

**Victorian Certificate of Education
2015**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER Letter

ART
Written examination

Monday 9 November 2015

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	4	4	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 correction fluid/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 1, 2 and 3 and Section B Questions 5 and 6 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 (3 marks)

How is **tone** used as a formal element in the first artwork illustrated on page 1 of the insert?

Question 2 (3 marks)

How is **form** used as a formal element in the second artwork illustrated on page 1 of the insert?

Question 3 (8 marks)

Refer to page 2 of the insert. Compare the **meanings and messages** of the two artworks.



Art museum installation view
 Henry Moore, *Standing Figure*, bronze, 1950, 221 cm (height);
 © The Henry Moore Foundation (www.henry-moore.org/DACS),
 licensed by Viscopy, 2016

Photograph: The Henry Moore Foundation



Outdoor installation view
 Henry Moore, *Standing Figure*, bronze, 1950, 221 cm (height)
 © The Henry Moore Foundation (www.henry-moore.org/DACS),
 licensed by Viscopy, 2016

**END OF SECTION A
 TURN OVER**

SECTION B

Instructions for Section B

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

Question 5 (15 marks)

Refer to page 3 of the insert. Use the **cultural analytical framework** to discuss the different ways in which the two artists have responded to the depiction of **identity** in art.

Your answer must include reference to the artworks illustrated and to the ideas raised in both of the commentaries provided below.

Commentary on artwork 1: JM Crossland (born in England, migrated to Adelaide 1851), *Nannultera, a young cricketer of the Natives' Training Institution, Poonindie, 1854*

This portrait was commissioned by the head of the Poonindie Natives' Training Institution in South Australia, where the portrait's Indigenous subject, Nannultera, had come to live after being displaced from his homeland. The portrait was meant to demonstrate the institution's success in 'civilising' the Aboriginal residents by making them adopt European manners and dress. Nannultera holds his cricket bat as if ready to hit the ball, but his stiff pose and sad expression suggest that he has not fully accepted the new identity imposed on him by colonial culture.

Commentary on artwork 2: Christian Thompson (born Gawler, South Australia, Bidjara people), *Untitled, from the series 'Emotional Striptease', 2003*

This photograph depicts a self-portrait of a contemporary Indigenous artist holding a traditional Aboriginal hunting artefact in a pose that is similar to the previous work. The combination of historical artefact and contemporary clothing creates a tension between traditional and contemporary life, and between Aboriginal and non-Aboriginal culture. Thompson wears an old-fashioned ruff collar around his neck, perhaps indicating his continuing struggle with the history of injustice towards Aboriginal people. His forceful expression and framing within the black and red colours of revolution and resistance, however, suggest that he is strong and capable of expressing his identity in contemporary society.

Question 6 (10 marks)

The editor of a new art journal has asked you to write a response to the artwork illustrated on page 4 of the insert for publication in the journal. In your response, refer to the artwork illustrated and to the ideas raised in at least one of the commentaries below.

Commentary 1

‘The drama of the work is unleashed only by the viewer’s interaction with it ... So ingrained¹ is our expectation of the imperative to look but not touch when encountering an artwork, that there is something disorienting about a piece that so openly invites intervention.’

Source: Benjamin Secher, ‘Riverbed by Olafur Eliasson, Louisiana Museum of Modern Art’, *The Telegraph*, 28 August 2014

¹**ingrained** – deeply learned

Commentary 2

‘One question I kept asking: Why is it so clean? Surely this is a missed opportunity. Eliasson could have had a lot more fun, tossing trash about, perhaps making the space a bit more dangerous to navigate, while simultaneously forging¹ a valuable and intriguing commentary on the pollution of the world’s rivers, the gradual poisoning of the earth’s water supply, and other pressing ecological crises.’

Source: Travis Jeppesen, ‘Olafur Eliasson’, *Artforum International*, January 2015, pp. 230 and 231

¹**forging** – creating

Commentary 3

‘Eliasson’s exhibition also questions the meaning and experience of the museum itself, and the complexities of the relationship between the artist, building, and viewer.’

