

**Victorian Certificate of Education  
2020**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER           Letter

**STUDIO ARTS**  
**Written examination**

**Friday 27 November 2020**

**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	3	3	25
B	3	3	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 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.**

**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** (9 marks)

Select **one** artwork from the insert.

Artwork number \_\_\_\_\_

Explain how the artist has used art elements and art principles to demonstrate aesthetic qualities in this artwork.

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

DO NOT WRITE IN THIS AREA

**Question 2** (8 marks)

Select **one** artwork from the insert.

Artwork number \_\_\_\_\_

Describe how the selected artwork would be promoted in a public gallery and in one of the following exhibition spaces:

- a commercial gallery
- an alternative art space
- an artist-run space

Public gallery \_\_\_\_\_

---

---

---

---

---

---

---

---

---

---

Selected exhibition space \_\_\_\_\_

---

---

---

---

---

---

---

---

---

---

DO NOT WRITE IN THIS AREA

**Question 3 (8 marks)**

Select **one** artwork from the insert.

Artwork number \_\_\_\_\_

Analyse the ways in which the artist has used materials, techniques and processes in the production of this artwork.

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**DO NOT WRITE IN THIS AREA**

**SECTION B****Instructions for Section B**

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

**Question 4 (8 marks)**

Identify your sources of inspiration and discuss how these have influenced the development of ideas in your exploration proposal.

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**Question 5** (8 marks)

Explain the methods used for the aesthetic development of the subject matter in the production of **one** of your potential directions.

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**DO NOT WRITE IN THIS AREA**



**SECTION C**

**Instructions for Section C**

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

**Question 7** (12 marks)

Discuss how **two** artists you have studied this year have interpreted subject matter, influences, and historical and cultural contexts to communicate ideas in their artworks.

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**DO NOT WRITE IN THIS AREA**



DO NOT WRITE IN THIS AREA

---

---

---

---

---

---

---

---

---

---

---

---

**Question 8** (13 marks)

Analyse the curatorial and conservation considerations involved in preparing two artworks for display in two different exhibition spaces you have viewed this year.

Artwork 1 \_\_\_\_\_ Exhibition space 1 \_\_\_\_\_

Artwork 2 \_\_\_\_\_ Exhibition space 2 \_\_\_\_\_

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

---

---

---

---

---

---

---

---

---

---













## Insert for Section A

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

Photograph: Gamma One Conversions



203.2 × 355.6 cm

1. Hung Liu (b. China), *Mu Nu (Mother and Daughter)*, oil on canvas, diptych<sup>1</sup>, 1997; collection of the Kemper Museum of Contemporary Art, Kansas City, Missouri, museum purchase, 22 January 1997; © Hung Liu

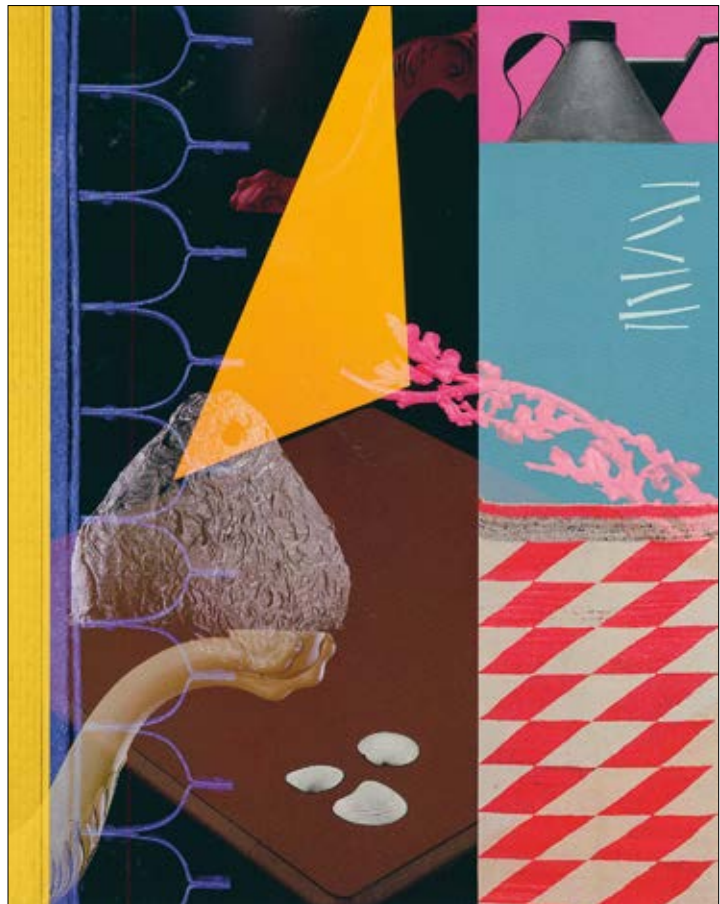
<sup>1</sup>**diptych** – artwork consisting of two panels

Photograph: Laurent Delaye Gallery, London

Due to copyright restrictions,  
this material is not supplied.

