



Victorian Certificate of Education

2006

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures

Words

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Letter

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STUDIO ARTS

Written examination

Wednesday 8 November 2006

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>Number of questions</i> | <i>Number of questions to be answered</i> | <i>Number of marks</i> |
|----------------------------|-------------------------------------------|------------------------|
| 6 | 6 | 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 13 pages with a detachable insert in the centrefold to be used for Question 1.

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.

Instructions

Detach the insert from the centre of this book before answering Question 1.
Answer **all** questions in the spaces provided.

Question 1

Select **one** artwork from the detachable insert.

Indicate the number of the artwork chosen.

- a. Analyse the ways in which the artist has created aesthetic qualities and a distinctive style in the artwork; for example, through the use of formal elements, signs, symbols and/or images.

5 marks

- b. Explain how the artist has used materials, techniques and processes in the making of the artwork.

5 marks

TURN OVER

Question 2

Identify an **art industry issue** from the **current and/or previous year** and provide a **specific example of that issue**.

Issue _____

Example _____

Explain **two** different points of view on this art industry issue. Support your explanation by referring to arguments from media and other sources.

point of view 1 _____

point of view 2 _____

5 + 5 = 10 marks

TURN OVER

Question 3

An artwork in a specific artform has been selected for a travelling exhibition.

Nominate the artform (for example, oil on canvas, ink on paper, silver gelatin photograph, digital media).

Explain issues and processes involved in the conservation and presentation of the artwork for this exhibition.

i. conservation

ii. presentation

3 + 3 = 6 marks

Question 4

Explain how the role of **one** of the following art spaces is different from the role of a public gallery such as the National Gallery of Victoria or a Regional State Gallery.

- commercial gallery
- theatre or cinema
- artist run space
- virtual exhibition space
- another art space you have studied this year

3 marks

Rough work only

TURN OVER

INSERT FOR QUESTION 1

Due to copyright restriction,
this material is not supplied.

1. Film still from *Jailhouse Rock*, 1957
Actor: Elvis Presley
Director: Richard Thorpe
Director of photography: Robert Bronner

Due to copyright restriction,
this material is not supplied.

Dimensions unknown

2. Max Dupain, *Roof and water tank*, 1957, silver gelatin photograph.

TURN OVER



51 × 46 × 24 cm

3. Ricky Swallow, *The arrangement*, 2004, laminated lime wood.



79 cm height

5. Ljubica Jovic, *Searching for a Beauty*, 2002, stoneware.

Due to copyright restriction,
this material is not supplied.

Dimensions unknown

4. Meek, *Untitled*, stencil and graffiti.

Due to copyright restriction,
this material is not supplied.

6. Gianni Versace, *Evening Ensemble, dress, petticoats and jacket*, 1992, Printed Gazar, gold lace, (silk, nylon and polyester), indigo denim.



30.4 × 41.6 cm

7. Leopoldo Méndez, *Torches*, 1948, wood engraving.

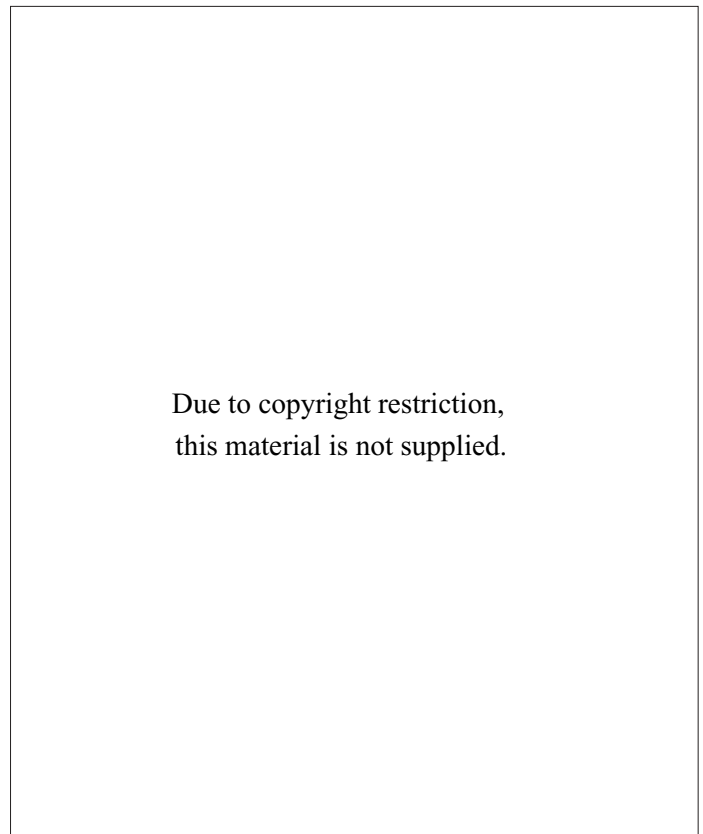
Due to copyright restriction,
this material is not supplied.

Dimensions unknown

8. Matt Mahurin, illustration for *Spin Magazine* about racial tension, 1995, Adobe Photoshop 3.

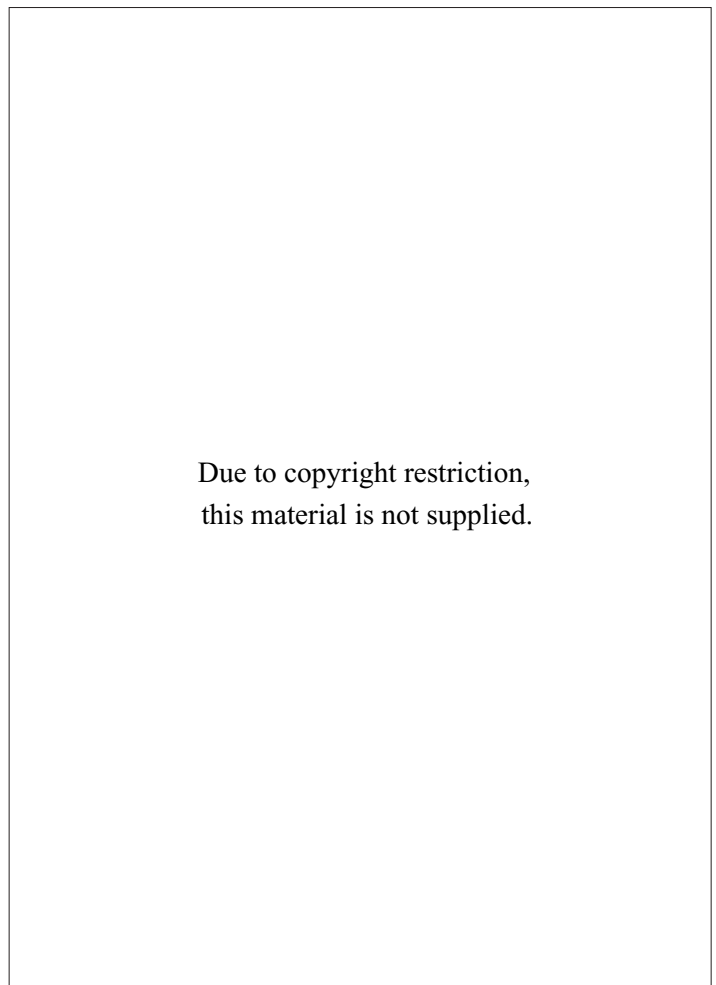
TURN OVER

9. Lewis Miller, *Allan Mitelman no. 3*, 1998, oil and charcoal on canvas.



210 × 180 cm

10. Mirlkitjingu Millie Skeen, *Tjipari*, 1993, acrylic on canvas.



110 × 80 cm