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

**Letter**

# Art Making and Exhibiting

## Question and Answer Book

VCE Examination – Thursday 13 November 2025

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- 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 16 pages
- Detachable Insert for **Section A** and **Section B** 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.

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<b>Contents</b>	pages
<b>Section A</b> (8 questions, 60 marks)	2–9
<b>Section B</b> (2 questions, 20 marks)	10–12

## Section A

### Instructions

- Please remove the Insert from the centre of this book during reading time.
- Where instructed, use the artworks in the Insert to answer the questions in **Section A**.
- Answer **all** questions in the spaces provided.
- Write your responses in English.

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#### Question 1 (4 marks)

Describe how Marco Luccio has used tone in *Cranes, Trains and 2 Metal Pipes* on page 1 of the Insert.

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#### Question 2 (4 marks)

Describe how Ambrosius Bosschaert has used space in *Flower Vase in a Window Niche* on page 2 of the Insert.

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Do not write in this area.











**Question 8** (14 marks)

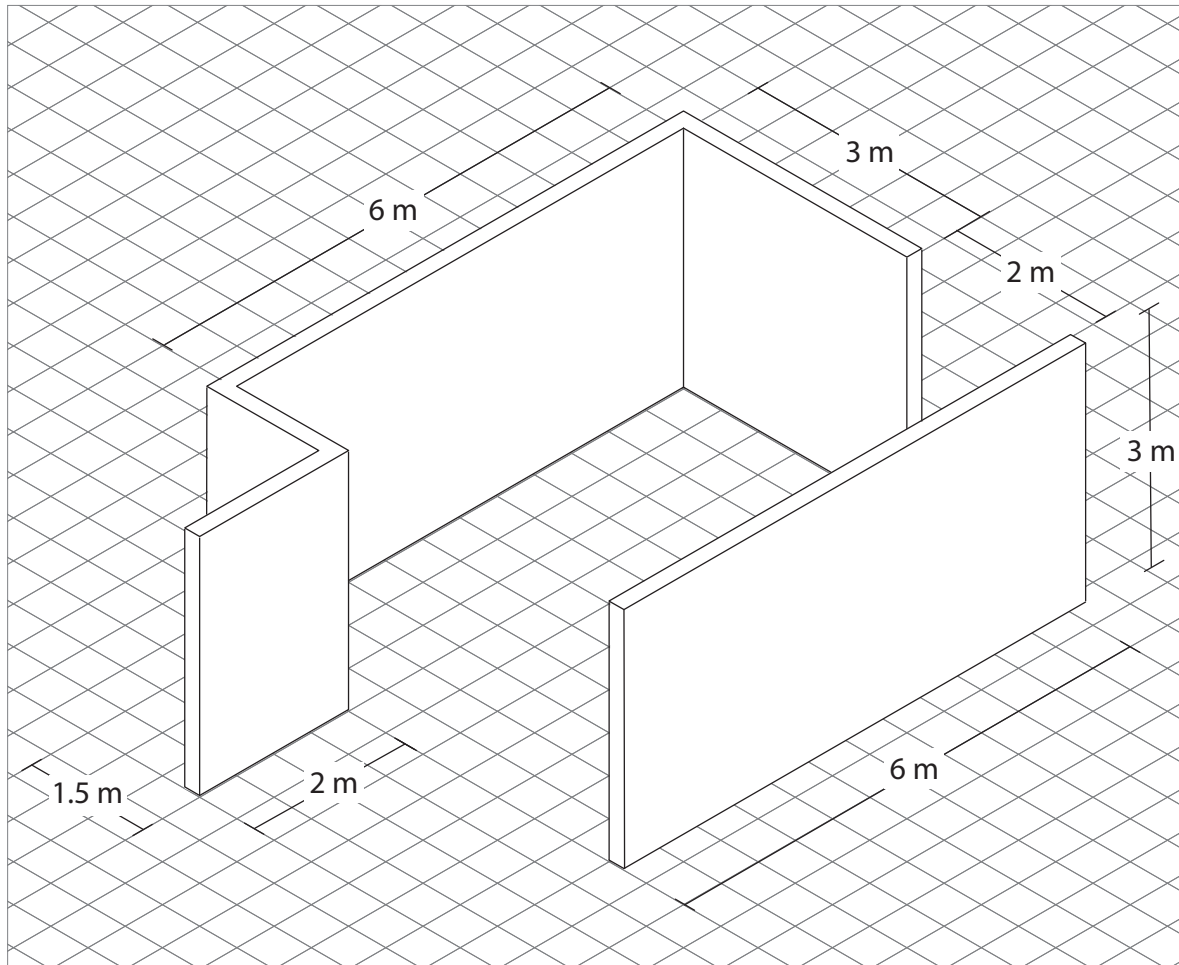
Select four artworks from those illustrated on pages 4–7 of the Insert.

Artwork numbers

a. Show the possible presentation of the four selected artworks in the exhibition space below:

- Indicate the location of each artwork by writing the artwork numbers on the diagram.
- Indicate the location of the exhibition didactic panel with the letter D.

4 marks



Do not write in this area.















