

Victorian Certificate of Education 2016

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

					Letter
STUDENT NUMBER					

ART

Written examination

Monday 7 November 2016

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

Section	Number of questions	Number of questions to be answered	Number of marks
A	4	4	25
В	2	2	25
С	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 Questions 1, 2 and 3 and Section B Questions 5 and 6 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.

2016 ART EXAM

SECTION A

Instructions for Section A

2

Answer all questions in the spaces provided.

Question 1 (3 marks)
How is texture used as a formal element in the first artwork illustrated on page 1 of the insert?
Question 2 (3 marks)
How is shape used as a formal element in the second artwork illustrated on page 1 of the insert?

Question 3 (8 marks) Refer to page 2 of the insert. Compare the meanings and messages of the two artworks.				

Question 4 (11 marks)

The images illustrated below and on page 5 show two views of the same artwork.

Use the **contemporary analytical framework** to interpret the artwork in terms of its:

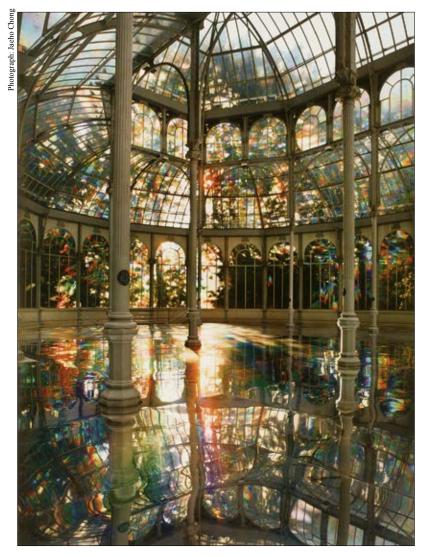
- presentation
- content/subject matter.

Your interpretation must include reference to the artwork illustrated and to the commentary that describes it.

Commentary

'I thought the space should be empty and that I should use it just as space itself, putting the sound of my breathing inside it, occupying the whole space. In this space that is filled with the sound of my breathing, people feel that they enter into someone else's body. They try to integrate the rhythm of my breathing with their own and feel the sensation of the rainbows diffused from the film [pasted onto the windows and dome] and the reflection from the mirror [placed on the floor] of the structure. So in a way they experience my body, my breathing ... as architecture ...'

Source: Kimsooja, quoted in Art: 21 - Art in the Twenty-First Century, Art21, Inc., New York, 2009, p. 144



Kimsooja, *To Breathe – A Mirror Woman*, mirror (on the floor of the building), diffraction grating film (pasted onto the windows and dome of the building to create the visual effects evident in the photographs) and sound performance piece, installation view at the Crystal Palace, Madrid, 2004, dimensions variable



Kimsooja, *To Breathe* – A *Mirror Woman*, seen from another angle, showing a person viewing the work

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2016 ART EXAM	6

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SECTION B

Instructions for Section B

Answer all questions in the spaces provided.

Question 5 (15 marks)

Refer to page 3 of the insert. Use the **cultural analytical framework** to discuss the different ways in which the two artists have depicted **the beach** in their artworks.

Your answer must include reference to:

- · the artworks illustrated
- the ideas raised in both of the commentaries provided below.

Commentary on artwork 1: Charles Conder, A Holiday at Mentone, oil on canvas, 1888

Charles Conder's *A Holiday at Mentone* gives us an insight into the leisure activities of Australian society in the late 19th century. Rather than the relaxed and casual atmosphere that characterises Australian beaches now, Conder's painting suggests that people from this period treated a visit to the beach as a more formal occasion. The painting seems staged and depicts people enjoying the midday sunshine on a beach in the Melbourne suburb of Mentone.

Commentary on artwork 2: Martin Parr, *The Artificial Beach Inside the Ocean Dome, Miyazaki, Japan*, C-type photograph, 1997

Martin Parr's The Artificial Beach Inside the Ocean Dome, Miyazaki, Japan shows the Seagaia Ocean Dome,

one of the world's largest indoor water parks, which was located in Miyazaki, Japan, from 1993 until its closure in 2007. The photograph shows an artificial environment that resembles a tropical beach, but was actually part of a luxury resort. The Dome allowed the water park to maintain a controlled temperature of 30 °C and gave visitors the experience of travelling to a far-off tropical holiday destination without having leave the densely inhabited city in which it was based.							

