



Victorian Certificate of Education 2010

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures										Letter	
Words											

ART Written examination

Friday 12 November 2010

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	5	5	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 white out liquid/tape.
 - No calculator is allowed in this examination.
- Materials supplied**
- Question and answer book of 16 pages with a detachable insert for Section A Questions 3 and 4 and Section B Questions 6 and 7 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 pen in the spaces provided.

Question 1

How is line used as a formal element in the first artwork illustrated opposite?

3 marks

Question 2

How is shape used as a formal element in the second artwork illustrated opposite?

3 marks

Artwork for Section A Question 1

Due to copyright restriction,
this material is not supplied.

36.8 × 26 cm

Lee Miller, *Portrait of Space, frame 4, final version*, gelatin silver print, 1937

Artwork for Section A Question 2

Due to copyright restriction,
this material is not supplied.

35 × 8.3 × 8 cm

Alexander Archipenko, *Woman Combing Her Hair*, bronze, 1915

SECTION A – continued
TURN OVER

Question 3

Refer to page 1 of the insert. Compare the two artworks in terms of their distinctive stylistic qualities.

5 marks

Question 4

Refer to page 1 of the insert. Compare the use of symbolism in the two artworks.

6 marks

Question 5

Use the contemporary analytical framework to interpret the artwork illustrated opposite in terms of its presentation and/or content and/or subject matter and/or materials.

Your interpretation must include reference to the artwork illustrated and to the commentary that describes it.

8 marks

Due to copyright restriction,
this material is not supplied.

500 × 500 × 500 cm

Subodh Gupta, *Line of Control (I)*, Brass and copper utensils, stainless steel and steel structure, 2008

In this work, contemporary Indian artist Subodh Gupta takes hundreds of common household items used for preparing meals and transforms them into a powerful sculpture 5 metres high. The uneven form of the work contrasts with the clean white interior of the gallery space and the sculpture's shape suggests a spreading tree; although it could also be interpreted as resembling a mushroom cloud that hangs in the air after an atomic bomb explosion.

**END OF SECTION A
TURN OVER**

SECTION B

Instructions for Section B

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

Question 6

Refer to pages 2 and 3 of the insert. Discuss the different ways these artists have responded to the theme of identity. Your interpretation must include reference to the following.

- cultural analytical framework
- the artworks and the commentaries on pages 2 and 3 of the insert

16 marks

Question 7

Refer to page 4 of the insert.

Imagine that you are part of a panel deciding **whether or not** to buy this artwork for a major Victorian public art gallery.

Do you think *For the Love of God* should be purchased for the gallery?

Give reasons for your point of view.

In your response **refer to the artwork illustrated** on page 4 of the insert and to the ideas raised in the explanation and to **both** of the two commentaries below.

Explanation

For the Love of God by the internationally famous British contemporary artist Damien Hirst was exhibited for sale in a commercial gallery in 2007 with a price tag of 50 million pounds (\$82 773 000 AUD). This price represents the highest amount of money ever asked for a work by a living artist.

Commentary 1

The gallery should not buy this work. It would be morally wrong – given all the poverty in the world – to spend such a ridiculous amount of money on a single work and to encourage the artist by putting it on public display. All it is is an expensive platinum cast of a skull set with diamonds. It’s not a considered and carefully constructed artwork in its own right demonstrating superior aesthetic and technical skill. Instead, it’s a crass and vulgar piece that only makes its point by combining excessively expensive materials together and then using them to make a massive amount of money for the artist. Imagine all the artworks by young and emerging artists that you could buy with that money. I think we would be crazy to buy this work.

Commentary 2

The gallery should certainly buy this work. Yes, it’s a lot of money – but when all the fuss dies down, what are we going to remember in the end – the amount of money spent or the significance of the work? Does anybody complain nowadays about the high prices paid fifty years ago for works by Monet and other Impressionist artists that are in public galleries today? Hirst is a major artist and this is probably his most important work. It’s a strong and beautiful reflection on age, mortality and the passing value of memory and fame. So yes, I think the gallery should buy it by all means.

