



**Victorian Certificate of Education
2009**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures

Words

Letter

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**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

Structure of book

<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
6	6	50

- 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.

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.

3 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

2 + 2 = 4 marks

TURN OVER

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

INSERT FOR QUESTIONS 1 AND 5



Due to copyright restriction,
this material is not supplied.

1. Akira Isogawa, *Spring/Summer collection 2009, Look 18*, dip-dyed silk knit, embroidered tulle dress, tucked sleeve coat

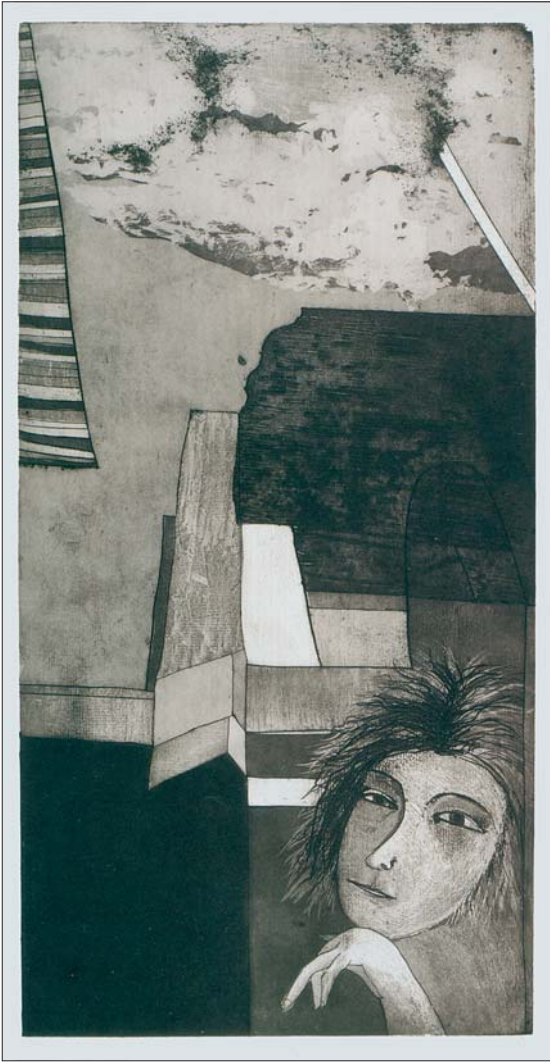
139 cm × 65 cm

2. Timothy Wulanjirr, *Ngalyod, The Rainbow Serpent*, 1994, earth ochres on bark



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

TURN OVER



120 cm x 60 cm

4. George Baldessin, *Occasional images from a city chamber*, 1975, etching, soft ground, aquatint, black ink on white woven paper



44 cm x 26 cm

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



76 cm x 76 cm x 3.8 cm

6. Marjorie Schick, *Schiaparelli's Circles*, 2005, painted wood and canvas, thread stitched

Due to copyright restriction,
this material is not supplied.

24 mm × 36 mm

7. André Kertész, *New York*, 1969, silver gelatin photograph



50 cm × 17 cm × 26 cm

8. Karl Duldig, *Rhythm in Stone/ Kneeling Nude*, 1924, marble

Due to copyright restriction,
this material is not supplied.

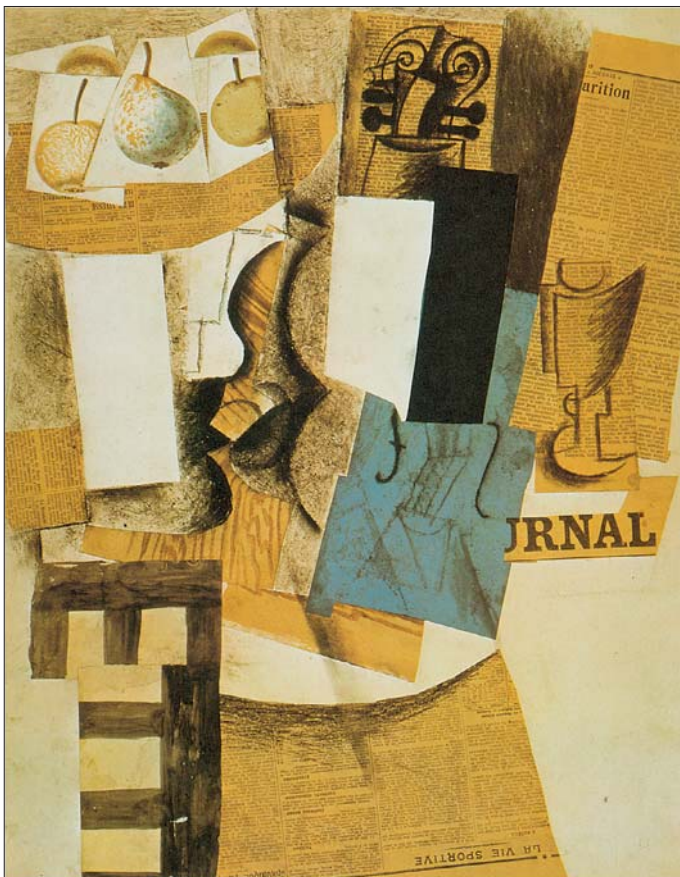
9. Luis Buñuel, *An Andalusian Dog*, 1928, 4 frames from film, black and white, silent, 17 minutes duration

TURN OVER



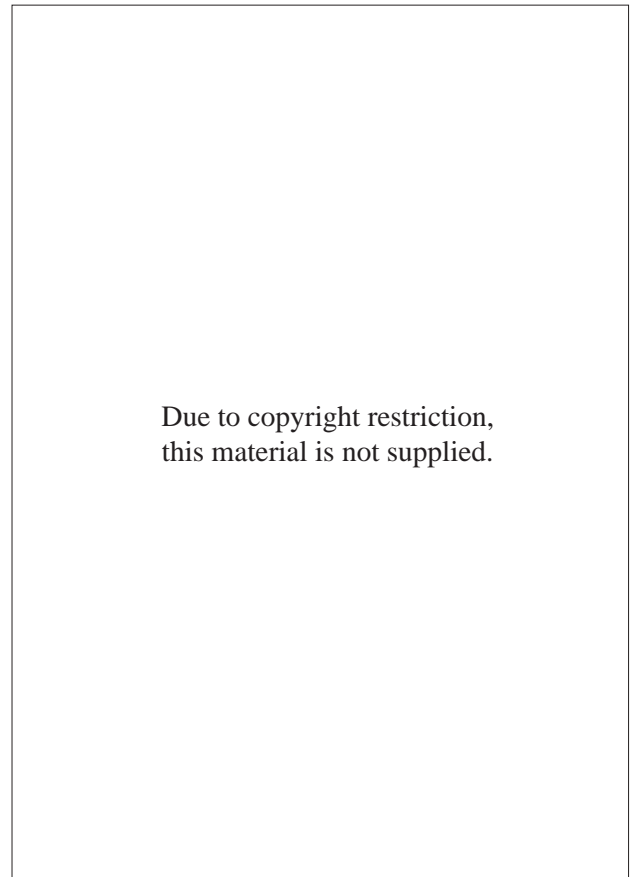
172 cm x 202 cm

10. James Gleeson, *Ikons of Hazard*, 2001, oil paint on Belgian linen



62 cm x 51 cm

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



Due to copyright restriction,
this material is not supplied.

32 cm x 25 cm x 11 cm

12. Merren Esson, *Conical Construction*, 2005, handbuilt stoneware

END OF INSERT FOR QUESTIONS 1 AND 5