



**Victorian Certificate of Education
2006**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures
Words

Letter

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ART
Written examination

Friday 10 November 2006

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 16 pages with a detachable insert for Section A Question 2 in the centrefold.
 - Additional space is available at the end of the book if you need extra paper to complete an answer.
- 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.
 - All written responses must be in English.
- At the end of the examination**
- 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.

SECTION A

<p>Instructions for Section A</p> <p>Answer all questions in pen in the spaces provided. Answer either part a. or part b. for Question 2.</p>
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Question 1

Compare **any two** of the artworks illustrated opposite in terms of the following formal elements.

- **colour**
- **shape**

(You may write on the same two artworks for both formal elements or select a different pair of artworks for each formal element.)

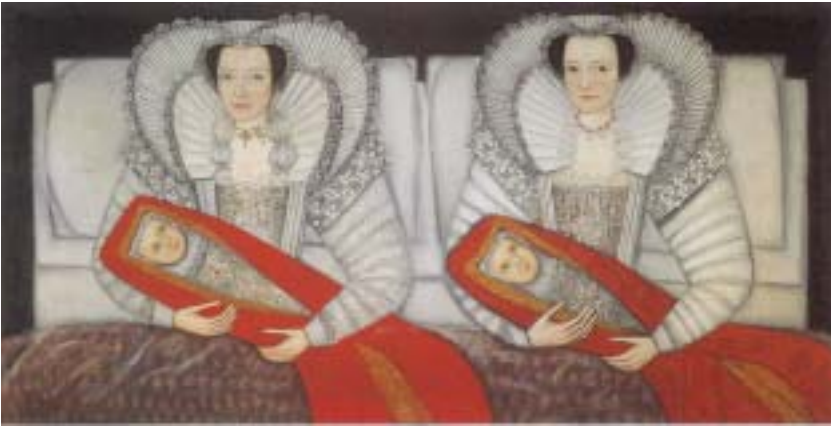
- **colour** – indicate in the boxes the pair of artworks you have chosen

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- **shape** – indicate in the boxes the pair of artworks you have chosen

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3 + 3 = 6 marks



88.9 × 172 cm



180 × 220 cm

A. Unknown artist from Britain, *The Cholmondeley Ladies*, oil on wood, ca. 1600–1610

B. Henri Matisse, *The Dinner Table (Harmony in Red)*, oil on canvas, 1908



91.4 × 27.9 cm

C. Unknown artist from Africa (Congo-Brazzaville region), *Dance Crest*, wood and pigments, early 20th century



71.5 × 63.5 cm

D. Augustine d'Alva, *Hybrid Passion*, painted wood, stone and steel, 1988

Question 2

You should remove the insert from the centre of this book before answering this question.

*Answer either **a.** or **b.** Do not attempt both parts of this question.*

EITHER

a. Discuss **one** of the artworks illustrated in the detachable insert using **any two** of the following interpretive frameworks.

- cultural
- gender
- historical context
- political
- postmodernism
- psychoanalysis
- symbolism

Specify artwork _____

Specify interpretive framework 1 _____

Specify interpretive framework 2 _____

5 + 5 = 10 marks

OR

b. Discuss **two** different artworks illustrated in the detachable insert using **any one** of the following interpretive frameworks.

- cultural
- gender
- historical context
- political
- postmodernism
- psychoanalysis
- symbolism

Specify interpretive framework _____

Specify artwork 1 _____

Specify artwork 2 _____

5 + 5 = 10 marks

Question 3

The artwork below is on temporary display in Trafalgar Square, London, until April 2007.

Trafalgar Square is a large public space in the centre of London that was originally created as a site for large-scale public sculptures commemorating famous British military heroes.

Alison Lapper Pregnant has been put on the square's last empty pedestal as part of a recent campaign to revitalise the city with artworks that are considered to be more appropriate to the city's current values. It represents the contemporary British artist, Alison Lapper, who was born in 1965 without arms and with shortened legs as the result of a medical condition.

