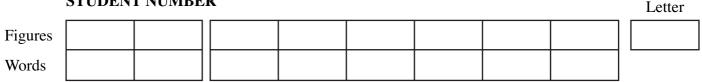




Victorian Certificate of Education 2007

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER



ART

Written examination

Friday 16 November 2007

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

Section	Number of questions	Number of questions to be answered	Number of marks
А	3	3	25
В	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.

[©] VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY 2007

SECTION A

Instructions for Section A

Answer **all** questions in pen in the spaces provided.

Question 1

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

- texture
- movement

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

• texture – indicate in the boxes the two artworks you have chosen

•	movement -	indicate	in the	boxes	the two	artworks	you hav	e chosen
							2	

3 + 3 = 6 marks

SECTION A – Question 1 – continued www.theallpapers.com

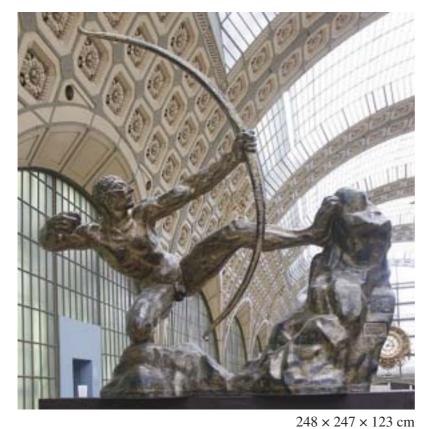


172 × 203.5 cm A. Roy Lichtenstein, *In the Car*, acrylic paint on canvas, 1963



81 × 64 cm

B. Jean Honoré Fragonard, *The Swing*, oil paint on canvas, 1767



 C. Emile-Antoine Bourdelle, *Herakles Archer* (second version), gilt bronze, 1909



117.5 × 87.6 × 36.8 cmD. Umberto Boccioni, *Unique Forms of Continuity in Space*, bronze, 1913

SECTION A – continued www.theallpapers.com/ER You should remove the insert from the centre of this book before answering this question.

Question 2

Discuss one of the artworks illustrated in the detachable insert.

Use the **formal interpretive framework** (visual analysis and/or style and/or technique) **and one** of the following interpretive frameworks.

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

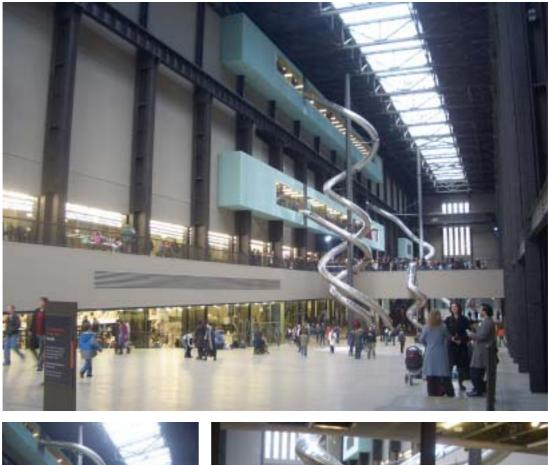
Specify artwork

Interpretive framework 1: Formal interpretation

Interpretive framework 2: Specify here the interpretive framework you have chosen for the
second part of the question

5 + 5 = 10 marks

SECTION A – continued www.theallpapers.com/ER The artwork below was recently on temporary display at Tate Modern, a public art gallery in London. *Test Site* is made up of five giant slides for people to climb into and slide down. This temporary installation expresses the artist's sense of fun and how we can interact with art, but it is also a serious, practical demonstration of an environmentally friendly future possibility for transporting people.





Carsten Höller, *Test Site*, five steel and plastic slides, installed in Tate Modern, London, 2006–2007. Dimensions variable: the tallest slide measures 26.57 metres from the ground, while the shortest is 7.26 metres from the ground.

Imagine that you are part of a group deciding on whether or not to install this artwork in a major public art gallery.

Do you think *Test Site* should be exhibited in such a location?

Give reasons for your point of view.

In your response refer to the ideas raised in **at least two** of the commentaries opposite **and** to the illustrations above that show views of the artwork.

Commentary 1: *Test Site* requires visitor participation to bring it to life. As a work of art, the slides challenge us to take part actively, rather than passively view, the world of art. The slides provide a thrill and a sense of adventure for gallery visitors. The installation is an environmentally friendly, artistic response to crowd movement and asks us to question our relationship to art and the buildings in which art is displayed. The slides are tools to experiment with ourselves, and hasn't good art always made us view the world we live in a little differently?

