VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY

Victorian Certificate of Education
Year

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

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

Art
Creative Practice
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	6	6	60
B	2	2	20
			Total 80

- 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 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.

SAMPLE

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April 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 (6 marks)

Describe how **one** art element and **one** art principle have been used in Katharina Fritsch's artwork *Tischgesellschaft* / *Company at the Table*, illustrated on page 1 of the insert.

DO NOT WRITE IN THIS AREA

Question 2 (6 marks)

Describe how the artist has used pattern and movement in Queenie McKenzie's artwork *Texas Hills*, illustrated on page 1 of the insert.

DO NOT WRITE IN THIS AREA

Question 3 (6 marks)

Use the structural lens to interpret Angela Brennan's artwork *Untitled*, illustrated on page 2 of the insert. In your response, refer to details in the artwork.

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DO NOT WRITE IN THIS AREA

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Question 4 (12 marks)

Refer to Darren Sylvester's artwork *If all we have is each other, that's ok*, illustrated on page 2 of the insert.

a. Discuss how the artist communicates cultural and contemporary ideas or issues in the artwork. 6 marks

DO NOT WRITE IN THIS AREA

b. Analyse how the artist's use of art elements and art principles communicates meanings in the artwork. 6 marks

DO NOT WRITE IN THIS AREA

Question 5 (14 marks)

Consider the two sources below and Andy Warhol's artwork *Flowers (F. & S. II.64–73)*, illustrated on page 3 of the insert.

Source 1

> Using the screen printing technique, Warhol was able to turn out the same image over and over again in multiple colors. 'The reason I'm painting this way is that I want to be a machine,' he said in 1963, 'and I feel that whatever I do and do machine-like is what I want to do.' Warhol even opened his workshop – affectionately called The Factory – where he produced his work with an assembly line-like team of assistants.

Source: E Taggart, '6 pioneering pop artists who defined the movement bridging "high" and "low" art', *My Modern Met*, 29 March 2021, <https://mymodernmet.com/pop-art-artists>

Source 2

> I would go in at 10 am and finish at midnight – it was slave labor. We had to get things done under extreme pressure and execute it perfectly. On top of that, Andy was never at the Factory. He was in his office on 18th Street, and we were printing on Duane Street in TriBeCa. There was a telephone that sat next to the silkscreen machine and when it would ring, Rupert would pick up, listen, and say something like, 'Andy's on the phone. He wants to change the color from purple to black.' So then we would have to rush to change the entire print and make a whole new group of 300 pieces. And there were only about six or seven studio assistants. We made probably 5000 prints over the course of the nine months I was there.

Source: G Condo quoted in M Maneker, 'George Condo: I was a slave for Andy Warhol & other tales of being an artist's assistant', *Art Market Monitor*, 29 February 2016, <www.artmarketmonitor.com/2016/02/29/george-condo-i-was-a-slave-for-andy-warhol-other-tales-of-being-an-artists-assistant/>

Identify and discuss the issues related to Andy Warhol's practice presented in the two sources provided. In your response, refer to:

- the artwork
- both sources.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Question 6 (16 marks)

Consider the two sources below and the two artworks illustrated on page 4 of the insert.

Source 1

Austrian-born artist Eugene von Guérard arrived on the Ballarat goldfields in late 1852. He was a trained landscape painter with a meticulous eye for detail. He came with a thirst for adventure, expecting to find gold, but was also drawn to capturing the happenings and landscape of the new world in which he found himself.

In his extensive journals and sketchbooks von Guérard captured the harsh realities of the digger's life. His diary entries and sketches also reveal the everyday realities of life on the goldfields, such as the clothes people wore, the meals they ate and the entertainment they enjoyed …

His drawings and paintings give a detailed artist's impression of both life on the goldfields and the impact mining had on the landscape.

Source: *Eureka Education Kit*, Eureka Centre Ballarat and Art Gallery of Ballarat, no date, p. 51, <www.eurekacentreballarat.com.au/sites/default/files/documents/2020-11/8.%20Artists%20on%20the%20Goldfields .pdf>

Source 2

Aunty Marlene Gilson's painting *Mount Warrenheip and Eureka Stockade* [2013] explores the history of the Wadawurrung people during the early years on the Ballarat diggings, a perspective that has been excluded from European accounts of this period.