Source: Sadia Quddus, ‘Olafur Eliasson Creates an Indoor Riverbed at Danish Museum’, ArchDaily (website), 22 August 2014

SECTION C

Instructions for Section C
Answer **all** questions in pen in the spaces provided.

Question 7 (13 marks)

‘An artwork may contain a number of different aspects and layers of meaning.’

Discuss this statement with reference to two analytical frameworks and one artwork that you have studied this year.

Name of artist _____

Title of artwork and approximate date _____

Analytical framework 1 _____

Question 8 (12 marks)

Discuss your own viewpoint regarding an art issue that you have studied this year with reference to at least one artwork and two different points of view expressed in commentaries.

Art issue that you have studied _____

Name of artist(s) _____

Title(s) of artwork(s) and approximate date(s) _____

Extra space for responses

Clearly number all responses in this space.

TURN OVER

**Insert for Section A Questions 1, 2 and 3,
and Section B Questions 5 and 6**

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

SECTION A

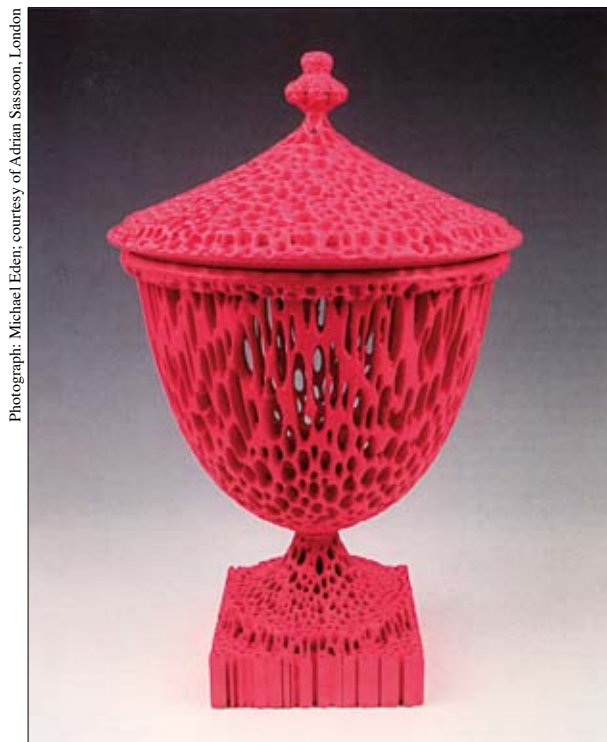
Artwork for Section A Question 1



25.4 × 29.8 cm

Jin Nong, *Prune Tree Buds*, ink on paper, 1757

Artwork for Section A Question 2



40 cm (height), 28 cm (diameter)

Michael Eden, *The Wedgwoodn't Tureen – Tall Pink Round*, three-dimensional printing from a plaster/polymer material with unique, non-fired ceramic coating, 2009

**SECTION A – continued
TURN OVER**

Artworks for Section A Question 3

Photograph: Tate, London



90 × 69.9 cm

William Hogarth, *The Painter and his Pug* [self-portrait with dog], oil on canvas, 1745

