



Victorian Certificate of Education 2002

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Letter

Figures

Words

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STUDIO ARTS

Written examination

Tuesday 12 November 2002

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 | 2 | 1 | 20 |
| | | | Total 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 14 pages with a detachable insert in the centrefold to be used for Section A, Questions 1 and 2.
- 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 above on this page 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.

Students are NOT permitted to bring mobile phones and/or any other electronic communication devices into the examination room.

SECTION A – Short responses

Instructions for Section A

Detach the insert from the centre of this book before answering this section.
Answer **all** questions in the spaces provided.
Clearly indicate the number of the work you select to discuss in Question 1.

Question 1

Discuss **one** of the works **illustrated** (pages 1–3 of the insert) in terms of

- the way(s) in which subject matter is interpreted
- the ways in which materials and techniques are used.

number of work selected

Interpretation of subject matter

Use of materials and techniques

5 + 5 = 10 marks

Question 4

The presentation of artworks to an audience depends on the skills of many people. Discuss **methods** used by **two** individuals such as

- artist
- exhibition designer
- curator
- production designer
- director
- producer
- education officer
- conservator

3 + 3 = 6 marks

Total 30 marks

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

Answer **one** question in the space provided.

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 artwork(s).

Question 1

Discuss ways in which changing materials and techniques have affected the artistic practice of **two** artists you have studied this year.

10 + 10 = 20 marks

OR

Question 2

‘Artists do not work in isolation. They learn from and build upon the work of artists who came before them.’

Explain how the style of **two** artists you have studied this year have interpreted the work of other artists.

10 + 10 = 20 marks

Total 20 marks

Rough work only

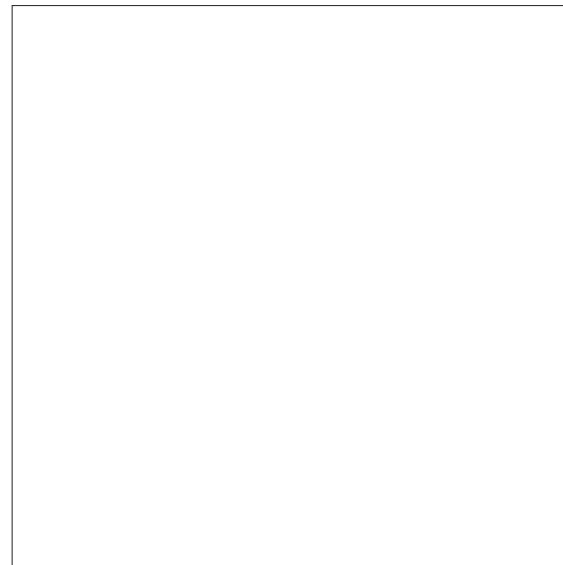
QUESTION 2

Artwork 1



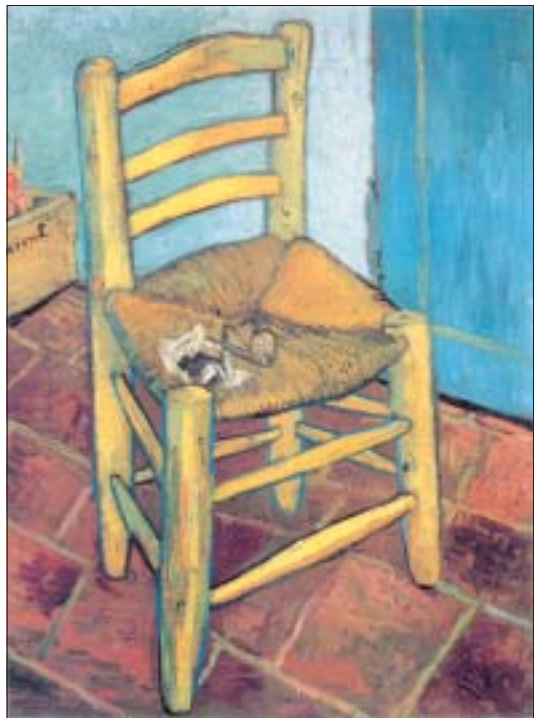
Tony Abruzzo, artist; Ira Schnapp, lettering. Frame from *Run for Love*; in *Secret Hearts*, DC Comics. Number 83 November 1962, drawing on paper.

