



# Victorian Certificate of Education 2005

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

## STUDENT NUMBER

Figures  
Words


Letter

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# ART

## Written examination

**Thursday 10 November 2005**

**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

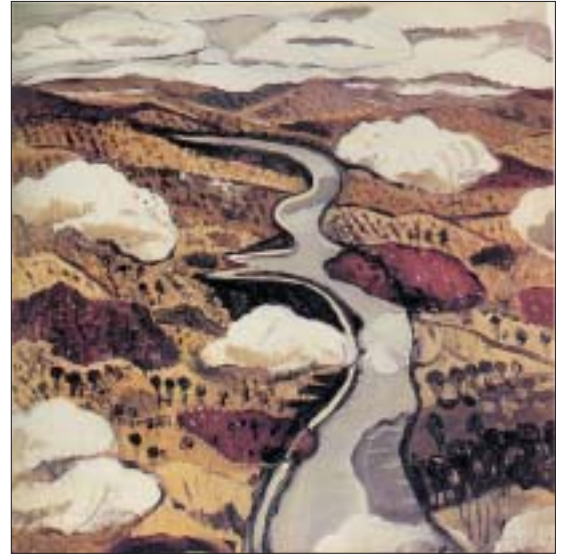
- If a script book is used, place it inside the front cover of this question and answer book.
- You may keep the detached insert.

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



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63.5 × 101.6 cm



50.6 × 50.6 cm

A. Edward Ruscha, *Mocha Standard*, screenprint, 1969

B. Margaret Preston, *Flying Over the Shoalhaven River*, oil on canvas, 1942



41.5 cm high

C. School of Benin, *Untitled*, cast-brass plaque, 16th to 17th century AD



242 cm high

D. School of Pergamum, *Laocöon*, marble, middle of the 2nd century BC









**Question 3**

The artwork below was commissioned in 1979 for a public square in New York. It proved controversial as soon as it was unveiled. Many of the workers in the buildings around the square objected to *Tilted Arc* because its height and length blocked their views and limited their ability to move freely in a public space. Others objected to it on aesthetic grounds, calling it a rusting eyesore and an intimidating ‘iron curtain’. A long court case was held to decide whether or not to remove the sculpture.

**Imagine** that you are one of the judges in the court case considering this issue.

Do you think the sculpture should stay in its original location?

or

Do you think it should be removed?

**Give reasons** for your point of view. In your response refer to the ideas in at least **two** of the commentaries on page 9 and to the illustrations that show views of the artwork.



Aerial view and ground level view of *Tilted Arc* in Federal Plaza, New York, 1981

Richard Serra, *Tilted Arc*, Cor-ten steel, 1979–1981. 6.4 cm thick, 3.65 metres high, 36.5 metres long







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

Students must answer **both** Question 4 **and** Question 5 in the spaces provided on the following pages. A script book is available from the supervisor if you require extra paper to complete your answer.

**Question 4**

Discuss **two** artworks that you have studied this year in terms of **one** of the following interpretive frameworks.

cultural, gender, historical context, political, postmodernism, psychoanalysis, symbolism

One of the artworks should have been made before 1970 and one made after 1970.

**Artwork made before 1970**

**Specify the artist, title of artwork, approximate date and interpretive framework used**

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**Insert for Section A – Question 2**

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



180 × 130 cm

1. Teun Hocks, *Untitled*, silver gelatin print, hand-coloured, 1988



130 × 110 cm

2. Johannes Vermeer, *The Art of Painting*, oil on canvas, ca. 1666–1673



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Dimensions variable

- Lee Bul, *Live Forever*, installation piece incorporating fibreglass capsules, electronic equipment and video projections, 2002



146 × 95.6 cm

- Brook Andrew, *Sexy and Dangerous*, computer-generated colour transparency on perspex, 1996



27.9 × 15.2 cm

- Aubrey Beardsley, *Salomé with the Head of Saint John the Baptist*, pen drawing, 1893

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6. Yoshiyuki Tomino and Sotsu Agency – Sunrise, excerpt from *Mobile Suit Gundam 0083/7: In the Shining Blue Fire*, Japanese Manga comic, 2004



55.6 cm high

7. Union Porcelain Works, Karl Muller, designer, *The Century Vase* (with a portrait of George Washington, First President of the United States of America from 1789–1797), porcelain, 1876



82 × 80 × 58 cm

8. Hossein Valamanesh, *Untitled*, lavender bush and oil burner, 1999

**SECTION A – Question 2 – continued**  
**TURN OVER**



150.4 × 76 × 16.8 cm

9. Mimi Smith, *Steel wool peignoir*, steel wool, nylon and lace, 1966

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10. Fritz Lang (director), still from *Metropolis*: The scientist Rottwang shows the Master of Metropolis his creation, a robot named Maria, that he wants to use as a replacement for human workers (35 mm film), 1927

**END OF INSERT FOR SECTION A – Question 2**