

**Victorian Certificate of Education
2018**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER Letter

STUDIO ARTS
Written examination

Monday 12 November 2018

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	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
- Detachable insert for Section A 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**

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

Use the artworks in the insert to answer the questions in Section A. You may use the same artwork or a different artwork for each question.

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

Question 1 (6 marks)

Select **one** artwork from the insert.

Artwork number _____

Discuss the artist's use of materials and techniques in the production of this artwork.

Question 2 (7 marks)

Select **one** artwork from the insert.

Artwork number _____

Discuss the methods and considerations of **either** artists **or** curators in **both** a public gallery and a commercial gallery when storing this artwork.

Question 3 (6 marks)

Select **one** artwork from the insert.

Artwork number _____

Analyse the ways in which the artist has used art elements and art principles to demonstrate aesthetic qualities in this artwork.

Question 4 (6 marks)

Select **one** artwork from the insert.

Artwork number _____

Discuss the methods and intentions of one of the following exhibition spaces when exhibiting this artwork:

- a public gallery
- an alternative art space
- an online gallery

Selected exhibition space _____

Question 6 (8 marks)

Explain how you have explored art elements, art principles, materials and techniques in **one** potential direction in your studio process.

Question 7 (10 marks)

Discuss how **two** of your finished artworks demonstrate cohesive relationships in areas such as theme, ideas, subject matter, materials, techniques and aesthetic qualities.

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SECTION C

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

Question 8 (12 marks)

Discuss how **two** artists you have studied this year have developed and refined their use of materials, techniques and processes to communicate ideas and meanings in their artworks.



Insert for Section A

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



12.07 × 16.83 cm

1. Olivia Parker (b. USA), *Bosc*¹, gelatin silver print, 1977;
photograph by Olivia Parker © 1977

¹**Bosc** – a variety of pear



36 × 54 cm

2. Mervyn Rubuntja (b. Australia), *The Hills behind Hermannsburg*, watercolour on paper, c. 2017;
© Mervyn Rubuntja; licensed by Copyright Agency, 2019



300 cm (height)

3. Gunhild Rudjord (b. Norway), *Wedding Jar*, glazed stoneware
and *engobe*¹, 2004

¹**engobe** – a slip produced with less clay



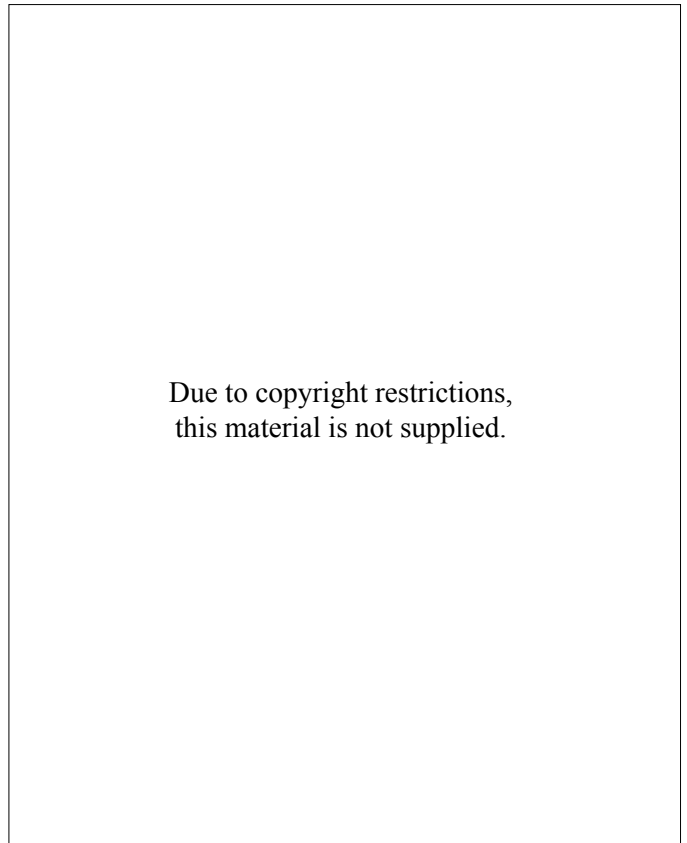
122 × 86 cm

4. Michael Zavros (b. Australia), *Debaser/Kopenhagen Fur*, charcoal on paper, 2010;
with permission of Philip Bacon Galleries