Artwork 2



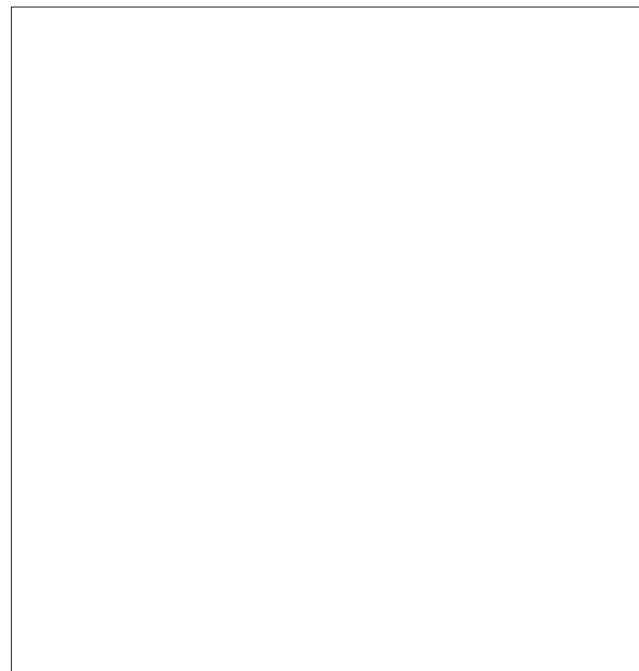
Roy Lichtenstein, *Hopeless*, 1963, oil on canvas. 112 ¥ 112 cm

Artwork 3



Van Gogh, *The Chair and the Pipe*, 1888–1889, oil on canvas. 91.8 ¥ 73.0 cm

Artwork 4

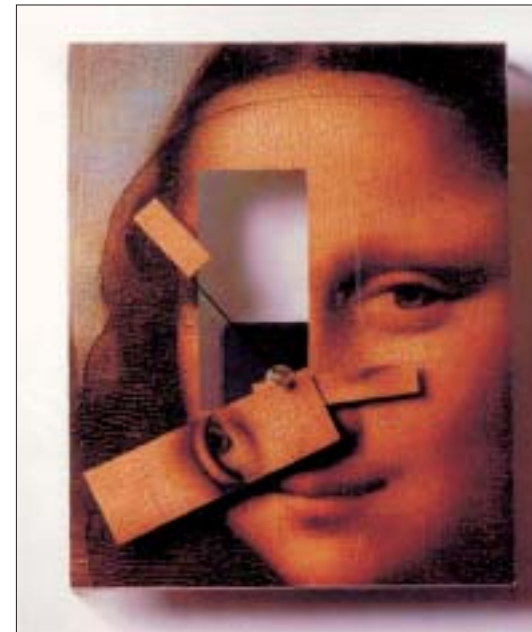


Claire Salzberg, *Van Gogh's Chair*, c 1995, ceramic, low fire, low-fire glaze. 12 ¥ 12 ¥ 8"

