STUDIO ARTS

Written examination

Monday 12 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>3</td>
<td>3</td>
<td>25</td>
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<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 correction fluid/tape.
• No calculator is allowed in this examination.

Materials supplied
• Question and answer book of 16 pages
• Detachable insert for Section A 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
Please remove the insert from the centre of this book during reading time.
Use the artworks in the insert to answer the questions in Section A. You may use the same artwork or a different artwork for each question.
Answer all questions in the spaces provided.

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

Artwork number _______________________

Discuss the artist’s use of materials and techniques in the production of this artwork.

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Question 2 (7 marks)
Select one artwork from the insert.

Artwork number ______________________

Discuss the methods and considerations of either artists or curators in both a public gallery and a commercial gallery when storing this artwork.
Question 3 (6 marks)
Select one artwork from the insert.

Artwork number ____________________________

Analyse the ways in which the artist has used art elements and art principles to demonstrate aesthetic qualities in this artwork.

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Question 4 (6 marks)
Select one artwork from the insert.

Artwork number _______________________

Discuss the methods and intentions of one of the following exhibition spaces when exhibiting this artwork:
• a public gallery
• an alternative art space
• an online gallery

Selected exhibition space _______________________

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Question 5 (7 marks)
Discuss the conceptual possibilities and ideas that you have explored in your exploration proposal.
Question 6 (8 marks)
Explain how you have explored art elements, art principles, materials and techniques in one potential direction in your studio process.
Question 7 (10 marks)
Discuss how two of your finished artworks demonstrate cohesive relationships in areas such as theme, ideas, subject matter, materials, techniques and aesthetic qualities.
Question 8 (12 marks)
Discuss how two artists you have studied this year have developed and refined their use of materials, techniques and processes to communicate ideas and meanings in their artworks.
Question 9 (13 marks)
Analyse how two artworks presented in different exhibitions reflect the intentions of the artist and the intentions of the curator.
Extra space for responses

Clearly number all responses in this space.

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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.
1. Olivia Parker (b. USA), *Bosc*, gelatin silver print, 1977; photograph by Olivia Parker © 1977

*Bosc* – a variety of pear

2. Mervyn Rubuntja (b. Australia), *The Hills behind Hermannsburg*, watercolour on paper, c. 2017; © Mervyn Rubuntja; licensed by Copyright Agency, 2019


*engobe* – a slip produced with less clay

4. Michael Zavros (b. Australia), *Debaser/Kopenhagen Fur*, charcoal on paper, 2010; with permission of Philip Bacon Galleries

7. Margaret Olley (b. Australia), *Yellow Room, Afternoon*, oil on board, 2004; courtesy of Philip Bacon Galleries; reproduced with permission of the Margaret Olley Art Trust

8. Barbara Hepworth (b. UK), *Eidos*, stone, synthetic polymer paint, 1947; Barbara Hepworth © Bowness

Due to copyright restrictions, this material is not supplied.
11. Yang Fudong (b. China), *No Snow on the Broken Bridge* (*Duan qiao wu xue*), production still, 35 mm black-and-white film transferred to DVD, multi-channel, 8 screens, 11 minutes’ duration, 2006; image courtesy of the Sherman Contemporary Art Foundation, Sydney

12. Helen Frankenthaler (b. USA), *Herald*, acrylic on canvas, 1971; © Helen Frankenthaler Foundation, Inc./ARS. Copyright Agency, 2019


10. Zanobi Machiavelli (b. Italy), *Madonna and Child*, egg tempera on gesso on wood, 1452–1453
13. Gerwyn Davies (b. Australia), *Beachball*, archival inkjet print, 2017; with permission of Gerwyn Davies


Due to copyright restrictions, this material is not supplied.

15. Jim Dine (b. USA), *Head from Dark River*, colour cardboard relief, cardboard intaglio\(^1\), etching and woodcut, edition 1/12, 1998; © Jim Dine; licensed by Copyright Agency, 2019

\(^{1}\text{intaglio} – \text{engraved design; carving in hard material}\)