15 × 27 cm

5. Lionel T Dean (b. UK), *Fabergé*, 3D-printed sculpture, handpainted polyamide nylon, 2013



118 × 98 cm

6. Liu Wenxi (b. China), *Four Generations*, hanging scroll, ink and colour on paper, 1962



76 × 61 cm

7. Margaret Olley (b. Australia), *Yellow Room, Afternoon*, oil on board, 2004; courtesy of Philip Bacon Galleries; reproduced with permission of the Margaret Olley Art Trust



43.8 × 50.7 × 28.2 cm (overall)

8. Barbara Hepworth (b. UK), *Eidos*, stone, synthetic polymer paint, 1947; Barbara Hepworth © Bowness

Photograph: The Metropolitan Museum of Art Photograph Studio



9. Yves Saint Laurent (b. Algeria), 'Mondrian' Day Dress, wool, fall/winter 1965–1966; © The Metropolitan Museum of Art/ Art Resource NY



57 × 40 cm

10. Zanobi Machiavelli (b. Italy), *Madonna and Child*, egg tempera on gesso on wood, 1452–1453



11. Yang Fudong (b. China), *No Snow on the Broken Bridge* (*Duan qiao wu xue*), production still, 35 mm black-and-white film transferred to DVD, multi-channel, 8 screens, 11 minutes' duration, 2006; image courtesy of the Sherman Contemporary Art Foundation, Sydney

Photograph: Crossley Pogue Lemine



274.3 × 205.7 cm

12. Helen Frankenthaler (b. USA), *Herald*, acrylic on canvas, 1971; © Helen Frankenthaler Foundation, Inc./ ARS. Copyright Agency, 2019

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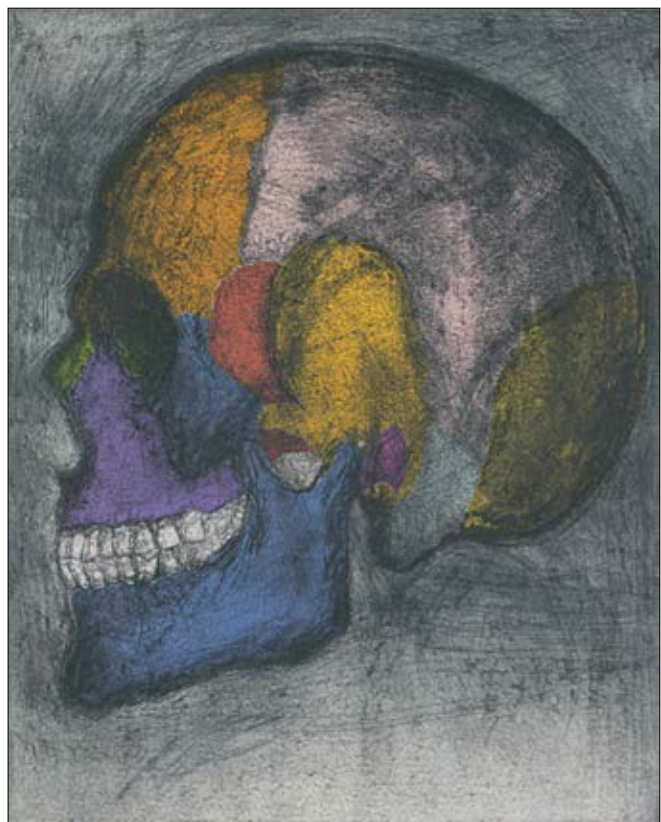
85 × 100 cm

13. Gerwyn Davies (b. Australia), *Beachball*, archival inkjet print, 2017;
with permission of Gerwyn Davies

Due to copyright restrictions,
this material is not supplied.

15.1 × 10.0 cm (image); 30.2 × 21.1 cm (sheet)

14. Helen Wright (b. Australia), *Pink floral designed flower; gold and black centre*, from the 'Impossible Flower' series, paper digital print, printed in colour inks, from digital file, 2000



100.0 × 80.0 cm (image); 124.3 × 95.7 cm (sheet)

15. Jim Dine (b. USA), *Head from Dark River*, colour cardboard relief, cardboard intaglio¹, etching and woodcut, edition 1/12, 1998; © Jim Dine; licensed by Copyright Agency, 2019

¹intaglio – engraved design; carving in hard material

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