9 marks

5 + 5 = 10 marks

Extra space for responses

Clearly number all responses in this space

A script 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 script book. **At the end of the examination, place the script book inside the front cover of this question and answer book.**

**Insert for Section A Questions 3 and 4 and
Section B Questions 6 and 7**

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

SECTION A

Artworks for Section A Questions 3 and 4



69 × 61 cm

Ernst Ludwig Kirchner, *Self-Portrait as a Soldier*, oil on canvas, 1915

Due to copyright restriction,
this material is not supplied.

180 × 130 cm

Paula Rego, *The Artist in her Studio*, acrylic on canvas, 1993

**END OF SECTION A
TURN OVER**

SECTION B

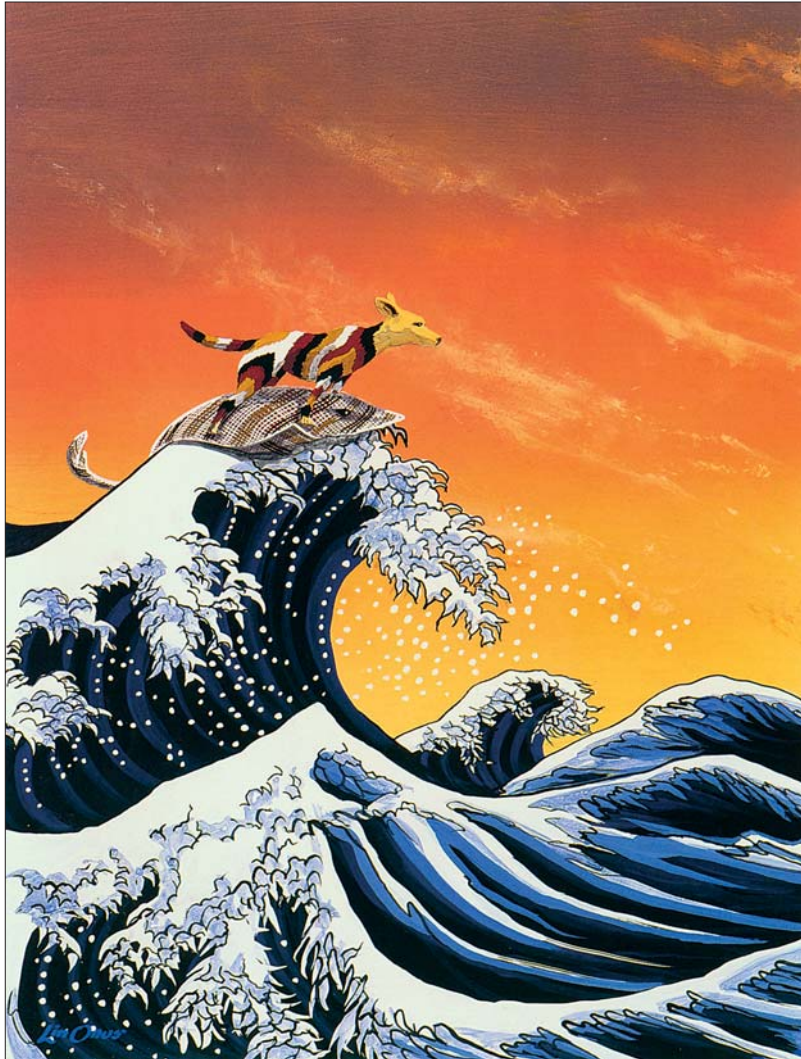
Artworks for Section B Question 6



25.7 × 37.9 cm

Katsushika Hokusai, *Great Wave off the Coast of Kanagawa* (from a series entitled *Thirty-six Views of Mount Fuji*), polychrome woodblock print, ink and colour on paper, ca. 1830–32

Hokusai's prints challenged nineteenth century Japanese society by introducing a personal European style of shading, perspective and realism into Japanese art. He also emphasised the idea of the unity of man and nature, replacing previously popular themes depicting rich and powerful people with new images of everyday life. *Thirty-six Views of Mount Fuji* was created in response to a domestic travel boom and as part of a national obsession with the sacred image of Mount Fuji.



