

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Letter

Figures

Words

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VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



**Victorian Certificate of Education
2001**

**STUDIO ARTS
Written examination**

Tuesday 13 November 2001

Reading time: 11.45 am to 12.00 noon (15 minutes)

Writing time: 12.00 noon to 1.30 pm (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 | 30 |
| B | 3 | 1 | 20 |
| | | | Total 50 |

Materials

- Question and answer book of 14 pages with a detachable insert in the centrefold to be used for Section A, Question 1.
- A script book is available from the supervisor if required.

Instructions

- Detach the insert from the centre of this book during reading time.
- Write your **student number** in the space provided on the front cover of this question and answer book and on the front cover of any script book used.
- All written responses must be in English.

At the end of the examination

- If a script book is used, place it inside the front cover of this question and answer book.
- You may keep the detached insert.

SECTION A – Short responses

Instructions for Section A

Detach the insert from the centre of this book before answering this section.

Answer **all** questions.

Clearly indicate the number of the work you select to discuss in Question 1.

Question 1

Discuss **one** of the works **illustrated** in terms of

- interpretation of subject matter
- use of materials and techniques.

number of work selected

Interpretation of subject matter

Use of materials and techniques

5 + 5 = 10 marks

CONTINUED OVER PAGE

Question 2

Discuss the role of **two** factors in preserving and/or conserving art works. Examples of factors that you may discuss include

- lighting
- temperature
- storage
- materials

Factor 1

Factor 2

3 + 3 = 6 marks

Question 3

Identify an art industry issue that you have studied this year. In your response discuss **two** different points of view about the issue.

4 + 4 = 8 marks

Question 4

Explain **two** roles involved in the presentation of art works to the public. Examples of roles that you may explain include

- the curator
- the exhibition designer
- the sponsor
- the publicity officer
- the program manager
- the director
- the distributor
- the producer

Role 1

Role 2

3 + 3 = 6 marks

Total 30 marks

SECTION B – Extended response**Instructions for Section B**

Students should answer **one** question.

Clearly indicate which question you have answered.

A script book is available from the supervisor if you require extra paper to complete your answer.

In each question 10 marks are awarded for the discussion of each artist and their art work(s).

Question 1

Discuss the art works of **two** artists to show how they have developed a distinctive style(s) and approach(es) to subject matter.

10 + 10 = 20 marks

OR

Question 2

Explain how traditional and/or contemporary work environments have affected the artistic practice of any **two** artists you have studied this year.

10 + 10 = 20 marks

OR

Question 3

How have artistic influences been interpreted in the work of **two** artists you have studied this year?

10 + 10 = 20 marks

Total 20 marks

Rough work only



37 × 52.8 cm

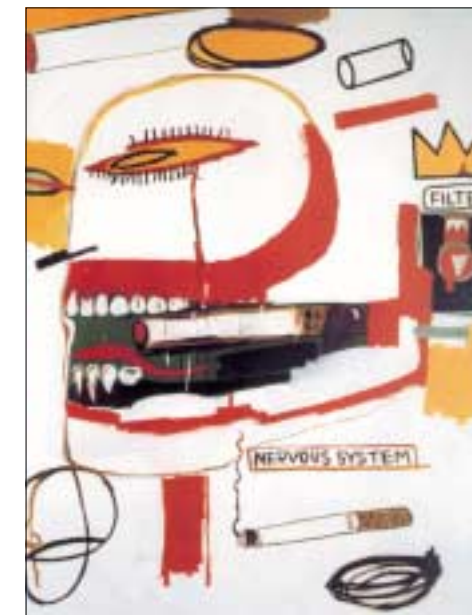
1. William Blake, *Dante Running from the Three Beasts*, 1824–27, pen, ink and water-colour over pencil.

Due to copyright restriction,
this material is not supplied.

2. Ron Chan, Illustration for Catellus Development Corporation's promotional mousepad, circa 1999, digital imagery using Adobe Illustrator, the imagery is digitally printed on a rubber surface.

Due to copyright restriction,
this material is not supplied.

89 × 88 × 25 cm
5. Nam June Paik, *Greene 3*, 1995, radios, record, assemblage.



219 × 173 cm

6. Jean-Michel Basquiat, *Tabac*, 1984, acrylic and oil crayon on canvas.



3. Helen Lancaster, *Barrier Reef*, 1996, textile fabric assemblage.



920 × 610 mm

4. Robert Dickerson, *The Orange Ball*, 1969, serigraph (silkscreen) edition 60, print on paper.

Due to copyright restriction,
this material is not supplied.

21 × 30 × 10 cm
7. Susan Thayer, *Garden's Eden*, circa 1995, slipcast porcelain, underglaze colours.

Due to copyright restriction,
this material is not supplied.

90 × 157 cm
8. Tracey Moffat, *Something More*, image 1 of a series of 9 images, 1989, direct positive colour photograph.



9. Renaissance Pictures, *Xena: Warrior Princess*, Xena is attacked by Dryads, 1999, film still.

Due to copyright restriction,
this material is not supplied.

112 paintings: each 12.7 × 18.3 cm,
112 tripods: each 150 cm (height)

10. Imants Tillers, *Conversations with the Bride*,
1974–75, gouache, synthetic polymer paint,
paper on aluminium, aluminium tripod,
documents.

This insert contains **ten** artworks.

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