Question 6 (10 marks)

A public art gallery is considering a proposal to mount an exhibition entitled 'The Neighbors' by the New York-based, contemporary photographer Arne Svenson. Svenson took photographs of his neighbours using a long-distance telephoto lens without their permission as he viewed them through their apartment windows.

10

Imagine that you are a community member who has been asked to comment on whether or not to present this exhibition in the gallery. Do you think the gallery should include the works in an exhibition? Give reasons for your point of view.

In your response, refer to the artwork illustrated on page 4 of the insert and to the ideas raised in the commentaries below.

Commentary 1

'Unaware of being observed, Svenson's subjects are revealed in private moments, caught in the act of living ... Meticulously crafted and composed, his photographs raise voyeurism¹ to the level of high art as well as imbue² it with a large dose of humanism ... Svenson collapses the distance between the spectator and his subjects in such a way as to make viewers feel that they not only know these people, but might actually be them.'

Source: Roni Feinstein, 'Los Angeles, Arne Svenson, Western Project', exhibition review, *Art in America*, May 2013, p. 174

¹voyeurism – the act of secretly watching something that is considered to be private ²imbue – to fill something up with feelings or opinions

Commentary 2

'I think this is a horrible intrusion into people's private lives. It's noteworthy that none of the photos show his neighbors "exhibiting" themselves at all; he's captured intimate moments that they expected to be private ... Most people in the city inure¹ themselves [to] the fear that someone is watching them all the time by hoping that nobody bothers ... so we [pray] our neighbors are decent enough to leave us alone. Not so here. Gross.'

Source: 'lalaland', posted in 'Comments' section of 'The Voyeur Next Door', Tribeca Citizen (http://tribecacitizen.com), 29 April 2013

¹ inure – to become used to something over time				

2016 ART EXAM 12

SECTION C

Instructions for Section C

Answer all questions in the spaces provided.

Question 7 (13 marks)
Use the formal and personal analytical frameworks to interpret the meanings and messages of one artwork that you have studied this year.
Name of artist
Title of artwork and approximate date
Formal analytical framework

Personal analytical framework	
Torsonar analytical numerrors	

Question 8 (12 marks)

'Artists use their artworks to communicate themes and issues to the public.'

Respond to this statement by comparing **two or more** viewpoints regarding an art issue that you have studied this year. The artist referred to should **not** be the same artist used in Question 7.

In your response, refer to:

- at least one artist and one artwork
- at least two commentaries on art
- an issue about art that you have studied.

Name of artist(s)	
Fitle(s) of artwork(s) and approximate date(s)	
Art issue that you have studied	

2016 ART EXAM

Extra space for responses Clearly number all responses in this space.

15

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n answer book is available fro		

An answer book is available from the supervisor if you need extra paper to complete your 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 Questions 1, 2 and 3, and Section B Questions 5 and 6

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

SECTION A

Artwork for Section A Question 1



183 × 153 cm

Ben Quilty, *Untitled (Joe)*, oil and aerosol on linen, 2007

Artwork for Section A Question 2



203 × 233.5 cm

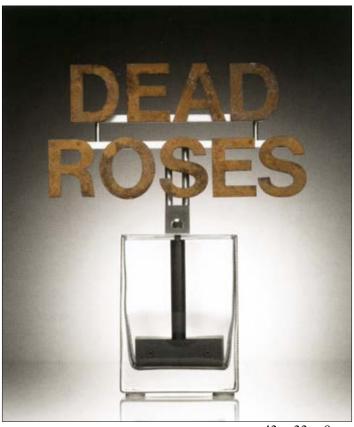
Queenie McKenzie, *Texas Hills*, natural pigments with archival binder (Liquitex gel) on Belgian linen, 1994

Artworks for Section A Question 3



 46.2×61.6 cm

Rachel Ruysch, Flowers and Insects, oil on panel, 1711



43 × 33 × 9 cm

John Kaine, *Dead Roses*, salt-rusted steel, blued steel, aluminium, glass and perspex (acrylic sheet), 2006

SECTION B

Artworks for Section B Question 5



 $46.2\times60.8~cm$

Artwork 1: Charles Conder, A Holiday at Mentone, oil on canvas, 1888



 $140\times175\;cm$

Artwork 2: Martin Parr, *The Artificial Beach Inside the Ocean Dome, Miyazaki, Japan*, C-type photograph, 1997

Artwork for Section B Question 6



66 × 160 cm

Arne Svenson, Neighbors #1 (one of a series of photographs), pigment print, 2012