

**Victorian Certificate of Education
2019**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER Letter

ART
Written examination

Thursday 14 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	4	4	25
B	2	2	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 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.

SECTION A

Instructions for Section A

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

Question 1 (3 marks)

How is **shape** used as an art element in the first artwork illustrated on page 1 of the insert?

Question 2 (3 marks)

How is **emphasis (focal point)** used as an art principle in the second artwork illustrated on page 1 of the insert?

Question 3 (9 marks)

Refer to the artworks by Eduardo Paolozzi and Numen / For Use on page 2 of the insert. Compare the **meanings and messages** of the two artworks.

Image 1

Photograph: Perry Ogdan



Photograph taken in Francis Bacon's studio

Image 2

140 × 120 cm

Diego Velázquez, *Portrait of Pope Innocent X*, oil on canvas, c. 1650

Image 3

Torn and folded piece of a page from a book, showing Diego Velázquez's *Portrait of Pope Innocent X* (c. 1650), a painting that would inspire more than 40 of Francis Bacon's artworks

Image 4

Photograph: Aberdeen Art Gallery & Museums Collections



198 × 137 cm

Francis Bacon, *Pope I – study after Pope Innocent X by Velázquez*, oil on canvas, 1951; © the estate of Francis Bacon; all rights reserved; DACS 2014/DACS; Copyright Agency, 2019

**END OF SECTION A
TURN OVER**

SECTION B

Instructions for Section B

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

Question 5 (14 marks)

Refer to page 3 of the insert. Use the **structural and personal analytical frameworks** to discuss the different ways in which the two artists depict **the viewing of art in a gallery**.

Your answer must include reference to:

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

Commentary on artwork 1: George Bernard O’Neill, *Public Opinion*, 1863

O’Neill was a member of a group of artists known as the Cranbrook Colony, who tended to paint scenes of the everyday life they saw around them. He believed that art should instantly appeal to people of all ages and classes. He reached the height of his success between the 1850s and the 1870s.

Commentary on artwork 2: Thomas Struth, *Museo del Prado 7, Madrid*, 2005

This is one of a series of images called the ‘Museum Photographs’, in which Thomas Struth focused on crowds looking at significant works of Western art. Struth shot the image using a camera that allowed him to produce large-scale prints. His work makes the viewer consider the role institutions play in presenting art, as well as our habits of looking at artworks.

Structural analytical framework _____

Personal analytical framework _____

Question 6 (11 marks)

‘The role of art in society is to challenge social norms¹.’

Develop a personal point of view about this statement regarding the role of art in society.

In your response, refer to:

- art ideas and related issues
- the artwork by Pipilotti Rist illustrated on page 4 of the insert
- both of the commentaries provided below.

Commentary 1

‘In a society that has forgotten how to think creatively, change is impossible. Art, which teaches us to think creatively and to imagine new possibilities, is essential to society and to politics.’

Source: Hans Ulrich Obrist, ‘Hans Ulrich Obrist on Why We Need Artists in Politics’,
Artsy editorial, 18 September 2017,
<www.artsy.net/article/artsy-editorial-hans-ulrich-obrist-artists-politics>

Commentary 2

Pipilotti Rist said, ‘In my work *Open My Glade (Flatten)*, the human being wants to transgress² any screen and jump out onto the square.’

‘I want people to pay attention to technology ... Technology is so important in our lives!’

Sources: BWW News Desk, ‘Pipilotti Rist Presents OPEN MY GLADE (FLATTEN) on Times Square’,
BroadwayWorld, 5 January 2017, <www.broadwayworld.com>;
Peggy Phelan et al., *Pipilotti Rist*, Phaidon Press Ltd, London, 2001, p. 26

¹**social norms** – social standards, models or patterns

²**transgress** – go beyond the limits of

**END OF SECTION B
TURN OVER**

SECTION C

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

Question 7 (12 marks)

Using the cultural analytical framework, compare the meanings and messages in artworks by two artists you have studied this year. One artwork must have been produced before 1990 and the other artwork must have been produced after 1990.

Artwork produced before 1990

Name of artist _____

Title of artwork and approximate date _____

Artwork produced after 1990

Name of artist _____

Title of artwork and approximate date _____

Question 8 (13 marks)

Discuss **two or more** viewpoints regarding one art idea and related issue(s) that you have studied this year.

In your response, refer to:

- **one** relevant artwork
- **two or more** attributed commentaries.

The artist selected should **not** be the same as either of the artists used to answer Question 7.

Statement about one art idea and related issue(s) _____

Name of artist _____

Title of artwork and approximate date _____

**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

Photograph: Carl Warner



172.5 × 182 cm

Denise Green, *Azzurro di Cobalto Puro*, synthetic polymer paint on canvas, 1998

Artwork for Section A Question 2



31 × 38 cm

Louise Hearman, *Untitled #1060*, pastel on coloured paper, 2005; courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

**SECTION A – continued
TURN OVER**

Artworks for Section A Question 3



38 × 30.5 cm

Eduardo Paolozzi, *Wonder Toy: Robert the Robot*, ink and gouache on photograph, 1971; © the estate of Eduardo Paolozzi



dimensions variable

Numen / For Use, *Net Hasselt*, installation (detail) at Z33 – House for Contemporary Art in Hasselt (Belgium), 2011

END OF SECTION A

SECTION B

Artworks for Section B Question 5

53.2 × 78.8 cm

Artwork 1: George Bernard O'Neill, *Public Opinion*, oil on canvas, 1863



177.5 × 218.6 cm

Artwork 2: Thomas Struth, *Museo del Prado 7, Madrid*, C-print on plexiglass, 2005; Museo del Prado 7, Madrid 2005; © Thomas Struth

**SECTION B – continued
TURN OVER**

Artwork for Section B Question 6

Photograph: Dennis Cowley



Pipilotti Rist, *Open My Glade (Flatten)*, video installation, 16 one-minute video segments that interrupted the normal television programs every hour from 9.15 am to 12.15 am, from 6 April to 20 May 2000, on the Panasonic screen, Times Square, New York; © Pipilotti Rist; courtesy of the artist, Hauser & Wirth and Luhring Augustine

END OF INSERT