STUDIO ARTS
Written examination

Friday 15 November 2019
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>3</td>
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<td>25</td>
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<td>B</td>
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<td>25</td>
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<tr>
<td>C</td>
<td>2</td>
<td>2</td>
<td>25</td>
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<tr>
<td></td>
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<td>Total 75</td>
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</tbody>
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• 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.
Question 1 (8 marks)
Select one artwork from the insert.

Artwork number __________________________

Describe the studio process used in the production of this artwork.

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**Question 2** (8 marks)
Select **one** artwork from the insert.

Artwork number ________________________

Discuss the considerations of artists and/or curators when conserving this artwork in a public gallery.

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Question 3 (9 marks)
Select one artwork from the insert.

Artwork number ______________________

Discuss how the artist has used art elements and art principles to communicate ideas and meanings in this artwork.

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END OF SECTION A
Question 4 (8 marks)
Explain the focus and subject matter of your exploration proposal.
**Question 5** (8 marks)
Discuss the development of one potential direction explored in your studio process.
**Question 6 (9 marks)**

Explain and evaluate how materials and techniques were used to communicate ideas in your finished artworks.
SECTION C

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

Question 7 (13 marks)
Analyse aesthetic qualities in selected artworks of two artists you have studied this year.
Question 8 (12 marks)
Compare the methods of presentation, conservation and promotion of artworks in two different exhibition spaces you have visited this year.
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.**

41.3 × 50.5 cm (image); 56.4 × 76.0 cm (sheet)

2. Mary Cassatt (b. USA), *In the Loge*\(^1\), oil on canvas, 1879

\(^1\) *Loge* – box seat in the upper circles of seats at the theatre or opera

81.3 × 66.0 cm

3. Minnie Motorcar Pwerle (b. Atnwengerrp, Utopia, NT, Australia), *Awelye Atnwengerrp*, acrylic on canvas, 2000; © *Awelye Atnwengerrp*, 2000, Minnie Motorcar Pwerle; by kind permission of Fred Torres

151 × 50 cm

4. Stephen Wickham (b. Australia), *... from Stefan Weisz for Georg Weisz ...*, digital print, 2005;

© Stephen Wickham; reproduced by permission

115 × 115 cm
5. Olive Cotton (b. Australia), *Shasta daisies*, gelatin silver photograph, 1937

6. Mariano Fortuny (b. Spain), *Gown*, white silk taffeta stencilled with traditional Japanese motifs, and pink silk taffeta padded hem and lining, 1910s; © The Kyoto Costume Institute

Note: The garment underneath the gown is one of Fortuny’s ‘Delphos’ dresses.

7. Hilda Rix Nicholas (b. Australia), *The frugal meal*, oil on canvas, 1936; Hilda Rix Nicholas estate; reproduced by permission

*frugal* – costing little


Due to copyright restrictions, this material is not supplied.
9. Vipoo Srivilasa (b. Thailand), *Hmi Buppha (Bear Blossom) XVII*, porcelain and mixed media, 2017; reproduced by permission of Edwina Corlette Gallery

10. Akira Kurosawa (b. Japan), film still from *Scandal* (showing Yoshiko Yamaguchi and Toshiro Mifune on either side of Takashi Shimura), 1950


13. Larissa MacFarlane (Australia), *Many rivers to cross the Moonee Ponds Creek*, linocut, 2012; © Larissa MacFarlane; by kind permission of the artist


15. Barry Flanagan (b. Wales), *Leaping Hare*, gilded bronze, 1980; © the Estate of Barry Flanagan; reproduced by permission

*gilded* – covered with gold

END OF INSERT