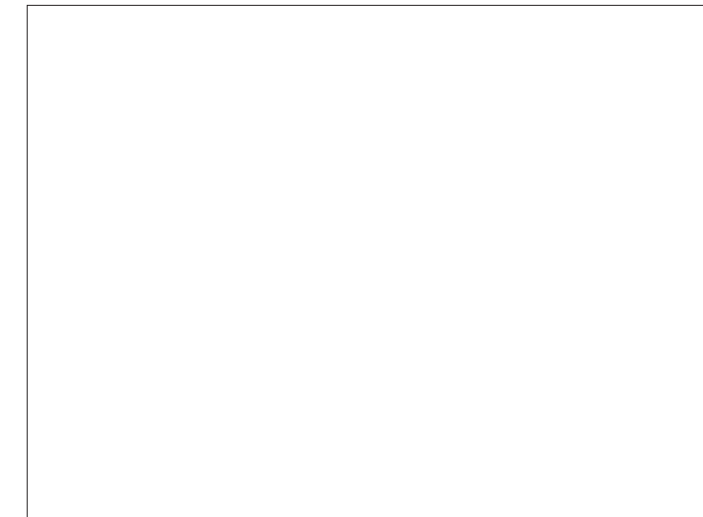
END OF INSERT FOR SECTION A

INSERT FOR SECTION A

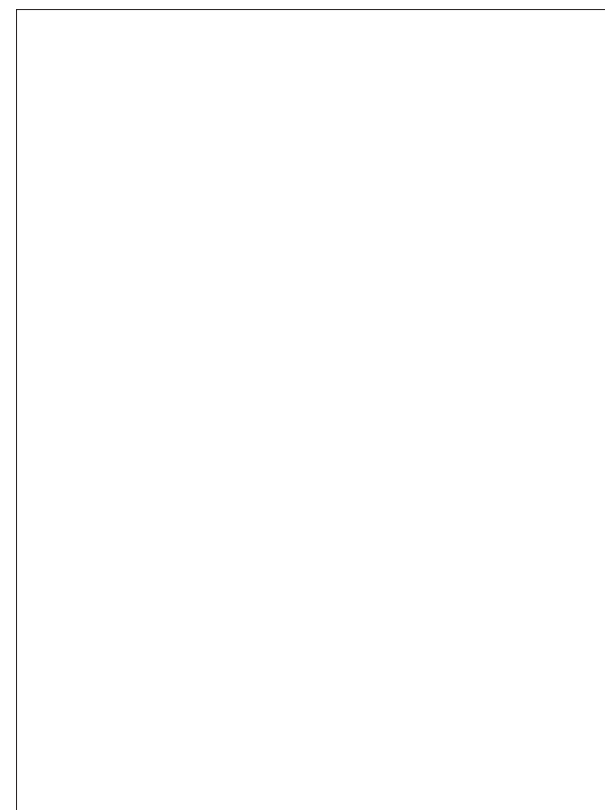
QUESTION 1



1. Constantin Boym, 'Deconstruction Clock', *Mona Lisa*, 1988, digitised image on board with mechanical parts.



2. Brett Whiteley, *Self Portrait in the Studio*, 1976, oil and collage on canvas. 200.5 ¥ 259 cm

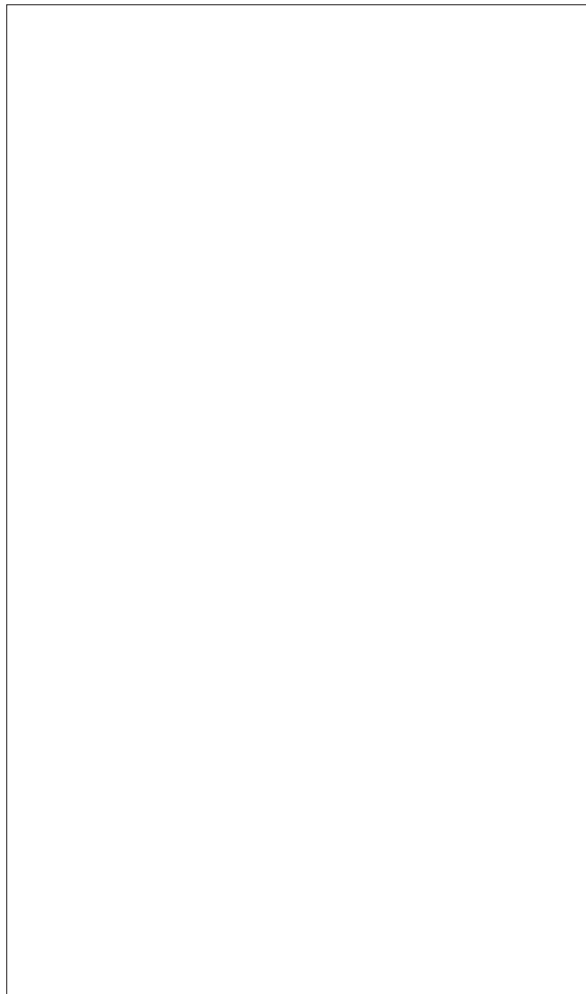


3. Gianfranco Ferré, for Dior, 'Evening Gown', 1992, taffeta.



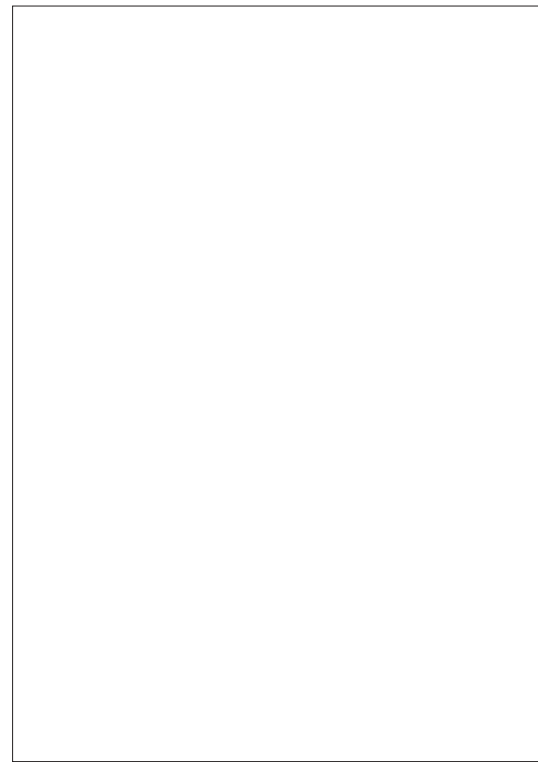
4. Arman, *Blue, Red, Brown*, 1988, acrylic with paintbrushes on canvas. 54 ¥ 42.5"

TURN OVER



215 ¥ 109.2 ¥ 91.4 cm

