



**Victorian Certificate of Education  
2008**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

**STUDENT NUMBER**

Figures  
Words


Letter

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**STUDIO ARTS  
Written examination**

**Wednesday 12 November 2008**

**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 11 pages with a detachable insert in the centrefold to be used for Questions 1 and 5.

**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. Reference to the illustrations in the insert is required for Questions 1 **and** 5. You may write on the same artwork for Questions 1 and 5 or select different artworks.

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

**Question 1**

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

Indicate the number of the artwork chosen.

Using appropriate art terminology, **analyse** the ways in which the artist demonstrates a distinctive style and aesthetic qualities in the chosen artwork.

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7 marks

**Question 2**

Issues in the art industry come to our attention because people have different points of view.  
Provide a specific example of an art industry issue.

Issue \_\_\_\_\_

Example \_\_\_\_\_

**a.** Discuss **one or more** points of view about this issue expressed through the media or other sources.

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**b.** What is **your own** point of view about this issue?

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5 + 5 = 10 marks

**Question 3**

Describe and compare the role of any **two** of the following.

Tick  the **two** you have chosen.

public galleries

commercial galleries

other art spaces (such as theatres, the Internet, artist run spaces, auction houses, outdoor spaces)

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4 marks

**TURN OVER**

**Question 4**

Explain the importance of **one** of the following when an artist uses another artist's work in the making of new artworks.

Tick  the **one** you have chosen.

copyright law

appropriation

moral rights

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3 marks

**Question 5**

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

Indicate the number of the artwork chosen.

Imagine you are a **curator** in a public gallery.

With reference to materials, lighting, temperature and/or storage, discuss the considerations and methods involved in the conservation of the selected artwork in your gallery.

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6 marks

**Question 6**

Analyse artworks by **two** artists in relation to any **three** of the following.

Tick  the **three** you have chosen to include in your analysis.

the use of materials, techniques and processes

cultural contexts

the communication of ideas and meanings

the use made of the work of other artists in the making of new artwork

artistic influences

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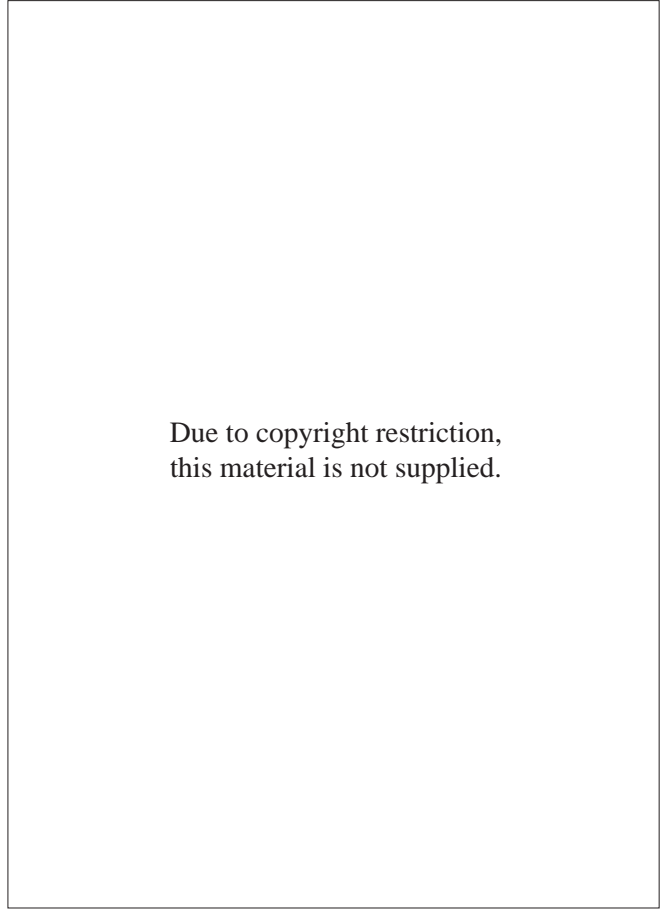


INSERT FOR QUESTIONS 1 AND 5



141.0 cm × 94.8 cm

1. Stanley Spencer, *Hilde Welcomed*, 1953,  
oil paint on canvas



74.9 cm × 55.0 cm

2. Donald Friend, *Self Portrait in a Carved Mirror*,  
c. 1972, pen and ink, watercolour, gouache

Due to copyright restriction,  
this material is not supplied.

