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PROCESSING LABEL HERE

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Write your **student number** in the boxes above.

Letter

Art Creative Practice

Question and Answer Book

VCE Examination – Friday 14 November 2025

- Reading time is **15 minutes**: 9.00 am to 9.15 am
- Writing time is **1 hour 30 minutes**: 9.15 am to 10.45 am

Materials supplied

- Question and Answer Book of 20 pages
- Detachable Insert for Section A in the centrefold

Instructions

- Detach the Insert from the centre of this book during reading time.
- At the end of the examination you may keep the Insert.
- Use the additional space at the end of this book if you need extra space to complete an answer.

Students are **not** permitted to bring mobile phones and/or any unauthorised electronic devices into the examination room.

Contents	pages
Section A (7 questions, 60 marks) _____	3–12
Section B (1 question, 20 marks) _____	13–15

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Question 7 (14 marks)

Compare the meanings and messages in the artworks reproduced on pages 6–7 of the Insert, using the Cultural and Structural Lenses. In your response, use specific evidence from the information provided below and the artworks on pages 6–7 of the Insert.

Information for artwork 1

John Neagle, *Pat Lyon at the Forge*, 1826–1827

‘The portrait of Pat Lyon by the artist, John Neagle, revolutionized the realm of American portraiture. It is the first known portrait depicting a laborer at work.’

‘Pat Lyon at the Forge serves as a depiction of the origin of America and the people who comprised it.’

‘The young country had just fought a war both for equality, where laborers were considered equal to gentlemen, and in support of a fair government with an egalitarian¹ judicial system.’

Source: Adapted from Brigitte Weinstein, ‘*Pat Lyon at the Forge: Portrait of an American Blacksmith*’, *Building Community: Medieval Technology and American History*, <www.engr.psu.edu>

Information for artwork 2

Brian Griffin, *Woman Chainmaker – Cradley*, 2010

‘... chainmakers settled [in Cradley] as iron and coal were right on hand. In 1890 the village was the centre of chainmaking in the world not just Britain.’

Source: Janine Wiedel Photo Library – Documentary Images, <<https://archive.wiedel-photo-library.com>>

‘The women chainmakers’ work was a prime example of “sweated labour” – long hours of toil for poverty wages carried out in unsanitary, often dangerous conditions.’

Source: Heritage Crafts, ‘Chain Making: The making of handmade fire welded chain’, <www.heritagecrafts.org.uk>

‘Natalie Gore is depicted in the photograph *Woman Chainmaker*. She is not a model or actress but a local artist and volunteer who demonstrates how to make chain by hand in a forge near Cradley ... Although much of the traditional industry has gone into decline in the region, there is a fierce pride amongst the local people in the heavy work that they and their ancestors did.’

Source: ‘Brian Griffin: The Black Country’, 8 April – 19 June 2011, exhibition guide, <<https://issuu.com/thenewartgallerywalsall>>

¹**egalitarian** – belief that all people are equal

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Art Creative Practice Insert for Section A

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

Artwork for Section A Question 1



Lesbia Thorpe, *Moths, Westminster Steps*, c. 1952–1953, linocut on Japanese paper, 25.3 × 20.1 cm

Source: National Gallery of Victoria, <www.ngv.vic.gov.au> © Estate of the artist

Artwork for Section A Question 2



Fleur Optekamp, *Blue Horizons*, 2024, digitised handmade paper collage, fine paper, 84 × 59 cm

Source: Brunswick Street Gallery, <www.brunswickstreetgallery.com.au>
Reproduced with permission

Artwork for Section A Question 4**Image 2 – Detail****Image 1**Bharti Kher, *Rudolf and Bambi*
(detail)

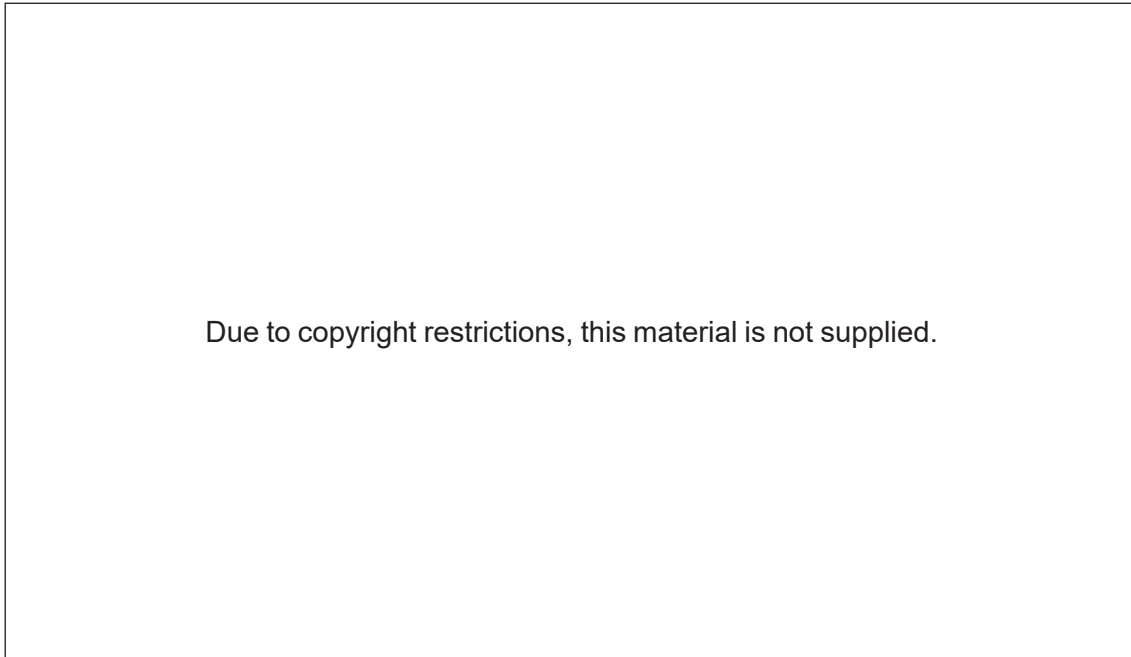
Bharti Kher, *Rudolf and Bambi*, 2002, bindis¹ on painted fibreglass,
175.3 × 111.8 × 35.6 cm

