VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY

Victorian Certificate of Education
Year

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER | | | | | | | | | | Letter |

Art
Making and Exhibiting
Written examination

Day Date

Reading time: *. to *.** (15 minutes)**
Writing time: *. to *.** (1 hour 30 minutes)**

QUESTION AND ANSWER BOOK

Structure of book

Section	*Number of questions*	*Number of questions to be answered*	*Number of marks*
A	9	9	60
B	2	2	20
			Total 80

SAMPLE

- 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 15 pages
- Detachable insert for Section A in the centrefold
- Additional space is available at the end of the book if you need extra space 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.

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March 2023

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

Question 1 (3 marks)
Select an art form that you have studied this year.

Describe **one** characteristic of your selected art form.

Question 2 (3 marks)
Refer to Roy Lichtenstein's artwork *In the Car*, illustrated on page 1 of the insert.

Explain how the artist has used the art element of line.

DO NOT WRITE IN THIS AREA

Question 3 (4 marks)

Select one artist and one artwork you have studied this year.

Artist _____

Title of artwork and approximate date _____

a. Identify **one** technique used in your selected artwork. 1 mark

_____

_____

b. How has the artist used the technique identified in **part a.** to develop aesthetic qualities? 3 marks

_____

_____

_____

_____

_____

_____

DO NOT WRITE IN THIS AREA

Question 4 (10 marks)

Refer to Vincent van Gogh's artwork *Worn Out*, illustrated on page 1 of the insert.

a. Discuss how the artist has used visual language to communicate ideas in the artwork. 6 marks

b. With reference to the artwork, describe how the artist has developed subject matter. 4 marks

DO NOT WRITE IN THIS AREA

Question 5 (6 marks)

Explain how the representation of subject matter communicates meaning in André Kertész's artwork *Mondrian's Glasses and Pipe*, illustrated on page 2 of the insert.

DO NOT WRITE IN THIS AREA

Question 6 (9 marks)

Refer to Louise Weaver's artwork *Taking a Chance on Love*, illustrated on page 2 of insert.

a. Discuss **one** curatorial intention for displaying this artwork in an exhibition space. 3 marks

b. Explain the responsibilities of a curator in presenting this artwork for display in an exhibition space. 6 marks

DO NOT WRITE IN THIS AREA

Question 7 (4 marks)

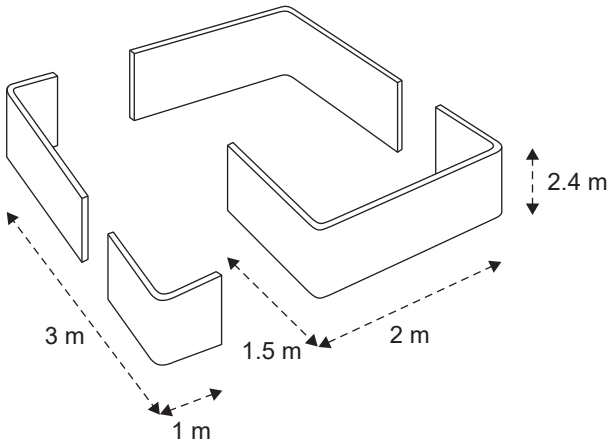
Describe the methods used to conserve and care for an artwork displayed in an exhibition that you have studied this year.

DO NOT WRITE IN THIS AREA

Question 8 (11 marks)

Refer to the three artworks illustrated on page 3 of the insert.

a. Show the possible presentation of the three artworks in the exhibition space illustrated below by writing the numbers of the artworks on the diagram. 3 marks



b. Explain the presentation choices for each artwork. 8 marks

DO NOT WRITE IN THIS AREA

Question 9 (10 marks)

Refer to the three artworks illustrated on page 4 of the insert.

Analyse the curatorial considerations and the possible thematic connections between the three artworks in a proposed exhibition in an exhibition space.

DO NOT WRITE IN THIS AREA

END OF SECTION A
TURN OVER

SECTION B

Instructions for Section B

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

Question 10 (9 marks)

One role of a curator is to determine the theme or story that is to be told in an exhibition and to make links and connections visible to the audience.

Analyse the presentation of artworks in an exhibition that you have proposed this year and the thematic connections between these artworks. Refer to three artworks from three different artists in your response.

Artist 1 _____

Title of artwork _____

Artist 2 _____

Title of artwork _____

Artist 3 _____

Title of artwork _____

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Question 11 (11 marks)

Discuss **three** characteristics of an exhibition that you have visited this year and the methods used and considerations involved in the display of at least one artwork.