The artist quoted from collated comments

Commentary 2: I've got nothing against people having fun, but a public art gallery is not the place for this. Public galleries aren't theme parks. They are places for quiet contemplation of artworks. So if people want to go on giant slides, then they should go to a theme park instead – not to a gallery. And anyway, this piece is not an artwork to begin with: it's a giant engineering project. Imagine all the paintings and sculptures you could display in this space. It's ridiculous that they have given over this huge space to the work of one person acting as an engineer rather than as an artist.

Adapted from a commentary opposed to the artwork

Commentary 3: This is a brilliant and innovative artwork for the twenty-first century. Museums and galleries are often uninviting spaces that are all about looking and not touching. But this artwork invites us to climb inside it and get involved in its meanings and messages in a fun and pleasurable way. It also makes a serious point about how we could rethink the ways that we live in cities in the future. I think it's fantastic that it's taken an artist rather than a scientist to come up with an idea like this. So I think it is a brilliant artwork that should definitely be displayed.

Adapted from a commentary in favour of the artwork

x	è	5	
	>	ĸ	

9 marks Total 25 marks

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 after 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 after 1970

Specify the artist, title of artwork and approximate date

Specify interpretive framework 1

Specify interpretive framework 2	

5 + 5 = 10 marks

Question 5

'The points of view expressed in commentaries on art helped me to understand the meanings and messages of artworks.'

Do you agree? Discuss the meanings and messages of at least **one** artwork you have studied this year with reference to at least **two** commentaries on art.

Specify the artist(s), title(s) of artwork(s) and approximate dates _____

2007 ART EXAM	12

15 marks

Total 25 marks

END OF QUESTION AND ANSWER BOOK

TURN OVER

www.theallpapers.com

Extra space for responses

Clearly number all responses in this space

www.theallpapers.com

	15	2007 ART EXAM
-		

16

2007 ART EXAM

A script book is available from the supervisor if you need extra paper to complete your answer. Please ensure you write your **student number** in the space provided on the front cover of the script book. At the end of the examination, place the script book inside the front cover of this question and answer book.



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.

Dennis Passalick, *Myself Portrait/Hostile Landscape*, oil paint on canvas, 1991



 46.5×56.5 cm

2. Edvard Munch, Jealousy II, hand-coloured lithograph, 1896



Due to copyright restriction, this material is not supplied.

108.2 × 222 × 242.2 cm
4. Ricky Swallow, *Model For a Sunken Monument*, synthetic polymer paint on composition board, 1999

28.3 × 21.8 cm

 Dorothea Lange, Migrant Mother, Nipomo, California, March 1936, gelatin silver print, 1936

Due to copyright restriction, this material is not supplied.

151 × 200.1 cm

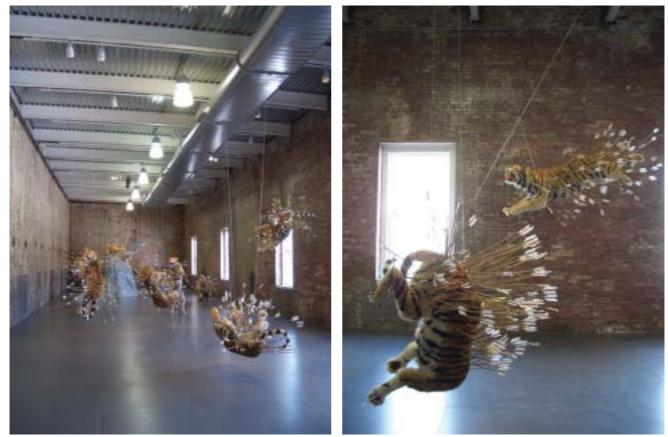
5. Charmaine Hardy and Simon Strong, *The Mower*, colour digital print, 1999

SECTION A – Question 2 – continued www.theallpapers.com



372 × 468 cm

6. Unknown French designer and Netherlandish weaver, *The Lady and the Unicorn Series: 'To My Only Desire'*, wool and silk tapestry, 1480–1490



Dimensions variable

7. Cai Guo-Qiang, *Inopportune: Stage Two*, installation incorporating nine tigers, arrows, and a stage prop depicting a Chinese mountain with a tiger on top of it placed at the end of the gallery, mixed media (tigers constructed out of paper mache, plaster, fibreglass, resin and painted hide; arrows made of brass, bamboo and feathers and a stage prop mountain made of styrofoam, wood, canvas, and acrylic paint), 2004

SECTION A – Question 2 – continued www.theallpapers.ncom/ER



4

8. Bernard Palissy, *Shallow Dish*, lead-glazed earthenware, ca. 1565–1570



 Fred Niblo (director), still from *The Mark of Zorro*: the masked outlaw Zorro saves the female lead character, Lolita, from the evil Captain Ramon (35 mm film), 1920



 $55\times75\ cm$

10. Captain Harrison, *Corroboree at Coranderk*, gouache, watercolour and pencil on paper, 1890