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# Art Making and Exhibiting

## Insert for Section A and Section B

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

### Artwork for Section A Question 1



photo by Sina Basila

Marco Luccio, *Cranes, Trains and 2 Metal Pipes*, 2005, drypoint etching, 60 × 89 cm

Source: Marco Luccio <<https://marcoluccio.com.au>> © Marco Luccio/Copyright Agency, 2025

## Artwork for Section A Question 2



Ambrosius Bosschaert, *Flower Vase in a Window Niche*, c. 1620, oil on wood, 64 × 46 cm

Source: Norbert Schneider, *Still Life: Still Life Painting in the Early Modern Period*, Taschen GmbH, 1994

**Artwork for Section A Question 6**

Patrick Dougherty, *So inclined*, 2007–2008, nine tepee elements, mixed hardwoods, primarily silver maple, gathered from a stream bank nearby

Site: Plaza in front of the Center of the Arts at Middlebury College in Middlebury, Vermont

Dimensions: 6 m high, average 3 m diameter

Construction phase: 9–29 September 2007

Exhibition dates: 29 September 2007 to 20 August 2008

Source: Patrick Dougherty, *Stickwork*, Princeton Architectural Press, New York, 2010

Reproduced by kind permission of Patrick Dougherty; photos © Tad Merrick

Artworks for Section A Question 8



1. Floris Verster, *Buurtje te Oegstgeest* (*Houses in Oegstgeest*), 1900, chalk and pencil on paper, 52.9 × 42.6 cm

Source: Kröller Müller  
<<https://krollermuller.nl>>



2. Rinko Kawauchi, *Untitled*, from the series 'The river embraced me', 2016, C-type print, edition of 3, 120 × 150 cm

Source: Christophe Guye Galerie <<https://christopheguye.com>>

Reproduced by kind permission of the artist Rinko Kawauchi and Christophe Guye Galerie

**Artworks for Section A Question 8 – continued**

Due to copyright restrictions,  
this material is not supplied.

3. Steaphan Paton, *My Jindabyne II*, 2018, single-channel digital video, colour, silent, edition 3/3, dimensions variable

Source: Latrobe Regional Gallery <<https://latroberegionalgallery.com>>



4. Tapich Gloria Thanakupi, *Wacombe, the bushman*, 1995, stoneware, oxide decoration, 28.6 × 24.6 cm

Source: National Gallery of Victoria  
<[www.ngv.com.au](http://www.ngv.com.au)>

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## Artworks for Section A Question 8 – continued



5. Paco Rabanne (designer), *Mini dress*, c. 1967, leather, metal, 75.5 cm (centre back), 38.5 cm (waist, flat)

Source: National Gallery of Victoria, Melbourne  
<[www.ngv.vic.gov.au](http://www.ngv.vic.gov.au)>

Purchased with funds donated by  
Bulgari Australia Pty Ltd, 2015

Photo: National Gallery of Victoria, Melbourne

6. Kari Modén, *Sneakers*, 2004, Adobe Illustrator, dimensions variable

Source: Martin Dawber, *Big Book of Fashion Illustration, A Sourcebook of Contemporary Illustration*, Batsford Books, 2007

© Kari Modén; reproduced with permission



**Artworks for Section A Question 8 – continued**

7. Uji Handoko Eko Saputro, *Lucky Country series #2*, 2013, polyester resin and auto paint, 150 × 135 × 130 cm

Source: Art Gallery NSW

<[www.artgallery.nsw.gov.au](http://www.artgallery.nsw.gov.au)>

Reproduced with permission of the artist and the Art Gallery of NSW

8. toco-oco, *Shelter 2*, 2022, 3D-printed handpainted varnish, number 2/60, 15 cm

Source: Artsy <[www.artsy.net](http://www.artsy.net)>

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this material is not supplied.

### Artwork for Section B Question 10



Andrea Kowch, *Soiree*, 2019, acrylic on canvas, 61 × 91 cm

Source: Artsy <[www.artsy.net](http://www.artsy.net)>

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#### Source 1

Her paintings, book illustrations, and works on paper are rich in mood, allegory\*, and precision of medium, reflecting a wealth of influences, from Northern Renaissance and American art to the rural landscapes and vernacular architecture of Kowch's native Michigan.

Source: *Escape into Life* <[www.escapeintolife.com](http://www.escapeintolife.com)>

#### Source 2

When I began expanding upon my formal, technical skills as a painter, I worked to evolve my painting style towards being slightly looser than I was naturally used to. Now, my artworks seem to have circled around and gotten tighter, taking much longer in my need to advance my technique and focus, and have directly reflected the life changes we all go through over time.

Source: *Social Life Magazine* <<https://sociallifemagazine.com>>

#### Source 3

Inspired by memories, inner emotions, history, and my fascination with nature and the human psyche, the stories behind my paintings stem from life's emotions and experiences, resulting in narrative, allegorical imagery that illustrates the parallels between human experience and the mysteries of the natural world.

Source: The Bennett Collection <[www.thebennettartcollection.com](http://www.thebennettartcollection.com)>

\***allegory** – a story or picture that can be interpreted to have hidden meaning