Title of the exhibition _____

Exhibition space _____

Artist _____

Title of artwork(s) _____

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

END OF QUESTION AND ANSWER BOOK

TURN OVER

Extra space for responses

Clearly number all responses in this space.

DO NOT WRITE IN THIS AREA

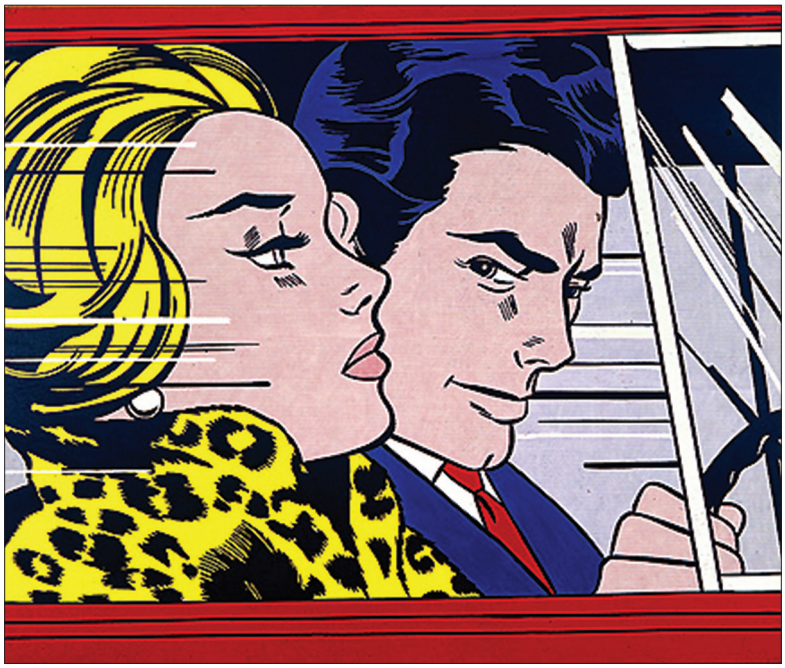
DO NOT WRITE IN THIS AREA

An answer book is available from the supervisor if you need extra space 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.**

Insert for Section A

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

Artwork for Section A Question 2



172.0 × 203.5 cm

Roy Lichtenstein, *In the Car*, oil and magna[1] on canvas, 1963; © Estate of Roy Lichtenstein/Copyright Agency, 2023