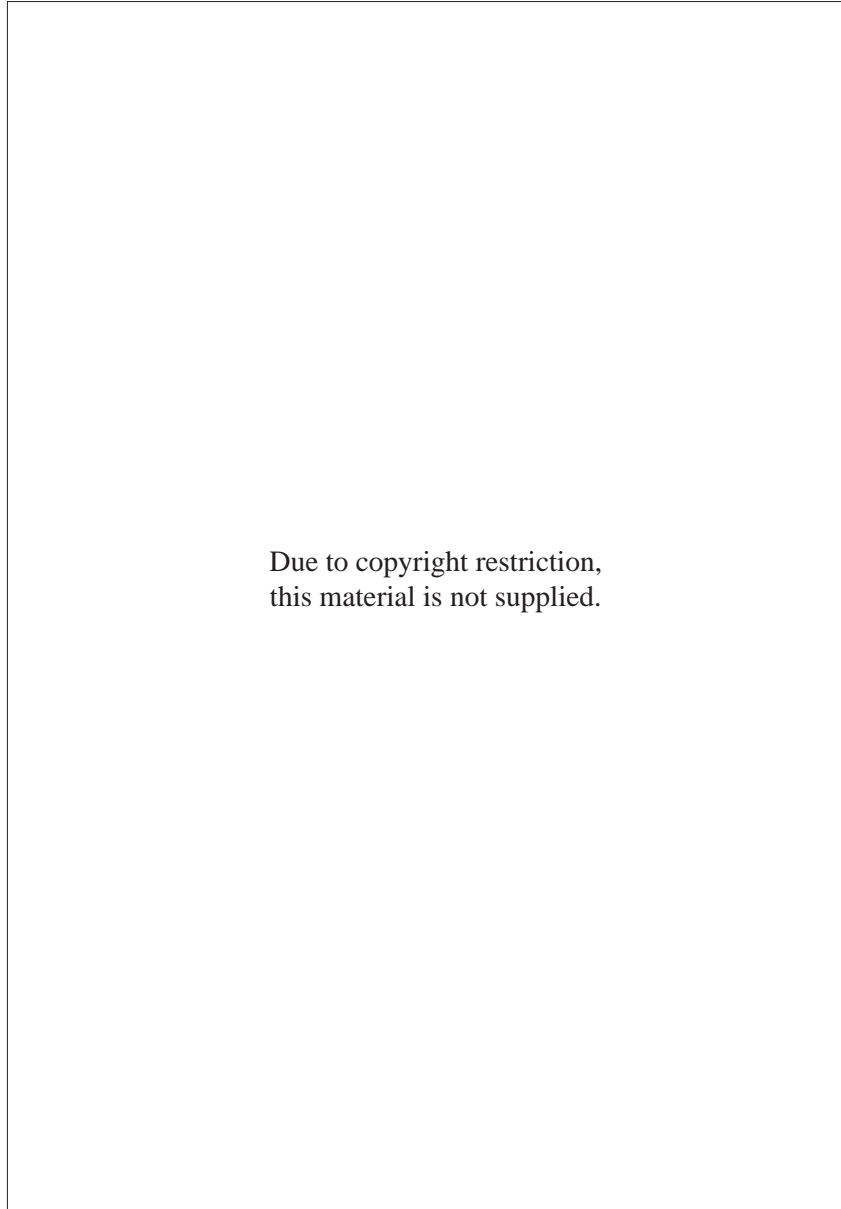
50 × 38 cm

Lin Onus, *Michael and I are just slipping down to the pub for a minute* (from *Adventures of X & Ray*), gouache on illustration board, 1992

Of Scottish and Aboriginal descent, Lin Onus creates in this work a cross-cultural narrative commenting on the Australian cultural icons of surfing and mateship, and Indigenous identity. He uses wit, humour and artistic appropriation to present political, cultural and spiritual messages with a particular emphasis on the contemporary issue of White Australian/Aboriginal Reconciliation. In this work Onus takes Hokusai's blending together of European perspective and Japanese symbolism and adds to it his own emphasis on the idea of traditional Indigenous patterning and the spiritual connectedness of everything that exists in nature.

SECTION B

Artwork for Section B Question 7



Damien Hirst, *For the Love of God*, Platinum cast of human skull, human teeth, 8601 diamonds, 2007

END OF INSERT