



**Victorian Certificate of Education  
2005**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

**STUDENT NUMBER**

Figures  
Words


Letter

--

**ART**  
**Written examination**

**Thursday 10 November 2005**

**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	3	3	25
B	2	2	25
			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 15 pages with a detachable insert for Section A Question 2 in the centrefold.
- 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.

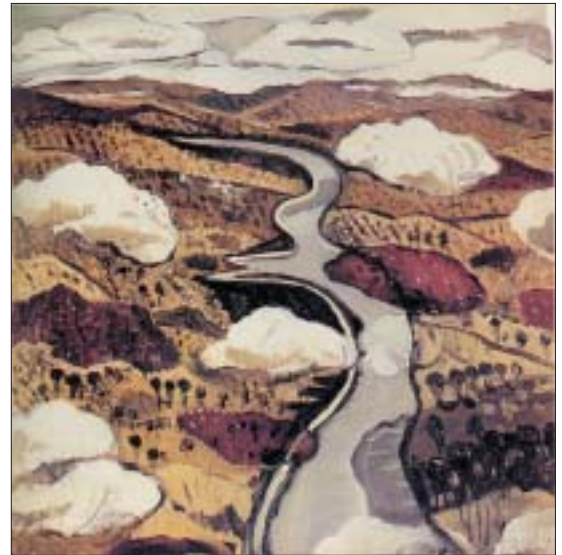
**Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.**



Due to copyright restriction,  
this material is not supplied.

63.5 × 101.6 cm

- A. Edward Ruscha, *Mocha Standard*, screenprint, 1969



50.6 × 50.6 cm

- B. Margaret Preston, *Flying Over the Shoalhaven River*, oil on canvas, 1942



41.5 cm high

- C. School of Benin, *Untitled*, cast-brass plaque, 16th to 17th century AD



242 cm high

- D. School of Pergamum, *Laocöon*, marble, middle of the 2nd century BC









**Question 3**

The artwork below was commissioned in 1979 for a public square in New York. It proved controversial as soon as it was unveiled. Many of the workers in the buildings around the square objected to *Tilted Arc* because its height and length blocked their views and limited their ability to move freely in a public space. Others objected to it on aesthetic grounds, calling it a rusting eyesore and an intimidating ‘iron curtain’. A long court case was held to decide whether or not to remove the sculpture.

**Imagine** that you are one of the judges in the court case considering this issue.

Do you think the sculpture should stay in its original location?

or

Do you think it should be removed?

**Give reasons** for your point of view. In your response refer to the ideas in at least **two** of the commentaries on page 9 and to the illustrations that show views of the artwork.



Aerial view and ground level view of *Tilted Arc* in Federal Plaza, New York, 1981

Richard Serra, *Tilted Arc*, Cor-ten steel, 1979–1981. 6.4 cm thick, 3.65 metres high, 36.5 metres long



**Commentary 1:** This is not meant to be an ‘easy’ work that we can just look at and then forget about in five minutes. *Tilted Arc* challenges us to think seriously about the politics of public spaces. These spaces are surrounded by the corporations and government offices that control our lives. *Tilted Arc* comments on all of this. The fact that it is rusting and tilting suggests that one day even these powerful institutions will pass away just like everything else. I think it is a very important work and it should certainly not be removed. Any decision to remove it will go against the artist’s moral rights and, since it’s also a site-specific work, removing it would be the same as destroying it.

Adapted from a commentary opposed to removing the artwork.

**Commentary 2:** It’s all very well for the experts to tell us how important this work is in artistic terms. In the end that means nothing when you can’t walk from one side of a public square to another without bumping into this huge wall. Imagine if someone put a slab of rusting steel 36 metres long in front of your house. How would you feel? I agree that the artist has a moral right over his work. But I still believe that the concerns of the many employees who work in the Plaza buildings, the public they serve, and the people who live in the area, all have a greater right in this case than the artist. If they want it to go, then it should go.

Adapted from a commentary in favour of removing the artwork.

**Commentary 3:** I want to make it perfectly clear that *Tilted Arc* was commissioned and designed for one particular site. The historical purpose of placing sculpture on a pedestal was to establish a separation between the sculpture and the viewer. I am interested in creating a behavioural space in which the viewer interacts with the sculpture in its context. So, to remove the work is to destroy the work. If the government can destroy works of art when confronted with [public] pressure, then its capacity to foster artistic diversity and its power to safeguard freedom of creative expression will be in jeopardy [= threatened].

The artist quoted from collated comments.

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---





**Artwork made after 1970**

**Specify the artist, title of artwork, approximate date and interpretive framework used**

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

5 + 5 = 10 marks







**Insert for Section A – Question 2**

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



180 × 130 cm

1. Teun Hocks, *Untitled*, silver gelatin print, hand-coloured, 1988



130 × 110 cm

2. Johannes Vermeer, *The Art of Painting*, oil on canvas, ca. 1666–1673



Due to copyright restriction,  
this material is not supplied.

Dimensions variable

3. Lee Bul, *Live Forever*, installation piece incorporating fibreglass capsules, electronic equipment and video projections, 2002



146 × 95.6 cm

4. Brook Andrew, *Sexy and Dangerous*, computer-generated colour transparency on perspex, 1996



27.9 × 15.2 cm

5. Aubrey Beardsley, *Salomé with the Head of Saint John the Baptist*, pen drawing, 1893

Due to copyright restriction,  
this material is not supplied.

6. Yoshiyuki Tomino and Sotsu Agency – Sunrise, excerpt from *Mobile Suit Gundam 0083/7: In the Shining Blue Fire*, Japanese Manga comic, 2004



55.6 cm high

7. Union Porcelain Works, Karl Muller, designer, *The Century Vase* (with a portrait of George Washington, First President of the United States of America from 1789–1797), porcelain, 1876



82 × 80 × 58 cm

8. Hossein Valamanesh, *Untitled*, lavender bush and oil burner, 1999



150.4 × 76 × 16.8 cm

9. Mimi Smith, *Steel wool peignoir*, steel wool, nylon and lace, 1966

Due to copyright restriction,  
this material is not supplied.

10. Fritz Lang (director), still from *Metropolis*: The scientist Rottwang shows the Master of Metropolis his creation, a robot named Maria, that he wants to use as a replacement for human workers (35 mm film), 1927

**END OF INSERT FOR SECTION A – Question 2**