

# Victorian Certificate of Education 2016

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

		Letter
STUDENT NUMBER		

# **STUDIO ARTS**

## Written examination

#### Thursday 10 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	26
В	3	3	25
C	2	2	24
			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 (6 marks) Select one artwork from the insert.
Artwork number
Discuss the artist's use of materials, techniques and processes in the production of the artwork.

Question 2 (8 marks) Select one artwork from the insert.
Artwork number
Explain the different considerations involved in the storage of this artwork in a public gallery and in a commercial gallery.
Public gallery
Commercial gallery
Commercial gamery

Question 3 (6 marks) Select one artwork from the insert.
Artwork number
Explain how the artist has used two art elements to develop aesthetic qualities in the artwork.
Art element 1
Art element 2

Question 4 (6 marks)
Select <b>one</b> artwork from the insert.
Artwork number
This artwork is being considered for exhibition in a public gallery.
Explain how a curator and an exhibition designer could work together to prepare and display the artwork.

#### **SECTION B**

#### **Instructions for Section B**

Answer all questions in the spaces provided.

Use the following artworks to answer Question 5.



 $91.5 \times 122 \text{ cm}$ 

Charles Meere (b. England, 1890–1961), *Australian Beach Pattern*, oil on canvas, 1940; © Charles Meere/licensed by Viscopy, 2017



 $76.4 \times 92.5 \text{ cm}$ 

Anne Zahalka (b. Australia, 1957), *The Bathers*, type C photograph, from the 'Bondi: Playground of the Pacific' series, 1989; © Anne Zahalka/licensed by Viscopy, 2017

## **Question 5** (10 marks)

Refer to the artworks on page 6.

In her photograph, *The Bathers* (1989), Anne Zahalka appropriates the painting by Charles Meere titled *Australian Beach Pattern* (1940).

Discuss the legal obligations and ethical considerations that Anne Zahalka may have had to take into account when using the work of another artist in the making of a new artwork.					

Question 6 (6 marks)
Tick $(\checkmark)$ your selections.
Compare the roles of <b>two</b> of the following art exhibition spaces:
alternative art space
public gallery
commercial gallery

### **Question 7** (9 marks)

Discuss cultural contexts and the communication of ideas and meanings in one artwork by a studied this year.	n artist you have
Name of artist	
Title of artwork	

## **SECTION C**

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Answer all questions in the spaces provided.

Discuss the different conservation and preservation methods used in two art exhibition spaces you have visited this year.  Art exhibition space 1
Art exhibition space 1

Art exhibition space 2		
•		

## **Question 9** (12 marks)

Discuss how two artists you have studied this year have used different artistic practices to develop styles in
their artwork through the use of materials, techniques and processes. Refer to one artwork by each artist in
vour response.

Name of artist	
Title of artwork	

Name of artist	_
Title of artwork	_

# Extra space for responses

Clearly number all responses in this space.	

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STUDIO ARTS EXAM	16	
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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**

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



 $46.2 \times 76.2 \text{ cm}$ 

1. Eugene von Guérard (b. Austria), The Weatherboard Falls, oil on canvas, 1863





3. Frank Steyaert (b. Belgium), *Untitled*, stoneware, 1998

jacket: 57 cm centre back, 59 cm sleeve length; kilt: 73 cm centre back, 43 cm waist, flat

2. Sara Thorn (b. Australia; designer) and Bruce Slorach (b. Australia; designer), for Sara Thorn, Melbourne (fashion house), Jacket and Kilt, screenprinted cotton, 1985

Due to copyright restrictions, this material is not supplied.

