

**Victorian Certificate of Education
2015**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER Letter

STUDIO ARTS
Written examination

Thursday 12 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	24
B	3	3	23
C	2	2	28
			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 15 pages with a detachable insert 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

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 artworks 1 to 10 in the detachable insert.

Artwork number _____

Explain how techniques and processes have been used in the production of this artwork.

Question 2 (6 marks)

Select **one** artwork from artworks 1 to 10 in the detachable insert.

Artwork number _____

If this artwork was in a public art gallery, what preservation methods would need to be considered for its display?

Question 3 (6 marks)

Select **one** artwork from artworks 1 to 10 in the detachable insert.

Artwork number _____

Discuss the methods and considerations of an exhibition designer in preparing and presenting this artwork for display in a public art gallery.

Question 4 (6 marks)

Select **one** artwork from artworks 1 to 10 in the detachable insert.

Artwork number _____

Analyse how the artist has developed aesthetic qualities in the artwork through the use of art elements.

**END OF SECTION A
TURN OVER**

SECTION B

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

Question 5 (10 marks)

Refer to artworks 11 and 12 in the detachable insert.

In artwork 12, Daniel Boyd (b. 1982) appropriates the work of E Phillips Fox (1865–1915), shown in artwork 11.

In 2008, Daniel Boyd made the following statement:

‘The *Landing of Captain Cook at Botany Bay, 1770* by E Phillips Fox is such an iconic and important image relating to [the] birth of Australia. Shifting the proposed view of Fox’s painting to something that was an Indigenous person’s perspective allowed for me to challenge the subjective history that has been created.’

Explain the ethical considerations and legal obligations that Daniel Boyd may have had to take into account when making this new artwork.

Question 6 (6 marks)

Select two of the following art exhibition spaces and discuss the role of each venue when displaying artworks:

- virtual exhibition space
- alternative art space
- public gallery

Venue 1 _____

Venue 2 _____

SECTION C

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

Question 8 (14 marks)

Select two artworks by different artists you have studied this year. These artworks must be different from the one used in Question 7.

Analyse and discuss ways in which each artist has employed materials, techniques and processes in the production of the artworks.

Name of artist _____

Title of artwork 1 _____

Name of artist _____

Title of artwork 2 _____

Question 9 (14 marks)

Describe how your understanding of the exhibition of artworks has been influenced by the curation and exhibition design in two different exhibition spaces you have visited this year.

Exhibition space 1 _____

Exhibition space 2 _____

Insert for Section A Questions 1–4 and Section B Question 5

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

Due to copyright restrictions,
this material is not supplied.

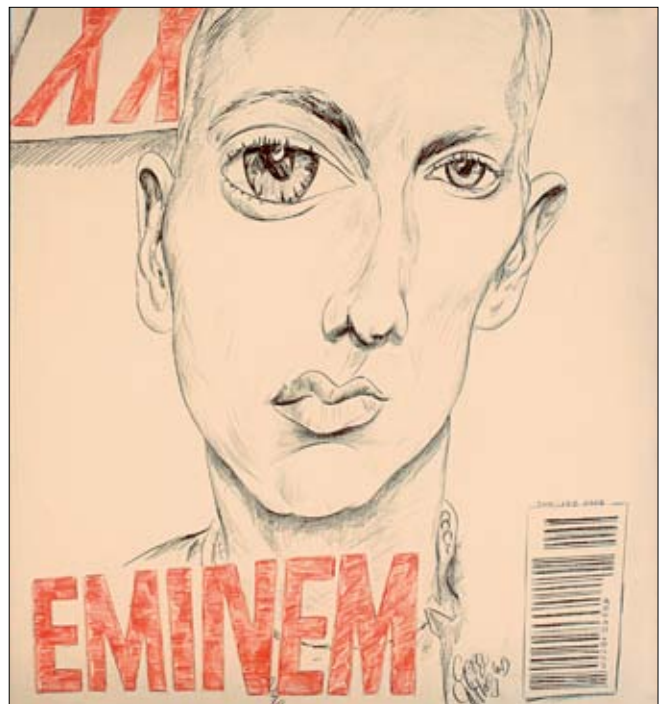
Photograph: Kazumi Kurigami/© KCI

1. Yves Saint Laurent (French) for *Christian Dior Exclusivité Pour Le Japon par Daimaru*, cocktail dress, set of bolero and dress with brassiere inside, orange rayon with gold and silver Dacron threads, patterned with pine motif, c. 1958



