



**Victorian Certificate of Education
2004**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures
Words

Letter

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ART
Written examination

Thursday 11 November 2004

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	2	2	25
			Total 50

- 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 white out liquid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Question and answer book of 15 pages with a detachable insert for Section A Question 2 in the centrefold.
- A script book is available from the supervisor if required.

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 and on the front cover of any script book used.
- All written responses must be in English.

At the end of the examination

- If a script book is used, place it inside the front cover of this question and answer book.
- You may keep the detached insert.

Students are NOT permitted to bring mobile phones and/or any other electronic communication devices into the examination room.

SECTION A

Instructions for Section A
Answer **all** questions in pen in the spaces provided. Answer **either** part **a.** or part **b.** for Question 2.

Question 1

Compare **any two** of the artworks illustrated opposite in terms of the following formal elements.

- **colour**
- **texture**

(You may write on the same two artworks for both formal elements or select a different pair of artworks for each formal element.)

Colour – indicate in the boxes the pair of artworks you have chosen.

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Texture – indicate in the boxes the pair of artworks you have chosen.

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3 + 3 = 6 marks



83.5 × 111 cm

A. Jean-François Millet, *Gleaners* (oil on canvas), 1857



235 × 210 cm

B. Davida Allen, *Sisters* (oil on marine board), 1991



74.3 cm high

C. Mawalan Marika, *Djang'Kawu Figure of an Ancestral Being of the Dua Moiety* (painted wood, string feathers and human hair), before 1960



152.4 cm high

D. Henry Moore, *Warrior with Shield* (bronze), 1953–54

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SECTION A – continued
TURN OVER

Question 2

You should remove the insert from the centre of this book before answering this question.

Answer either a. or b. Do not attempt both parts of this question.

EITHER

a. Discuss **one** of the artworks illustrated in the detachable insert using **any two** of the following interpretive frameworks.

- formal interpretation (visual analysis and/or style and/or technique)
- cultural
- gender
- historical context
- political
- postmodernism
- psychoanalysis
- symbolism

Specify artwork _____

Specify interpretive framework 1 _____
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Specify interpretive framework 2 _____

5 + 5 = 10 marks

OR

- b.** Discuss **two** different artworks illustrated in the detachable insert using **any one** of the following interpretive frameworks.
 - formal interpretation (visual analysis and/or style and/or technique)
 - cultural
 - gender
 - historical context
 - political
 - postmodernism
 - psychoanalysis
 - symbolism

Specify interpretive framework _____

Specify artwork 1 _____

Specify artwork 2 _____

Multiple horizontal lines for writing.

5 + 5 = 10 marks

Question 3

The artwork below has been entered in an exhibition of contemporary art to be held in a publicly funded state art gallery. There are two parts to the prize. First, the winner receives a cash prize, and then the work is purchased for the gallery's permanent collection.

- Do you think this artwork should win the prize?
- Do you think it should be bought for the gallery's permanent collection?

Give reasons for your point of view. In your response refer to the ideas raised in at least two of the commentaries opposite and to the illustrations below that show views of the artwork.

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Yukinori Yanagi, *World Flag Ant Farm* (ants, coloured sand, perspex boxes and tubing), 1990. Dimensions variable. (The boxes have been filled with coloured sands in the designs of different national flags and have been connected together by plastic tubes. Ants have been released into the tubes and they carry the sand from box to box thus breaking down the flag images. The ants will be released outdoors on completion of the work.)

Commentary 1: I think it is a wonderful work. It should certainly win the prize and be purchased for the collection. This piece says more about the dangers of nationalism today than a hundred books could ever do. Nationalism suggests that we live in different boxes and are made up of different colours that should never be mixed. This creates racism, hatred, and war. But ants don't care about these artificial barriers. They tunnel away, breaking down the flags and everything that they stand for. Eventually all the sand will blend together and we will be left with a beautiful statement made in glorious colour.

A critic who is in favour of awarding the artwork the prize and purchasing it for the collection.

Commentary 2: The work should not win and it certainly should not be purchased for the collection. The other exhibition entries have all been made by artists working with their own hands. Mr Yanagi has not done that. If anybody should win it is the ants who have done all the work, not him. It's also disrespectful to tamper with flags since they represent our hard-won national identity. And it should not be purchased. Soon there will be nothing left except boxes filled with murky brown sand. No-one looking at it in the future will ever know what it means so it would be useless to buy it.

A critic who is opposed to awarding the artwork the prize and purchasing it for the collection.

