

**Victorian Certificate of Education
2019**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER Letter

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

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
A	3	3	25
B	3	3	25
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 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 (8 marks)

Select **one** artwork from the insert.

Artwork number _____

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

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.

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.

SECTION B**Instructions for Section B**

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

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.

Question 8 (12 marks)

Compare the methods of presentation, conservation and promotion of artworks in **two** different exhibition spaces you have visited this year.

Insert for Section A

Please remove from the centre of this book during reading time.



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

1. Jenny Watson (b. Australia), *House*, coloured pencil on paper, 1978; courtesy of the artist and Roslyn Oxley9 Gallery, Sydney



81.3 × 66.0 cm

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

¹logé – box seat in the upper circles of seats at the theatre or opera

Photograph: Stuart Hay



151 × 50 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



115 × 115 cm

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

TURN OVER



38.2 × 28.1 cm

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

Photograph: Richard Haughton



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.



45.9 × 61.5 cm

7. Hilda Rix Nicholas (b. Australia), *The frugal¹ meal*, oil on canvas, 1936; Hilda Rix Nicholas estate; reproduced by permission

¹**frugal** – costing little

Photograph: William Kentridge

Due to copyright restrictions,
 this material is not supplied.

106 × 180 cm

8. William Kentridge (b. South Africa), *Urbanise*, charcoal and pastel on paper, 1989



25 × 20 × 11 cm

9. Vipoo Srivilasa (b. Thailand), *Hmi Buppha (Bear Blossom) XVII*, porcelain and mixed media, 2017; reproduced by permission of Edwina Corlette Gallery

Photograph: Kurosawa Foundation/© Kurosawa Production



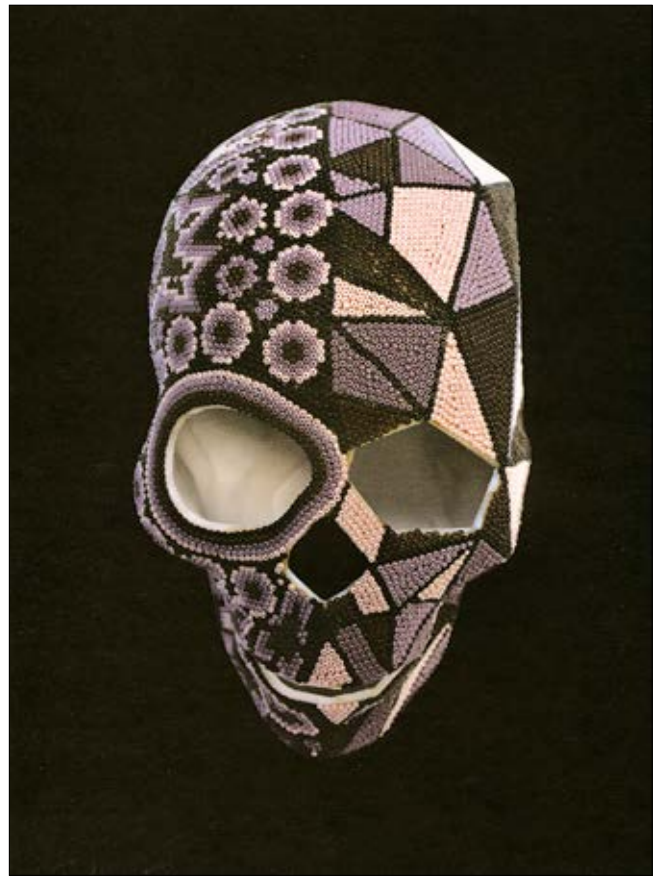
10. Akira Kurosawa (b. Japan), film still from *Scandal* (showing Yoshiko Yamaguchi and Toshiro Mifune on either side of Takashi Shimura), 1950

Photograph: Phillip Andrews



dimensions variable

11. Gordon Bennett (b. Australia), *Self portrait (Ancestor figures)*, installation, mixed media: acrylic on dressing table, framed photographs and watercolours on paper, lead-encased river stones, masking tape and coloured fluorescent lights, 1992; collection: Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by Leanne Bennett, 2016; image courtesy of and © the Estate of Gordon Bennett



dimensions variable

12. Ariel Rojo (b. Mexico), *Huichol skull*, cast in clay from a 3D-printed mould and decorated with glass beads, 2014; reproduced by permission of the Ariel Rojo Design Studio



15 × 38 cm

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



96.98 × 560.00 cm

14. Cui Xiuwen (b. China), *The Three Realms (Sanjie)*, digitally manipulated type C print, 2003



68.0 × 69.5 × 17.0 cm

15. Barry Flanagan (b. Wales), *Leaping Hare*, gilded¹ bronze, 1980;
© the Estate of Barry Flanagan; reproduced by permission

¹gilded – covered with gold

END OF INSERT