80 × 60 cm

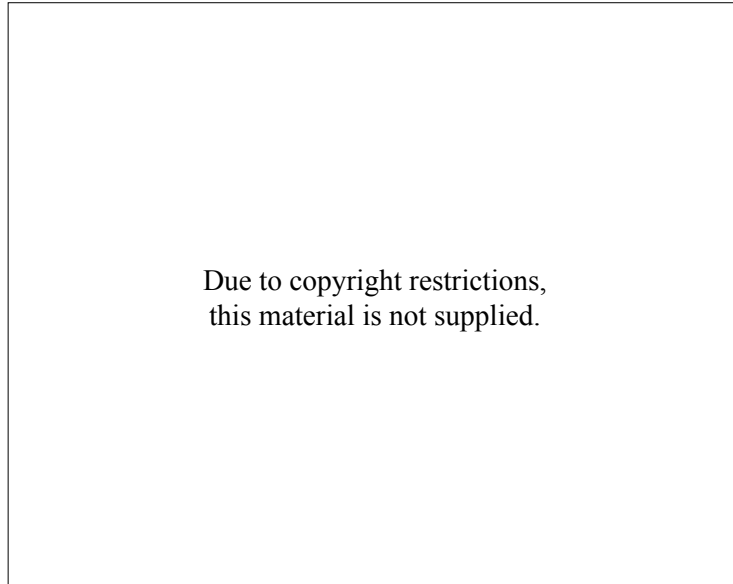
2. Phoebe Middleton-Newell (Australian), *Silver Rabbits of Betsey Island*, linocut, 2012



72.5 × 58.5 cm

3. George Gittoes (Australian), *Eminem*, pencil on paper, 2005

TURN OVER



Photograph: The Museum of Modern Art/Film Stills Archive

4. Film still from *The Roaring Twenties* (1939), directed by Raoul Walsh (American), written by Jerry Wald, Richard Macaulay and Robert Rossen, produced by Hal B Wallis and Samuel Bischoff



12.7 × 17.8 cm

5. Rona Green (Australian), *zombies*, digital print, edition 6, 2001; courtesy of the artist



Photograph: Ian Hobbs

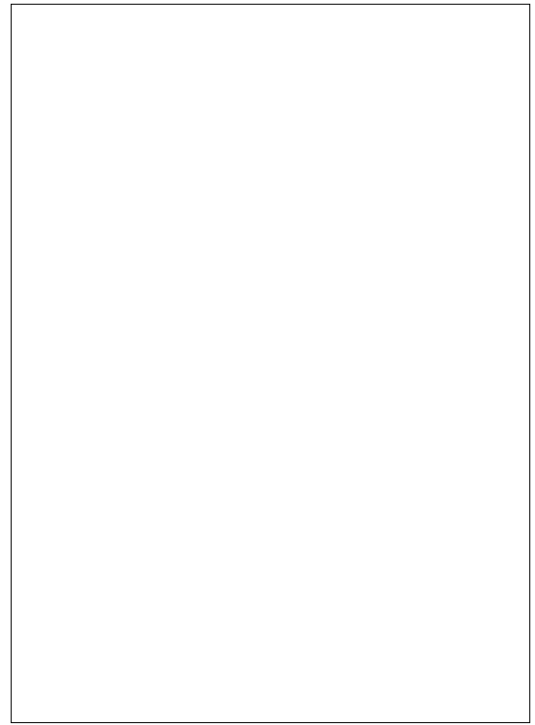
100 × 60 × 480 cm

6. Lauren Berkowitz (Australian), *Sustenance*, installation view, medicinal and edible plants, Museum of Contemporary Art, Sydney, 2010; also 'Melbourne Now', *Physic Garden*, National Gallery of Victoria, Melbourne, 2013



50.8–91.4 cm (height)

7. Akio Takamori (b. Japan), *Village People*, stoneware, 2000



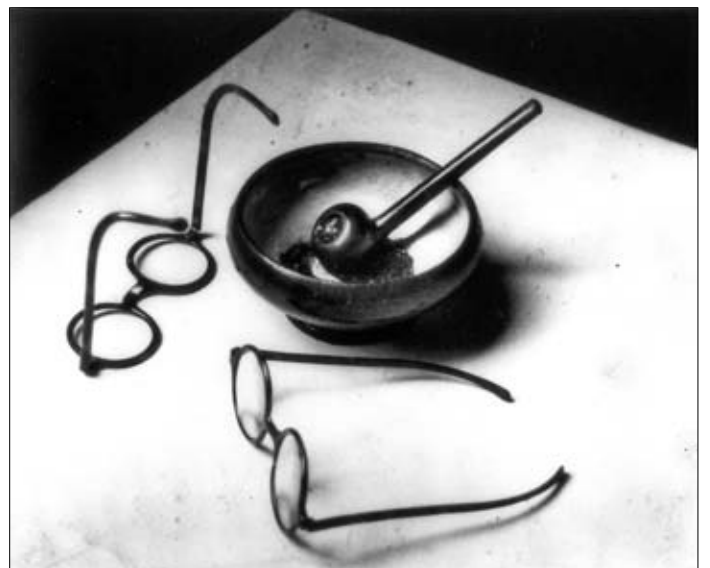
105 × 75 cm

8. Timothy Cook (Indigenous Australian), *Kulama*, ochre on paper, 2013



350 × 200 × 250 cm

9. Richard Goodwin (Australian), *Poroplastic I – red octopus*, stainless steel, plastic, motorbike parts, 2008



20 × 25 cm

10. André Kertész (American b. Hungary), *Pipe and Glasses*, gelatin-silver print, 1926

TURN OVER



192.2 × 265.4 cm

11. E Phillips Fox (Australian), *Landing of Captain Cook at Botany Bay, 1770*, oil on canvas, 1902



226 × 276 cm

12. Daniel Boyd (Indigenous Australian), *We Call Them Pirates Out Here*, oil on canvas, 2006

END OF INSERT