

**Victorian Certificate of Education
2014**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER Letter

**STUDIO ARTS
Written examination**

Monday 10 November 2014

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	3	3	24
C	2	2	26
			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 12 pages with a detachable insert in the centrefold.

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

You may select the same artwork or a different artwork from the detachable insert for each question in Section A.

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

Question 1 (6 marks)

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

Artwork number _____

Discuss the artist’s use of materials and techniques in the artwork.

Question 2 (6 marks)

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

Artwork number _____

Describe conservation considerations and methods involved in storing this artwork.

Question 3 (6 marks)

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

Artwork number _____

Discuss the role of a curator in preparing this work for exhibition in a public gallery.

Question 4 (7 marks)

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

Artwork number _____

Discuss how the artist has used art elements to develop particular aesthetic qualities in the artwork.

SECTION B

Instructions for Section B

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

Question 5 (6 marks)

Compare the roles of **two** of the following art exhibition spaces:

- a commercial gallery
- a community environment
- a virtual exhibition space
- an artist-run space
- an alternative art space

Question 6 (10 marks)

Refer to artwork 11 in the detachable insert.

In this collaborative artwork, Martin Sharp and Tim Lewis have appropriated subject matter from Andy Warhol and Vincent Van Gogh.

Explain the issues related to legal obligations and ethical considerations associated with the use of artworks by Warhol and Van Gogh.

Question 7 (8 marks)

Discuss the ways in which **one** artist you have studied this year has explored ideas and communicated meanings in **one** artwork.

Question 9 (14 marks)

Select two artworks by different artists.

Analyse how each artwork reflects particular influences and cultural contexts.

Artist 1 _____

Title of artwork _____

Artist 2 _____

Title of artwork _____

INSERT FOR QUESTIONS 1–4 AND 6

Due to copyright restrictions,
this material is not supplied.

213 cm wide

1. Claes Oldenburg (American), *Floor-burger (Soft Hamburger)*,
sailcloth and foam rubber, 1962



183 × 198 cm

2. Juan Ford (Australian), *Painting, phrenology (abstraction)*, oil on canvas, 2004



71 × 40 × 95 cm

3. Koji Ryui (Japanese), *Self portrait looking at the work of art*, galvanised steel bin, wood, mirror, resin, stickers, installation view, Sarah Cottier Gallery, Sydney, 2008

TURN OVER



Photograph: MoMA/Film Stills Archive

4. Film still from *The Man from Laramie* (1955), directed by Anthony Mann, written by Philip Jordan and Frank Burt, produced by William Goetz



Photograph: Grant Hancock

5. Stephen Bowers (Australian), *Kangaroo hunt, North Adelaide*, hand-built, earthenware, underglaze colour, clear glaze, 2012; in Damon Moon and John Neylon, *Stephen Bowers*, Wakefield Press, 2013; private collection, Adelaide



6. Bamen Tomotsugu (Japanese), *Armor of Gusoku type*, lacquered iron and leather, shakudo, silver, silk, horse hair and ivory, Edo period (1615–1868)

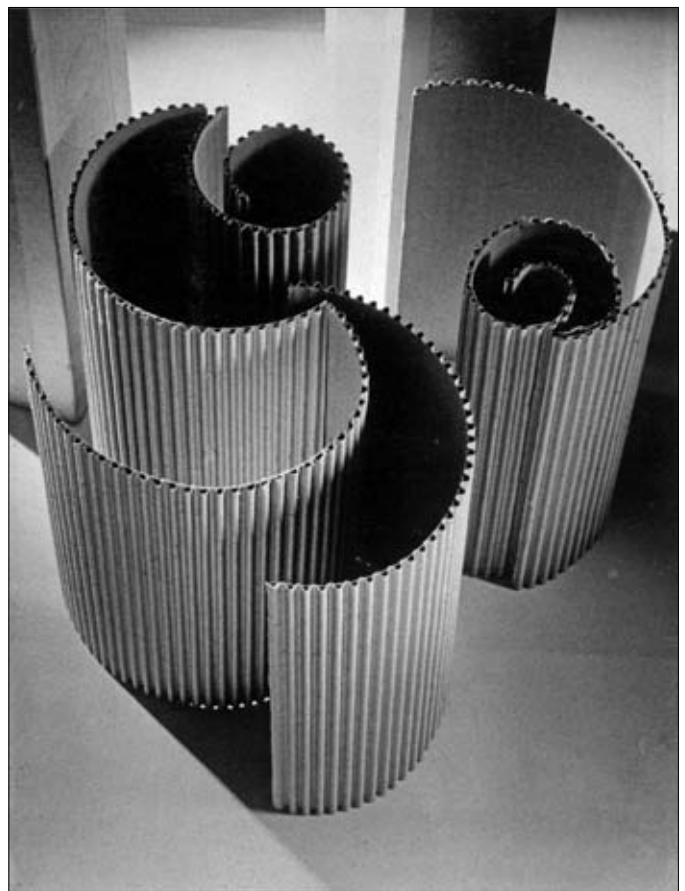


7. Tania Joyce (British), *In the Beginning* (part of a series called 'The Enchanted Journey'), digital image



127 × 94 cm

8. Lisa Roet (Australian), *Chimpanzee Fist No. 2 (Ham)*, charcoal on silk paper, 2004



20.5 × 15.5 cm

9. Olive Cotton (Australian), *Cardboard Design*, gelatin silver photograph, c. 1935

TURN OVER



21.5 × 51.5 cm

10. Noel Counihan (Australian), *City*, linocut (printed by Neil Leveson), artist's proof, edition 11/14, 1978; collection: Geelong Gallery, Sybil Craig Bequest Fund, 193; image by permission of Counihan Artworks Pty Ltd



117 × 91.5 cm

11. Martin Sharp (Australian) and Tim Lewis (Australian), *Still life: (Marilyn)*, synthetic polymer paint on canvas, 1973; © Martin Ritchie Sharp/licensed by Viscopy, 2015