Photograph: Petrina Hicks/Stills Gallery, Sydney



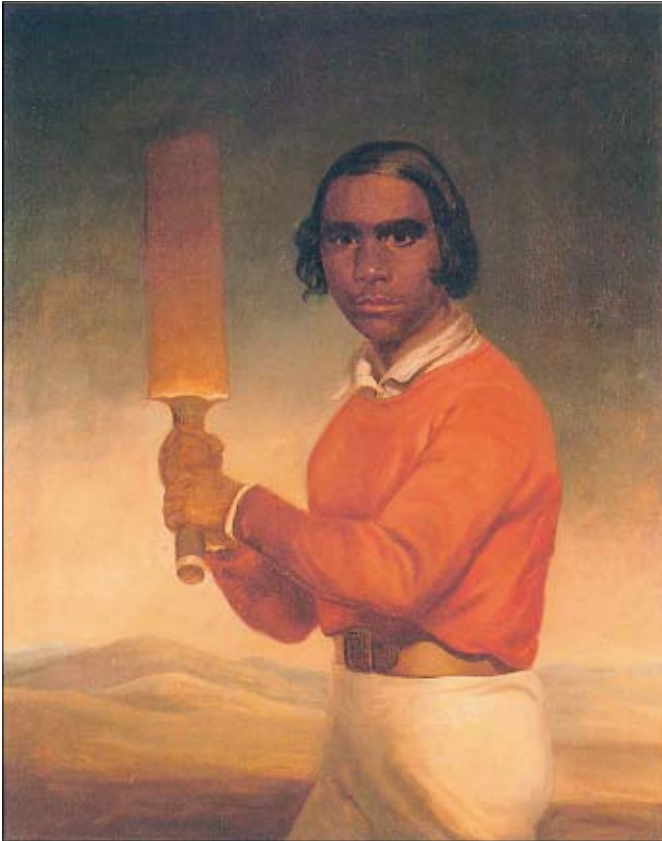
85.5 × 80 cm

Petrina Hicks, *Jackson and Tiger*, lightjet print, 2005

SECTION B

Artworks for Section B Question 5

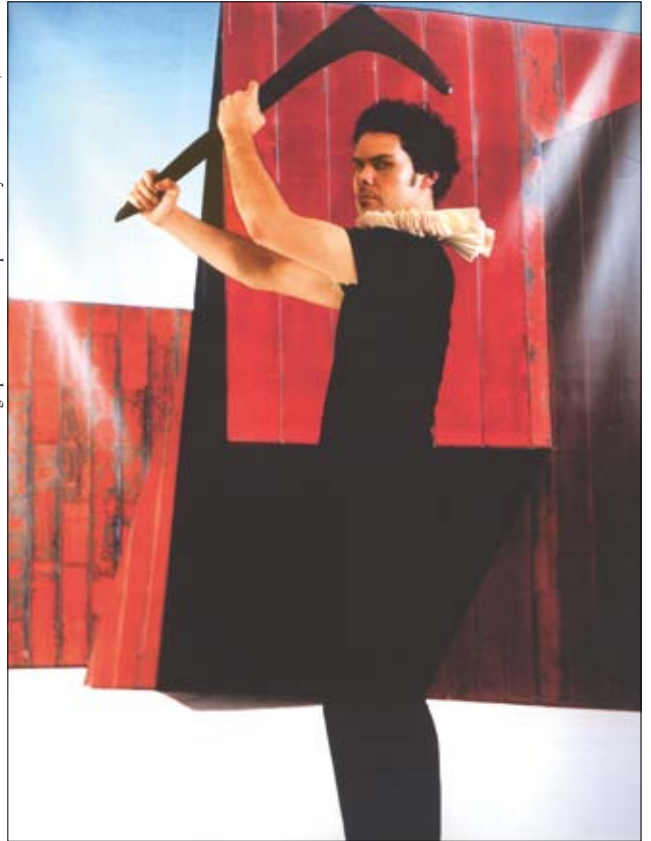
Photograph: Rex Nan Kivell Collection, National Library of Australia



99 × 78.8 cm

Artwork 1: JM Crossland, *Nannultera, a young cricketer of the Natives' Training Institution, Poonindie*, oil on canvas, 1854

Photograph: Christian Thompson/Gallery Gabrielle Pizzi, Melbourne



107 × 95 cm

Artwork 2: Christian Thompson, *Untitled*, from the series 'Emotional Striptease' [self-portrait], Pegasus print colour photograph, 2003

Artwork for Section B Question 6



dimensions variable

Olafur Eliasson, *Riverbed*, water, blue basalt, wood, steel, foil, hose, pumps, cooling unit;
Louisiana Museum of Modern Art, Humlebæk, Denmark, 2014