5. Jeff Koons, *Bear and Policeman*, 1988, painted wood sculpture (edition of three).



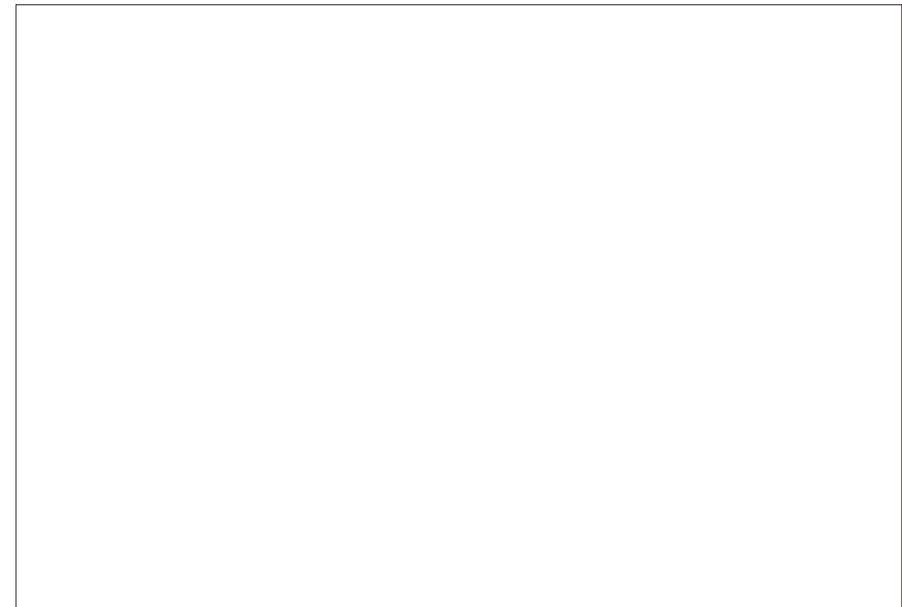
123.2 ¥ 97.5 cm

6. Roy Lichtenstein, *Keds*, 1961, oil and pencil on canvas.



12.5 ¥ 12 ¥ 7.5 cm

7. Richard Burkett, *Cup for an Industrial Worker #18 and 21*, 1997, porcelain, soda fired.



8. *Easy Rider*, 1965 (USA).
Actors: Billy Dennis Hopper
Wyatt Peter Fonda
Director: Dennis Hopper
Cinematographer: Laszlo Kovacs



40.4 ¥ 31.4 cm

9. Athol Shmith, *Elements in montage*, 1948, black and white photo montage.



41.5 ¥ 53 cm

10. Ken Done, *Sydney Harbour*, 1982, ink drawing for silkscreen.