Source: Melissa Chiu and Benjamin Genocchio, *Asian Art Now*,
The Monacelli Press, 2010; © Bharti Kher Gupta. DACS/Copyright
Agency, 2025

¹**bindi** – a mark or sticker worn by Hindu, Jain and Buddhist women and men on the forehead between the eyebrows

Artwork for Section A Question 5

Image 1



Megan Cope, *Kinyingarra Guwinyanba*¹ (*Off Country*), 2022, Burogari (cyprus pines), Kinyinyarra (Sydney rock oyster) shells and stainless-steel trace wire

Source: © Sang-tae Kim, courtesy of Busan Biennale Organizing Committee

Image 2



Image 3 – Detail



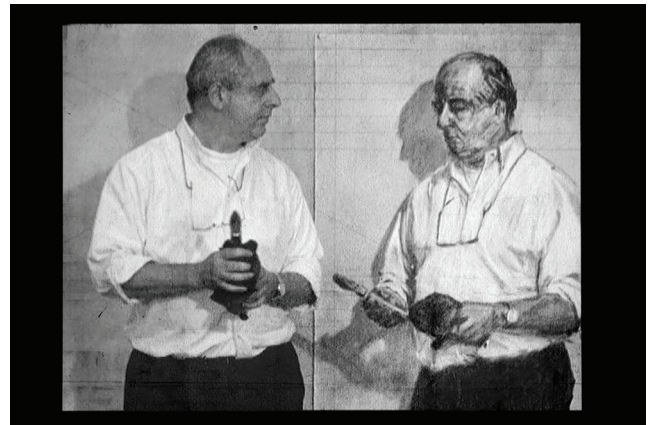
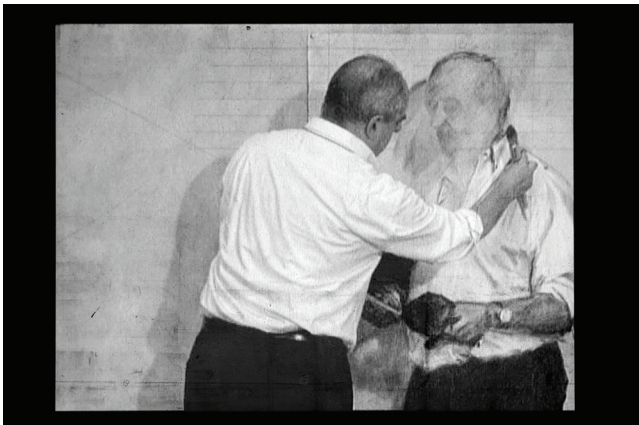
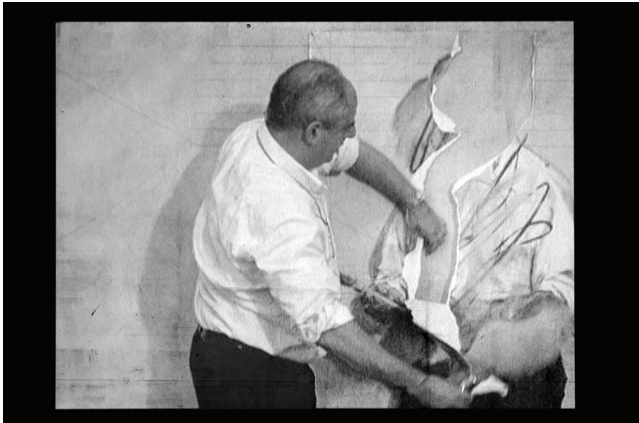
Megan Cope, *Kinyingarra Guwinyanba*, 2022, Burogari (cyprus pines), Kinyinyarra (Sydney rock oyster) shells and stainless-steel trace wire, Quandamooka Country, Minjerribah (North Stradbroke Island)

Source: Megan Cope, <www.megancope.com.au>

Images courtesy of the artist and Milani Gallery, Meanjin/Brisbane; photos by Cian Sanders

¹**Kinyingarra Guwinyanba** – ‘place of oyster rocks’ in Jandai and Gowar languages

Artwork for Section A Question 6



William Kentridge, 'Invisible Mending', film stills, from *7 Fragments for Georges Méliès*, 2003, 35 mm and 16 mm animation film

Source: Kentridge Studio, <www.kentridge.studio>

Reproduced with permission of Goodman Gallery on behalf of William Kentridge

Artwork for Section A Question 7



John Neagle, *Pat Lyon at the Forge*, 1826–1827, oil on canvas, 238.12 × 172.72 cm

Source: Henry H. and Zoe Oliver Sherman Fund, <mfa.org>

Artwork for Section A Question 7

Due to copyright restrictions, this material is not supplied.

Brian Griffin, *Woman Chainmaker – Cradley*, 2010, archival pigment print,
approx. 59 × 84 cm

Source: The New Art Gallery Walsall, <thenewartgallerywalsall.org.uk>