39 × 28 × 28 cm

2. Grayson Perry (b. UK), *Language of Cars*, glazed earthenware, 2000



127 × 99 cm

3. Matthew Porter (b. USA), *This is Tomorrow*, inkjet print, 2013; courtesy of M+B Art

**TURN OVER**



4. Cao Fei (b. China), *Whose Utopia?*, still from a single-channel video, colour, sound, 20 minutes and 20 seconds' duration, 2006



53.7 × 117.1 cm

5. Jane Sutherland (b. USA), *First Green after the Drought*, oil on canvas, c. 1892



20.6 × 30.4 cm

6. David Moore (b. Australia), *Newcastle Steelworks*, gelatin silver photograph, 1963; © Estate of David Moore; by permission





55.9 cm (height)

7. Barry X Ball (b. USA), *Envy*, Pakistani onyx, 3D-scanning, 3D-modelling software, CNC lathe, hand-polishing, 2008–2012; © Barry X Ball/ARS; Copyright Agency, 2020

Photograph: Mark Strizic



116 × 119 × 63 cm

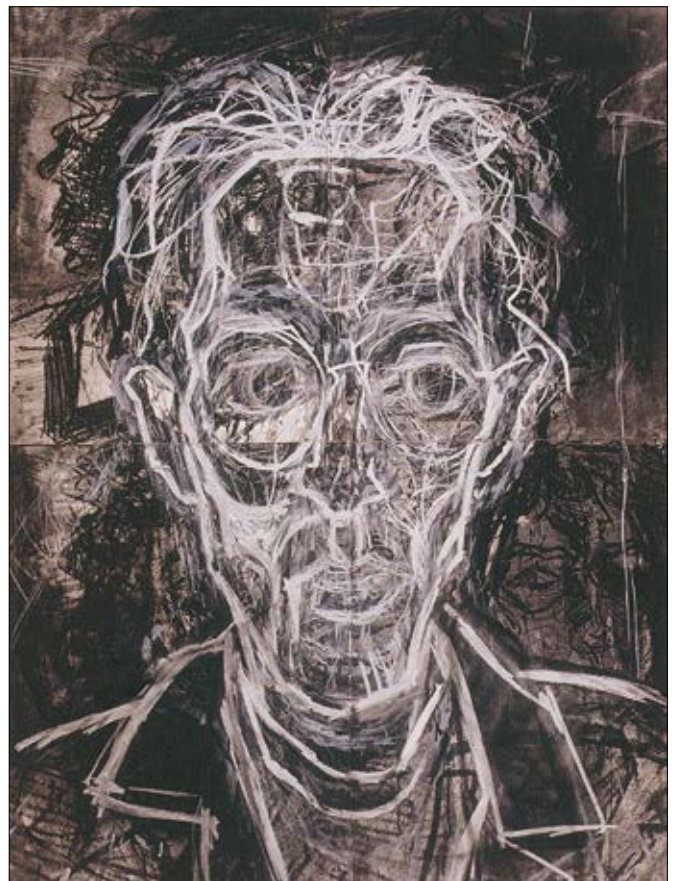
8. Inge King (b. Germany), *Nayads*, bronze, 1993; © Inge King/Copyright Agency, 2020

Photograph: Naiza Khan and Rossi & Rossi, Hong Kong and London



88 × 40 × 32 cm

9. Naiza Khan (b. Pakistan), *Armour Suit for Rani of Jhansi II*, galvanised steel, feathers, leather, 2017; courtesy of Rossi & Rossi



142.7 × 110.0 cm

10. David Fairbairn (b. Zambia), *Portrait of Tao Triebels*, etching, charcoal, black ink and white chalk on paper, 1998; © David Fairbairn/Copyright Agency, 2020

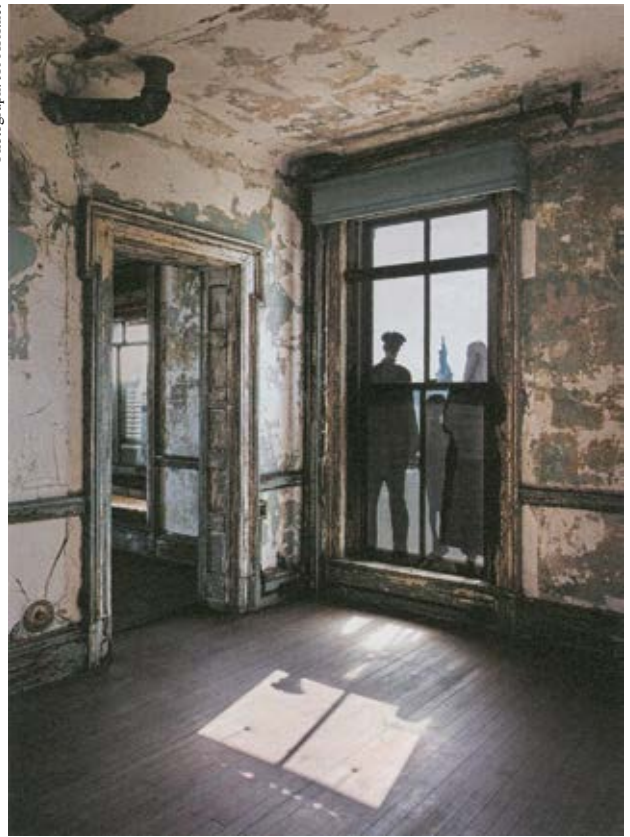




33.0 × 24.5 cm

11. Judy Watson (b. Australia), *batwing coral tree, red bean tree*, etching, 2006; © Judy Watson/Copyright Agency, 2020

Photograph: JR-ART.net



variable dimensions

12. JR (b. France), *Unframed: An Immigrant Family Viewing the Statue of Liberty from the Ellis Island Immigration Station Dock, c. 1892–1930*, installation incorporating enlarged archival photographs of immigrants, Ellis Island, New York, USA, 2014; JR/Copyright Agency, 2020



243.8 × 315.0 cm

13. Njideka Akunyili Crosby (b. Nigeria), *Dwell: Aso Ebi*, acrylic, transfers, colour pencil, collage and commemorative fabric on paper, 2017; © Njideka Akunyili Crosby; courtesy of the artist, Victoria Miro and David Zwirner

END OF INSERT