violin and Fruit*, 1913, paper collage and charcoal on paper


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