The sculpture has been celebrated by many viewers, but also criticised by others as being inappropriate for the site.



Marc Quinn, *Alison Lapper Pregnant*, white Carrara marble, 2000

3.55 metres high

Imagine that you are a city official deciding whether to install this artwork.

Do you think it should be displayed in this location?

Give reasons for your point of view. In your response refer to the ideas raised in the explanation above and at least two of the commentaries opposite, and to the illustrations above.

Commentary 1: Alison Lapper’s statue is a monument to the possibilities of the human race and to the resilience of the human spirit. It is a tribute to femininity, disability and motherhood. It is so rare to see disability in everyday life – let alone naked, pregnant and proud. It makes the ultimate statement about disability – that it can be as beautiful and valid a form of being as any other.

The artist quoted from contemporary comments.

Commentary 2: This square is meant to pay respect to our military heroes. I’ve got nothing against people with disabilities, but this is not an appropriate sculpture for this site. The person represented has been put here not because of anything she has actually done, but merely because she has a disability. A statue of one of the fighter pilots whose heroism saved the country – and the rest of Europe – in the Battle of Britain during World War Two, would have been better. I wouldn’t put what she has done on the same level of bravery and sacrifice as a war hero. Besides, it is an ugly work aesthetically. It is machine made with a shiny, slimy surface and looks like overused soap on a large scale.

Adapted from a commentary opposed to the artwork.

Commentary 3: Alison Lapper’s life has been more of a struggle than most of the men in this square. She is a modern female hero – strong and full of hope despite her disability. Art should make you think. This achieves that brilliantly because it is a work about courage, beauty and defiance. Putting it in this public space makes a strong statement about this city’s values: respect for diversity, and the celebration of courage in the everyday. These things make our city what it is today. So, it’s a perfect work to install in this major public space.

Adapted from a commentary in favour of the artwork.

9 marks
Total 25 marks

SECTION B

Instructions for Section B

Students must answer **both** Question 4 **and** Question 5 in the spaces provided on the following pages. A script book is available from the supervisor if you require extra paper to complete your answer.

Question 4

Discuss how one artwork made before 1970 that you have studied this year can be interpreted in different ways using two of the following interpretive frameworks.

cultural, gender, historical context, political, postmodernism, psychoanalysis, symbolism, formal interpretation (visual analysis and/or style and/or technique)

Artwork made before 1970

Specify the artist, title of artwork and approximate date

Specify interpretive framework 1

Specify interpretive framework 2

5 + 5 = 10 marks

Question 5

Discuss your personal points of view about the meanings and messages of **at least two** artworks you have studied this year, with reference to commentaries on art. In your response refer to **two or more** viewpoints about the artworks expressed in the commentaries.

The artworks cannot be the same as those discussed in Question 4.

Specify the artist(s), titles of artworks and approximate dates _____

Insert for Section A – Question 2

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

Due to copyright restriction,
this material is not supplied.

80 × 60 cm

1. Yasumasa Morimura, *A Nightmare is Coming, Crawling up. Get Up!*, type C photograph, 2004



26 × 33.5 cm

2. Benvenuto Cellini, *The Salt and Pepper Server of King Francis I*, gold, partly covered in enamel, with an ebony base, 1540–1543



