



**Victorian Certificate of Education
2011**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures
Words

Letter

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**STUDIO ARTS
Written examination**

Tuesday 15 November 2011

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	3	3	20
B	3	3	30
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 white out liquid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Question and answer book of 11 pages with a detachable insert in the centrefold.

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

You may select the same artwork or a different artwork from the detachable insert for Questions 1, 2 and 3.

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

Question 1

Select **one** artwork from the detachable insert.

Artwork number _____

Describe how materials and techniques have been used to make the artwork.

6 marks

Question 2

Select **one** artwork from the detachable insert.

Artwork number _____

Discuss the ideas and meanings that are communicated in the artwork.

6 marks

Question 3

Select **one** artwork from the detachable insert.

Artwork number _____

Discuss how **two** art elements have been used to create aesthetic qualities in the artwork.

8 marks

SECTION B

Instructions for Section B
Answer **all** questions in the spaces provided.

Question 4

When an artist makes a new artwork from another artist’s artwork they engage in a process of appropriation. The considerations listed below may affect this process. Define the following terms.

moral rights of artists

originality

copyright law

6 marks

For Question 5 you must select an artwork **not previously selected** in Section A.

Question 5

Select **one** artwork from the detachable insert.

Artwork number _____

In order to preserve or conserve this artwork in a public gallery, what could each of the following people do?

the artist

the curator

the public

9 marks

Question 6

Identify an art gallery or other art space where you viewed an art exhibition this year and discuss the following.

- the role of the art gallery or art space
- the intention of the curator or artist
- the presentation of the artwork(s)

Name and/or location of art gallery or art space _____

15 marks

SECTION C

Instructions for Section C

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

Question 7

Analyse two artworks by an artist who you have studied this year. Make reference to art elements and how they have been used to develop aesthetic qualities and style in the artworks.

Artwork 1 _____

Artwork 2 _____

15 marks

INSERT FOR QUESTIONS 1, 2, 3 AND 5

Due to copyright restriction,
this material is not supplied.

81 × 60 cm

1. Pablo Picasso, Spain/France, *Woman with hands joined*, 1938, charcoal and pencil on primed canvas



87 × 50 cm

2. Dennis Nona, Australia/Kala Lagaw Ya people, *Malu lag a dapar – A urungu aidal (Sea, land and air creatures)*, 2000, hand-coloured linocut, edition 75



21 × 44 × 20 cm

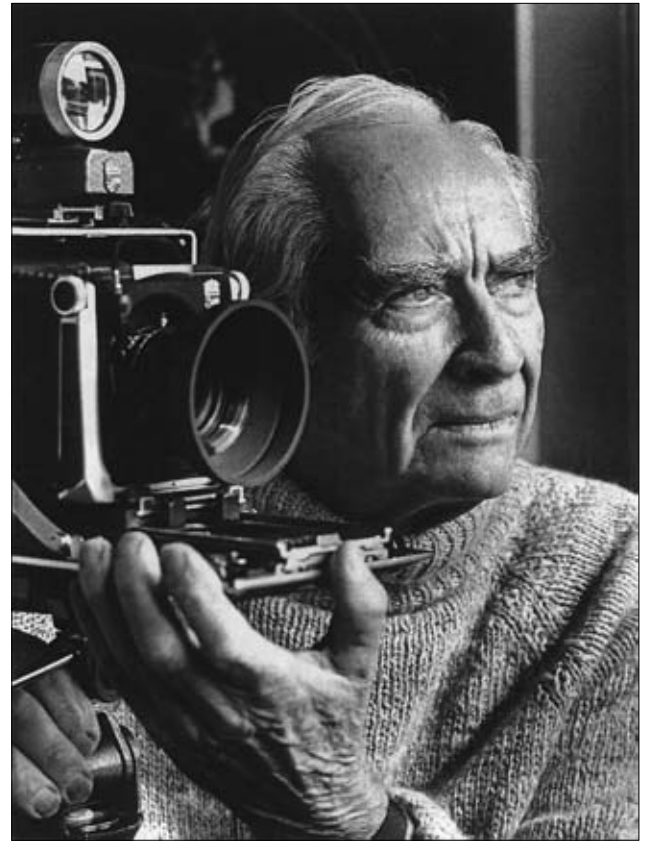
3. Margaret Dodd, Australia, *Holden with lipstick surfboards*, 1977, handbuilt, glazed earthenware
Photo by Clayton Glen, National Gallery of Australia, Canberra, purchased 1981

TURN OVER



81 × 53 cm

4. John Everett Millais, England, *The Blind Girl*, 1854, oil on canvas



39 × 29 cm

5. Jill White, Australia, *Max Dupain AC OBE*, 1990, gelatin silver photograph



6. Daniel Crooks, New Zealand/Australia, *Static Number 11 (man running)*, 2008, production still, 04:32 min, single channel HD/BluRay, stereo, edition of three
Courtesy of the artist and Anna Schwartz Gallery



79 x 103 cm

7. Callum Morton, Australia, *Mac Attack*, Wairoonga, NSW, 2001, digital print – Auto Cad, 3D Studio max, Illustrator, Photoshop, edition of 30

Courtesy of the artist and Anna Schwartz Gallery



8. Kristin Leek, New Zealand, *Mahuika-Guardian of the Fire Children*, 1995, scarlet dyed silk shirt and trousers screen-printed with wax stencil, silk-screened cloak with green dyed feather cloak and head wrap of printed silk and scarlet dyed toetoe grass plumes

Wearable Art: Design for the body, ed. Naomi O'Conner, Nelson: Craig Potton Publishing, 1997.
Photo credit: World of Wearable Art Ltd.



155 cm high

9. Myron, Greece, c. 450 BC, *The Discus Thrower*, marble, Roman copy

TURN OVER

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dimensions variable

10. Nele Azevedo, Brazil, *Climate Change Artistic Campaign: Tiny Melting Ice Men Sculptures*, 2009, (detail) Installation, 1000 tiny ice sculptures of men sitting on the steps of the Berlin Concert Hall, melting time about 30–40 minutes
Minimum Monument 2009

Due to copyright restriction,
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110 × 130 × 18 cm

11. John Davis, Australia, *Evolution of a fish: Traveller*, 1990, twigs, cotton thread, calico, bituminous paint