Commentary 3: As an artist I am concerned with all aspects of identity. People frame themselves, and are framed, by social systems like class and gender as well as by ethnic or national identities. My intention is to dissolve artificial, static symbols into organic forms that change with time and circumstance. The act of wandering, and the freedom to do so, is more important than where we live or work. I use the ants as a symbol of work, order and collective activity.

The artist quoted from collated comments.

9 marks

Total 25 marks

4 + 4 = 8 marks

Question 5

Discuss at least one of the artworks that you have studied this year in terms of

- the ideas, issues and/or arguments expressed in commentaries on the artwork(s)
- and**
- your own personal points of view about the meanings and messages of the artwork(s).

Insert for Section A – Question 2

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



Dimensions unknown

1. Oscar Graubner, *Margaret Bourke-White At Work High On the Chrysler Building, New York City* (silver gelatin print), 1934



Dimensions variable

2. Fiona Hall, *Medicine Bundle for the Non-Born Child* (aluminium, rubber and plastic), 1993 **Courtesy of the Artist**



175 × 95 cm

3. Diego Velázquez, *Mars, the God of War* (oil on canvas), ca. 1640–42

SECTION A – Question 2 – continued
TURN OVER



Dimensions variable

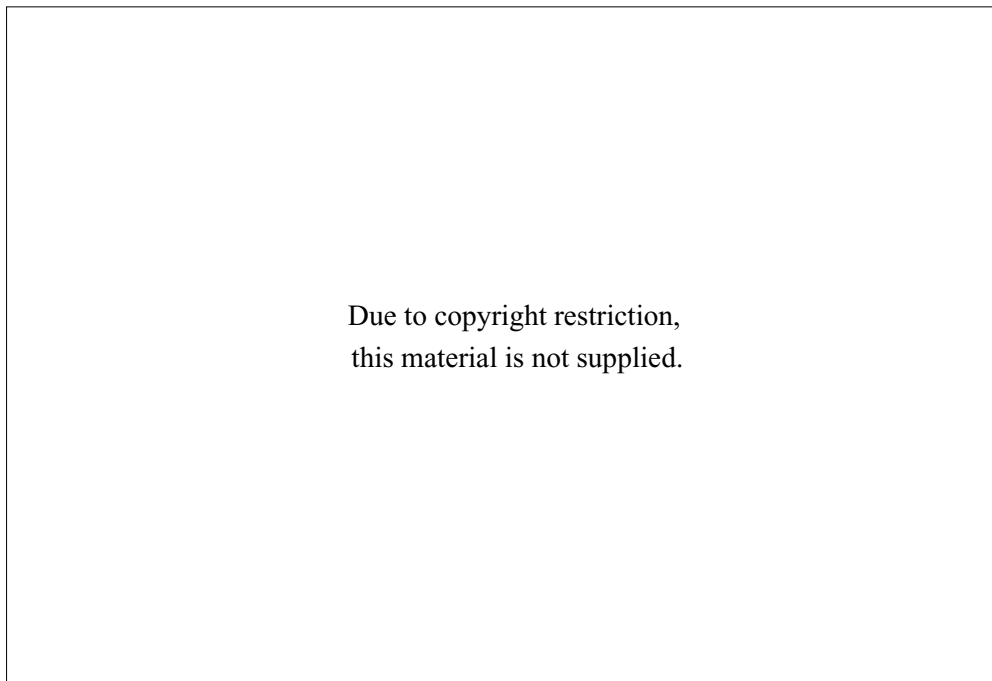
4. Judith Duffy, *Sheep in Wolf's Clothing* (machine-knitted wool), 1986



37 × 33 × 23 cm

5. Ah Xian, *China China Bust 3* (porcelain body-cast with hand-painted underglaze blue and copper red decoration), 1999

Courtesy of the Artist



Dimensions variable

6. Ilya Kabakov and Emilia Kabakov, *Where is Our Place?* Mixed media installation at the Fondazione Querini Stampalia, Venice, 2003

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7. Tim Burton (director), still from *Edward Scissorhands* (70 mm film), 1990

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Dimensions variable

8. Mariko Mori, *Beginning of the End, Giza/Egypt 2000*, still from video installation entitled *Link*, comprising 4 video projectors, 4 DVD players, 5:1 surround sound, plexiglass circle and metal ring structure, 1995–2000

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102 × 85 × 63 cm

9. Ron Mueck, *Angel* (mixed media), 1997



20 × 31 cm

10. Pieter Bruegel the Elder, *The Beekeepers* (pen and brown ink), ca. 1567–68

END OF INSERT FOR SECTION A – Question 2