85 × 67 cm

3. Gustave Moreau, *Galatea*, oil on wood, 1878–1880



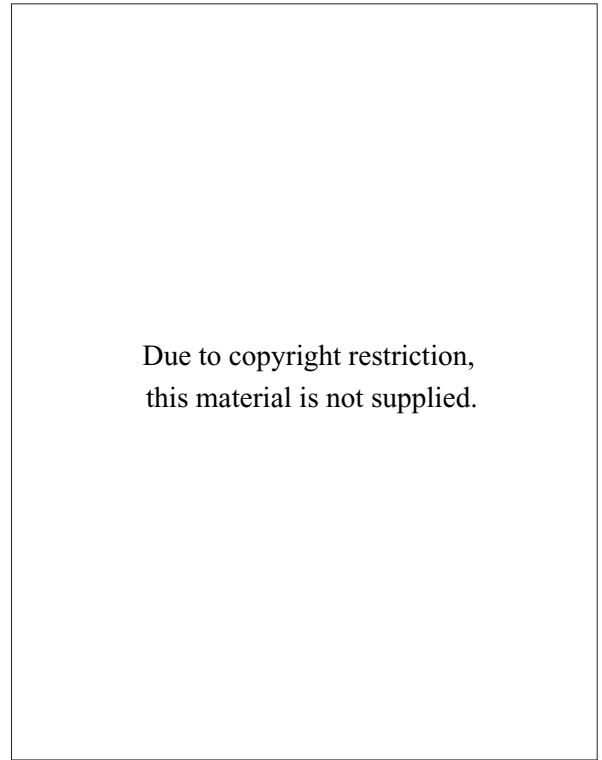
Dimensions variable

4. Shilpa Gupta, *Untitled*, interactive installation comprising video projections of sequences of text messages and female figures that viewers can activate and change via a computer mouse placed in the centre of the gallery, 2004



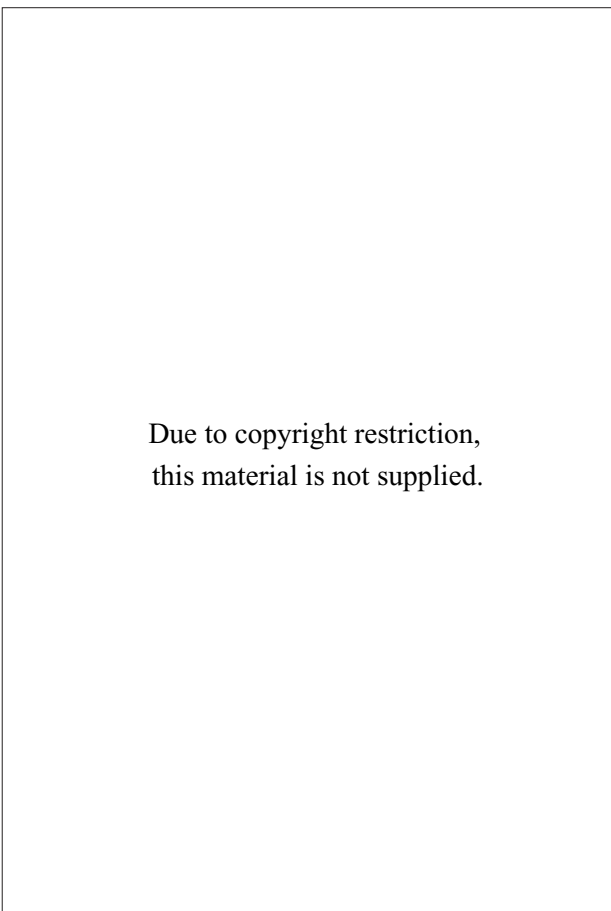
86.4 × 43.8 cm

5. Unknown artist from Northern India, *Hindu Goddess on an Owl*, high relief sandstone sculpture, first half of the 11th century AD



141 × 44 cm

6. Lizzy Gardner, *The American Express® Gold Card Dress*, 220 American Express cards, metallic links, silk, 1999



109 × 69 cm

7. Neal Adams, poster for the film *Westworld*, 1973



36 × 30.5 cm

8. William Hogarth, *Gin Lane*, etching, 1751

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9. Phillip Noyce (director), still from *Rabbit Proof Fence*: Constable Riggs takes the children away from their family and community (70 mm film), 2002

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48 × 76 cm

10. Sandy Skoglund, *Red Flower (True Fiction)*, digital print, 1986–2006