STUDIO ARTS
Written examination

Monday 11 November 2013
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>
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</thead>
<tbody>
<tr>
<td>A</td>
<td>4</td>
<td>4</td>
<td>26</td>
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<tr>
<td>B</td>
<td>3</td>
<td>3</td>
<td>24</td>
</tr>
<tr>
<td>C</td>
<td>2</td>
<td>2</td>
<td>25</td>
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<td></td>
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<td>Total 75</td>
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</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 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 each question in Section A.
Answer all questions in the spaces provided.

Question 1 (6 marks)
Select one artwork from the detachable insert.

Artwork number ________________________

Explain two methods that the curator of a public gallery would use to ensure the conservation and preservation of the artwork when it is on display to the public.

Method 1

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Method 2

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SECTION A – continued
Question 2 (6 marks)
Select one artwork from the detachable insert.

Artwork number ________________
Describe the techniques and processes that were used in the production of the artwork.

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Question 3 (4 marks)
Select one artwork from the detachable insert.

Artwork number ________________________
Outline the considerations needed when presenting this artwork for exhibition in a curated online art gallery.

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**Question 4** (10 marks)
Select one artwork from the detachable insert.

Artwork number _______________________

Discuss the aesthetic qualities in the artwork and explain how art elements have been used to achieve these qualities.
SECTION B

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

Question 5 (6 marks)
Select one artwork from the detachable insert. You may select an artwork that was used in Section A or a different artwork from the detachable insert.

Artwork number ________________________
You are the owner of a commercial exhibition space.
Explain the methods that you would use to present and promote the artwork.

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SECTION B – continued
Question 6 (10 marks)
Refer to artworks 12 and 13 in the detachable insert.
Discuss the legal considerations and moral rights that should be considered before Morimura’s appropriation of Kahlo’s painting could be exhibited or published.
Question 7 (8 marks)
Discuss how an artwork that you have studied this year reflects the artist’s interpretation of a historical or cultural context.

Artist __________________________________________

Artwork _______________________________________

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END OF SECTION B
Question 8 (10 marks)
Compare and contrast particular characteristics of two exhibition spaces that you have visited this year.

Exhibition space 1

Exhibition space 2
Question 9 (15 marks)

Analyse two artworks by each of the two artists that you have studied this year to show how they used materials and techniques to develop individual styles.

Artist 1

Artwork 1

Artwork 2

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Artist 2

Artwork 1

Artwork 2

END OF QUESTION AND ANSWER BOOK
1. Lee Miller (USA), *Joseph Cornell*, black and white photograph, 1933

2. Sandy Drobny (artist/California, USA), *Shooting Hoops (apron)*, basketballs, leather jacket, handbag strap, kid’s notebook, netting, 2006

3. Reg Mombassa (New Zealand), *Amphitheatre, Cassillis*, charcoal and coloured pencil on paper, 2010

Due to copyright restriction, this material is not supplied.
4. Paddy Jupurrurla Nelson (Australia; Yumurrpa to Watikinpirri, NT), *Karrku (outside the cave)*, acrylic on canvas, 1996

5. Patsy Hely (Australia), *Orange Banksia Teaset*, slipcast earthenware with painted underglaze decoration, c. 1984

6. Michelangelo (Italy), *Moses*, marble, c. 1513–1516; akg-images/Rabatti-Domingie

7. Film still from *Psycho* (1960), directed by Alfred Hitchcock, screenplay by Joseph Stefano, produced by Alfred Hitchcock; Pictorial consultant: Saul Bass

9. Henri Matisse (France), *The Red Room*, oil on canvas, 1908

10. Margaret Preston (Australia), *Australian rock lily*, hand-coloured woodcut on paper, c. 1933
Due to copyright restriction, this material is not supplied.

11. Dale Chihuly (USA), *Thames Skiff*¹ (in front of a glasshouse, Royal Botanic Gardens, Kew, UK), blown glass installation, 2005

¹*skiff* – boat

12. Frida Kahlo (Mexico), *Self-Portrait Dedicated to Dr Eloesser*, oil on hardboard, 1940


Photographic print available in a range of sizes

59.5 × 40 cm