122 cm × 155 cm

3. *Woman's or child's coat*, 1800–1850 AD, ikat silk velvet, calico, silk embroidery

**TURN OVER**

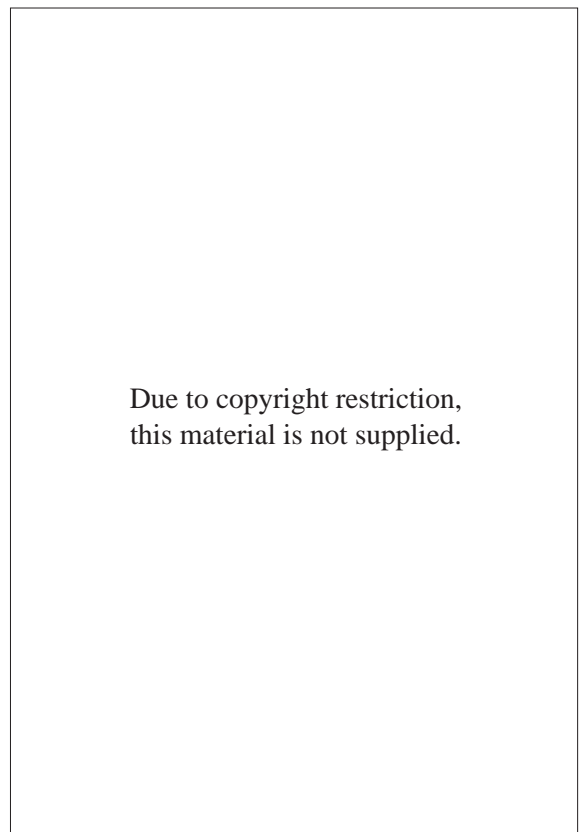


Dimensions unknown, 3900 × 2083 pixels

4. Frank Picini, *Conventum Elementum*, 2005, digital art, Poser, Adobe Photoshop



5. Jemima Wyman, *Whak 'em all*, 2006, digital video still



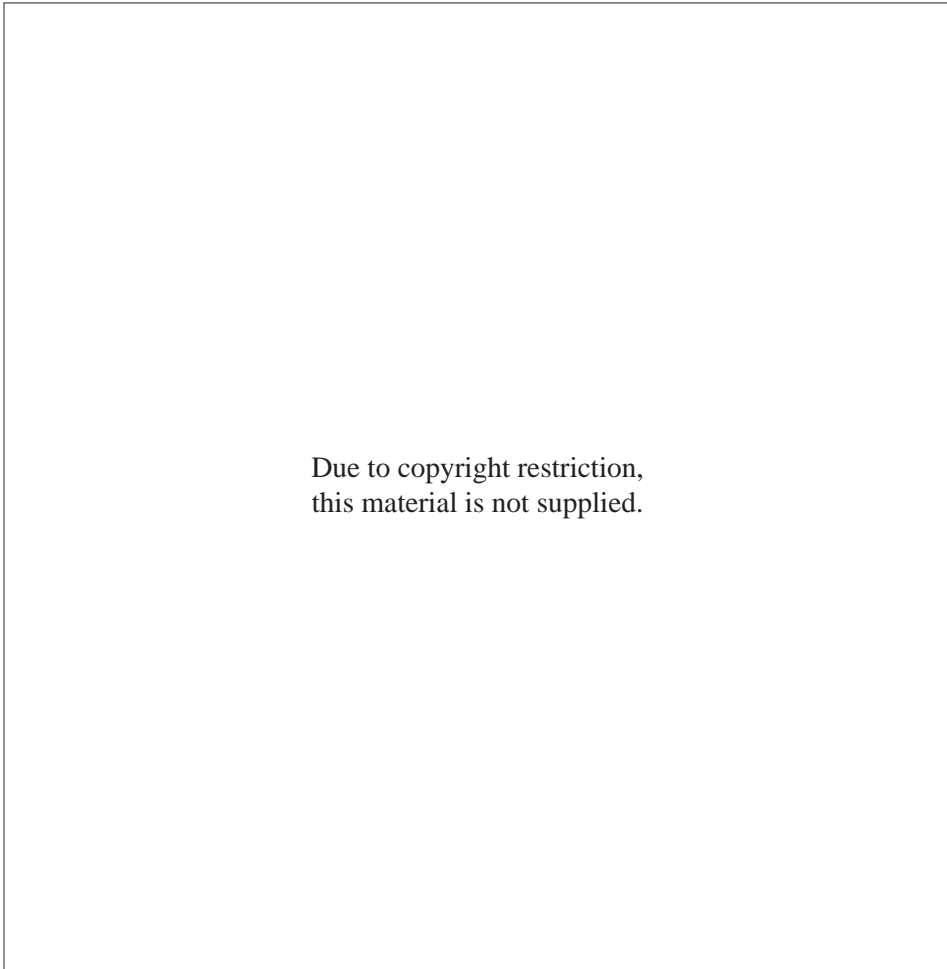
90.2 cm × 52.2 cm × 38.5 cm

6. Ricardo Idagi, *Magaram le op (The face of Magaram)*, 2000, earthenware, abalone shells, twine and beads



18.3 cm × 30.3 cm

7. Harold Cazneaux, *Untitled* (BHP plant, Newcastle), c. 1935, gelatin silver photograph