While the goldrush brought prosperity to the young colony of Victoria, the rapid growth of the economy had an irreversible effect on both the landscape and First Nations culture, including that of the Wadawurrung people in the Ballarat area. Aboriginal people had to adapt to survive and the Wadawurrung people took on many roles undertaken by European settlers including mining and tracking. Their local knowledge was also instrumental in the discovery of gold.

Gilson draws both from family stories and her own research of colonial life to reposition First Nations people in depictions of the goldfields, showing them in various roles such as serving in the Native Police Corps, mining, fossicking and tracking. To the left of the centre of the painting, Gilson's ancestor King Billy stands within a Wadawurrung camp. An Aboriginal woman can be seen in the camp with children – it is believed that during the Eureka rebellion Wadawurrung women cared for the miners' children, keeping them safe.

By re-imagining the events of the Eureka Rebellion, Gilson re-contextualises Australian history, placing a key moment in Australian history into a greater story of the evolving relationship between First Nations people and settlers in colonial Victoria.

Source: 'A First Nations view of the Eureka Stockade', Art Gallery of Ballarat website, <www.artgalleryofballarat.com.au/for-schools/resources/first-nations-view>

Use the structural lens and the personal lens to compare the meanings and messages in the artworks by Eugene von Guérard and Marlene Gilson. In your response, refer to:

- both artworks
- both sources.

Structural lens _____

_____

_____

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Personal lens

END OF SECTION A
TURN OVER

SECTION B

Instructions for Section B

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

Question 7 (8 marks)

Discuss the ideas and issues explored by one artist you have studied this year. In your response, refer to evidence from at least one artwork.

Name of artist _____

Title of artwork(s) and approximate date(s) _____

DO NOT WRITE IN THIS AREA

Question 8 (12 marks)

Compare the practices of one historical and one contemporary artist you have studied this year by analysing and interpreting the meanings and messages of one artwork by each artist. The artists selected should **not** be the same as the artist used to answer Question 7. In your response, apply the structural lens and the cultural lens.

Historical artist _____

Title of artwork and approximate date _____

Contemporary artist _____

Title of artwork and approximate date _____

Structural lens _____

Cultural lens _____

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

END OF QUESTION AND ANSWER BOOK

Extra space for responses

Clearly number all responses in this space.

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.**

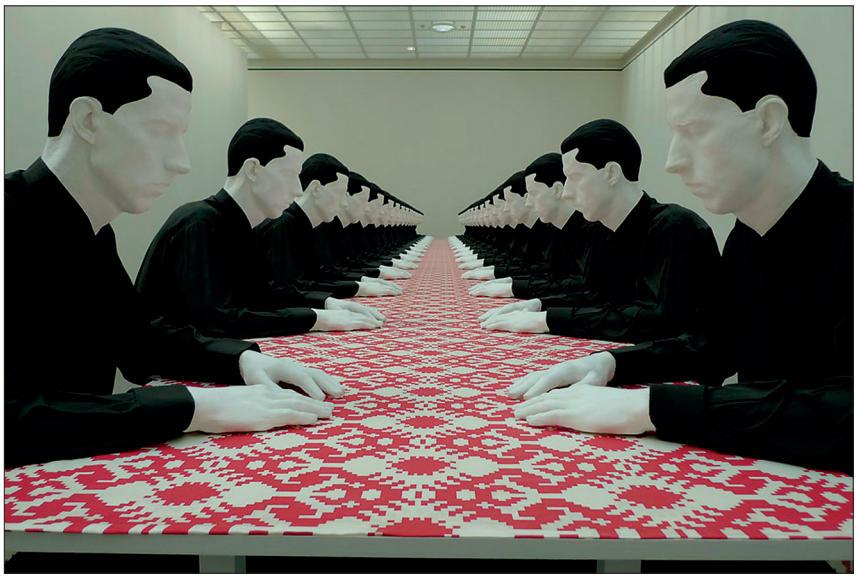
DO NOT WRITE IN THIS AREA

Insert for Section A

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

SECTION A

Artwork for Section A Question 1



140 × 1600 × 175 cm

Katharina Fritsch, *Tischgesellschaft / Company at the Table*, polyester, wood, cotton, paint, 1988; © Katharina Fritsch, VG Bild-Kunst/Copyright Agency, 2023

Artwork for Section A Question 2



203.0 × 233.5 cm

Queenie McKenzie, *Texas Hills*, natural pigments with archival binder (Liquitex gel) on Belgian linen, 1994; © Queenie McKenzie/Copyright Agency, 2022