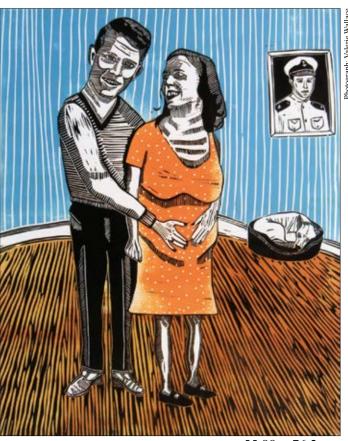
 $202 \times 442 \times 442$  cm (dimensions variable)

4. Fiona Foley (b. Australia; Badtjala people), *Land Deal*, installation, flour, mixed media, found objects (including a blanket, knives, mirrors, axes, a box with beads [white and blue] and scissors) and text, 1995



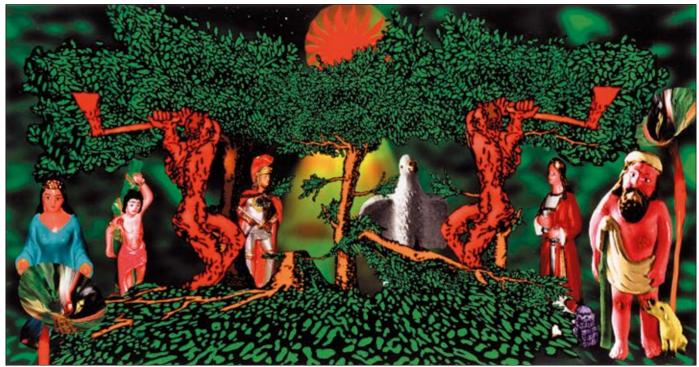
 $22.86 \times 17.14$  cm

5. Albert Renger-Patzsch (b. Germany), *Zierlen*, gelatin-silver print, c. 1955; © Albert Renger-Patzsch/Ann und Jürgen Wilde/VG Bild-Kunst/licensed by Viscopy, 2017



 $55.88 \times 76.2 \text{ cm}$ 

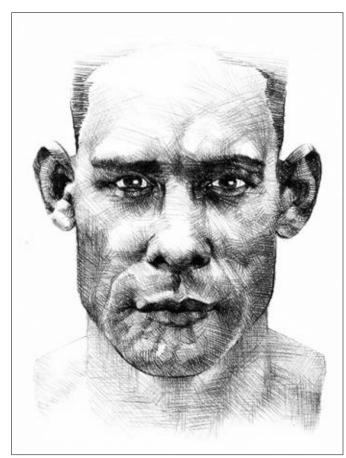
6. Valerie Wallace (b. USA), *George and Barbara Bush,* 1946, reduction-colour woodcut, oil-based relief ink, 2009; courtesy of Valerie Wallace, www.vwallaceart.com



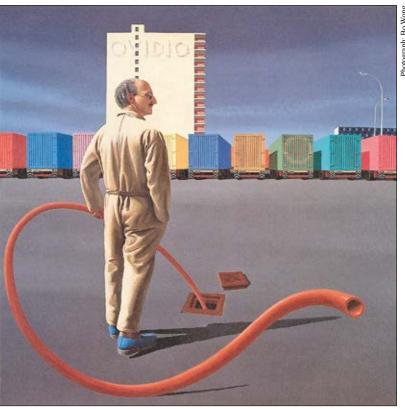
 $125 \times 221$  cm

7. Peter Callas (b. Australia), *Forest Clearing (Sincretismo*<sup>1</sup>), digital print on photographic paper, 1999 (printed 2004)

1 sincretismo – the combining of different beliefs



101 × 67 cm (paper size)
8. Vernon Ah Kee (b. Australia), *Mick Miller (Pop)*, charcoal on paper, 2004; © Vernon Edward Ah Kee/ licensed by Viscopy, 2017



 $100 \times 100 \text{ cm}; 103 \times 103 \times 3 \text{ cm (framed)}$ 

9. Jeffrey Smart (b. Australia), *Portrait of David Malouf*, oil and synthetic polymer paint on canvas, 1983; State Art Collection, Art Gallery of Western Australia/1983/0P13



10. Rodney Graham (b. Canada), still from *A Reverie Interrupted by the Police*, 35 mm colour film transferred to DVD, sound, 7:59 continuous loop, edition of five, 2003



 $\overline{53 \times 33 \times 30 \text{ cm}}$ 

11. Ricky Swallow (b. Australia), *Rooftop Shoot Out with Chimpanzee*, cardboard, wood, plastic model figures and portable record player, 1999; courtesy of the artist and Darren Knight Gallery