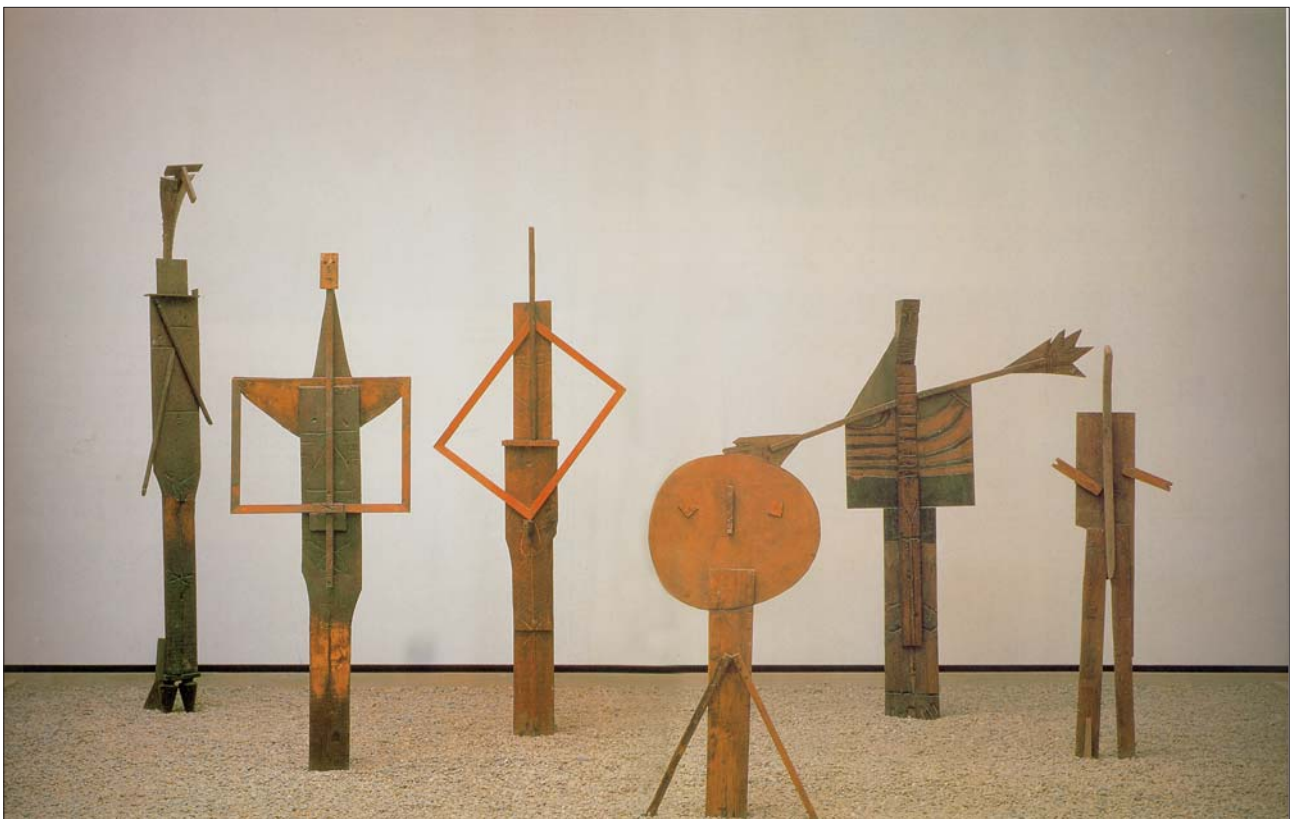
Dimensions unknown

8. Pekka Potka, *Voyeur*, 1999, digital art – Adobe Photoshop, Live Picture



17.5 cm × 22.8 cm

9. Thea Proctor, *Summer*, 1930, woodcut, black ink, hand-coloured on thin ivory mulberry paper, number II from an unknown edition



Standing floor pieces – sizes variable – tallest piece H 264 cm

10. Pablo Picasso, *The Bathers*, Cannes 1956, Six figures: wooden original – from left – The diver, Man with clasped hands, The fountain man, The child, The woman with outstretched arms, The young man

**END OF INSERT FOR QUESTIONS 1 AND 5**