Artwork for Section A Question 3



122.2 × 152.8 cm

Angela Brennan, *Untitled*, oil on canvas, 1992; © Angela Brennan/Copyright Agency, 2023

Artwork for Section A Question 4



90 × 120 cm

Darren Sylvester, *If all we have is each other, that's ok*, lightject print, 2003; courtesy of the artist

Artwork for Section A Question 5



914 × 914 mm (each sheet)

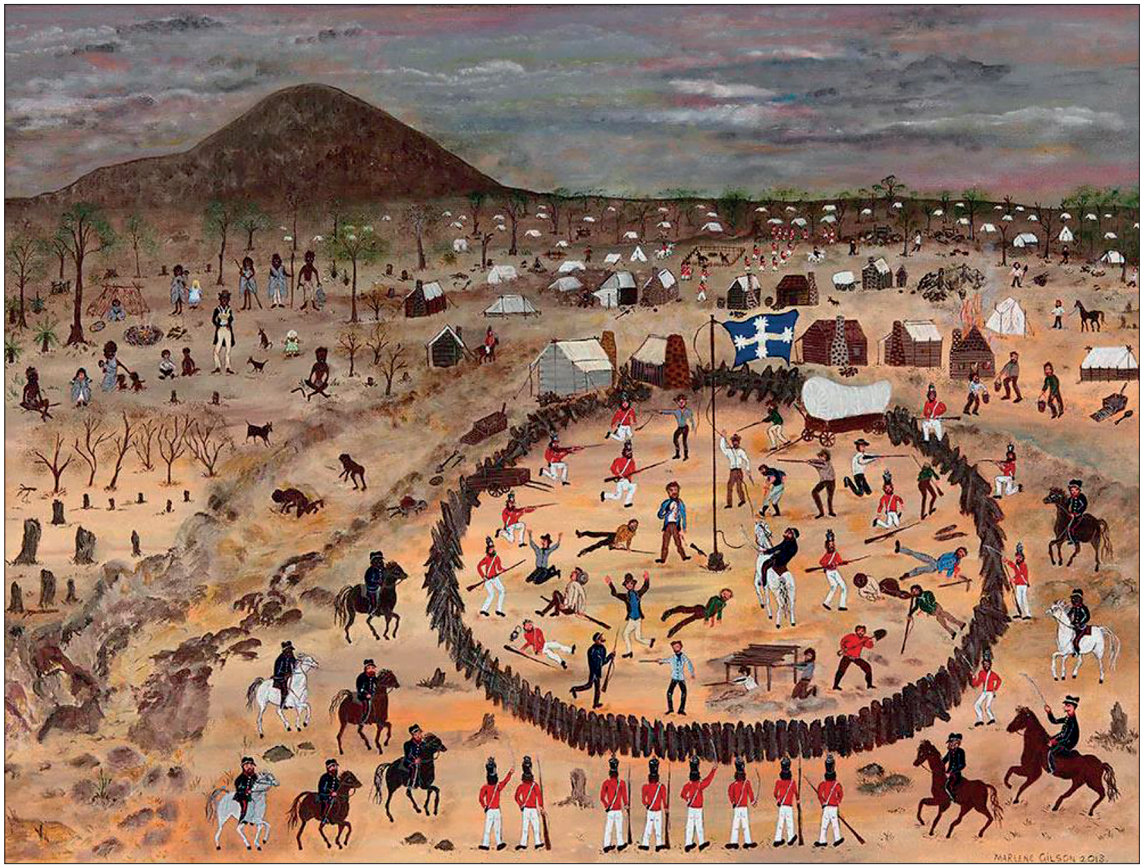
Andy Warhol, *Flowers (F. & S. II.64–73)*, screenprints, 1970; © Andy Warhol Foundation for the Visual Arts, Inc.ARS/ Copyright Agency, 2023

Artworks for Section A Question 6



46.0 × 75.5 cm

Eugene von Guérard, *Warrenheip Hills near Ballarat*, oil on canvas on plywood, 1854



76.3 × 102.0 cm

Marlene Gilson, *Mount Warrenheip and Eureka Stockade*, synthetic polymer on canvas, 2013; © Marlene Gilson, courtesy of the artist and Martin Browne Contemporary, Sydney

END OF INSERT