[1]**magna** – a type of acrylic paint thinned with solvents

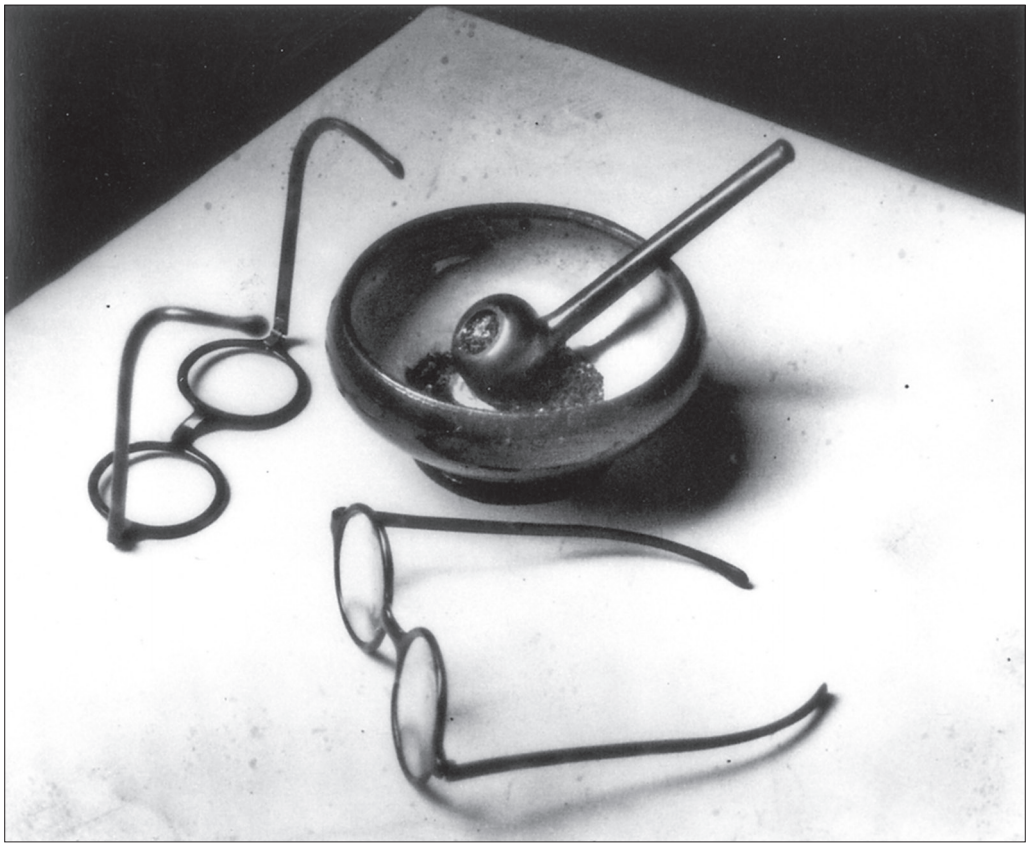
Artwork for Section A Question 4



50.4 × 31.6 cm

Vincent van Gogh, *Worn Out*, pencil on paper, 1882

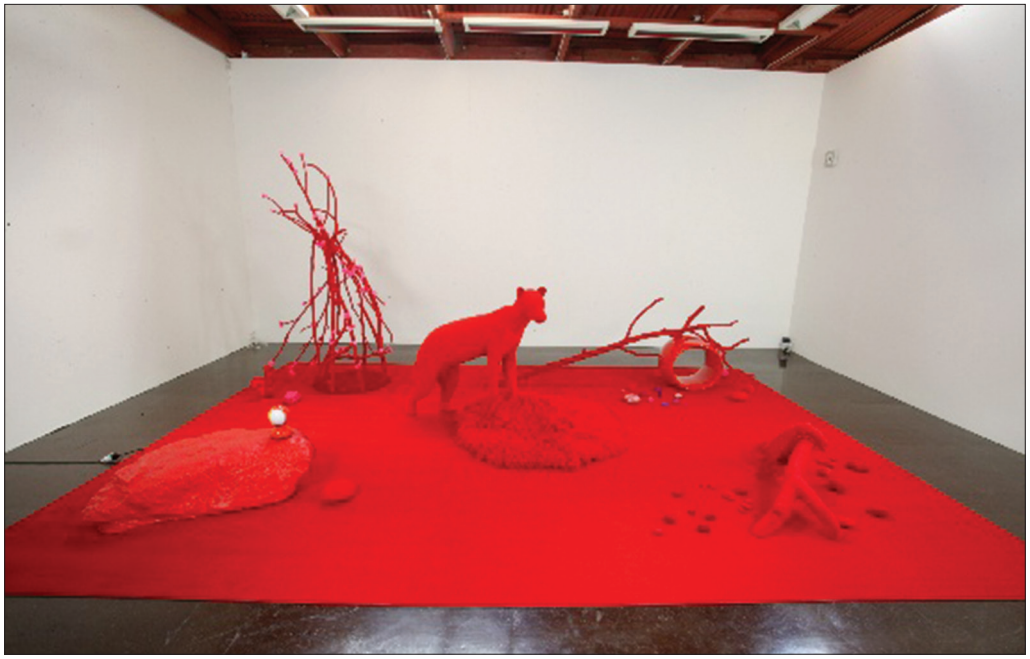
Artwork for Section A Question 5



19.8 × 24.5 cm

André Kertész, *Mondrian's Glasses and Pipe*, gelatin silver print, 1926

Artwork for Section A Question 6



500 × 365 × 205 cm (variable dimensions)

Louise Weaver, *Taking a Chance on Love*, high-density foam, hand-crocheted cotton and lamb's wool, linen, silk, polyester, glass, rubber, plastic, acetate, aluminium, silver leaf, acrylic paint, wood, stone, polyester flowers cut and sealed with high-frequency sound waves, 2003; courtesy of the artist and Darren Knight Gallery, Sydney

Artworks for Section A Question 8



40 cm (diameter)

1. Ashraf Hanna, *Angular Bowl*, earthenware, hand-built, raku, 2007; courtesy of the artist



45.4 × 58.8 cm

2. Käthe Kollwitz, *The Mothers*, pen and brush and ink heightened with white on separate pieces of paper pasted together, 1921



88.7 × 67.3 cm

3. Robert Delaunay, *Political Drama*, oil and collage on cardboard, 1914

Artworks for Section A Question 9



152.5 × 122.0 cm

1. Ruby Tjangawa Williamson, *Puli murputja*, synthetic polymer paint on linen, 2009; © Ruby Tjangawa Williamson/Copyright Agency, 2023



37 × 33 × 23 cm

2. Ah Xian, *China*, *China Bust14*, porcelain in over-glaze polychrome enamels with four seasons' flowers and butterfly design, 1999; collection and courtesy of the artist



11.5 × 14.0 cm

3. Jan van Kessel the Elder, *Insects and a Sprig of Rosemary*, oil on panel, 1653

END OF INSERT