



Victorian Certificate of Education 2008

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures
Words

Letter

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ART

Written examination

Friday 14 November 2008

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	3	3	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

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.

- **colour**
- **line**

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

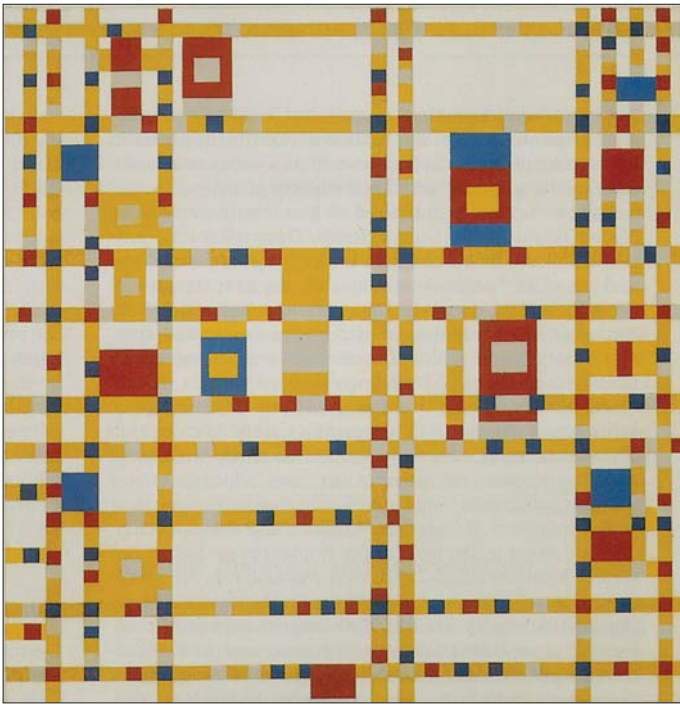
- **colour** – indicate in the boxes the pair of artworks you have chosen

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

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3 + 3 = 6 marks



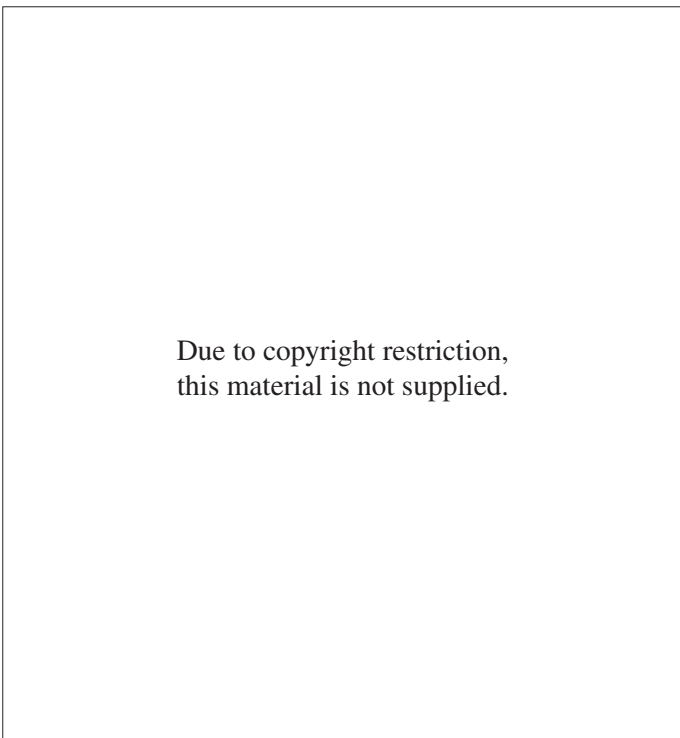
127 × 127 cm

A. Piet Mondrian, *Broadway Boogie Woogie*, oil on canvas, 1942–43



122.1 × 126 cm

B. John Olsen, *Man Absorbed in Landscape*, oil on composition board, 1966



Due to copyright restriction,
this material is not supplied.

182 × 208.2 × 40.6 cm

C. Marisol Escobar, *Women and Dog*, wood, plaster, synthetic polymer paint and mixed media, 1964



48.3 × 34.2 × 11.5 cm

D. Robert Klippel, *Entities Suspended from a Detector*, carved and painted wood, 1948

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 using the **formal interpretive framework** and **one other interpretive framework** of your choice taken from the list below.

- formal interpretation (visual analysis and/or style and/or technique)

Plus one of the following interpretive frameworks

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

Specify artwork _____

Interpretive framework 1: Formal interpretation
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Interpretive framework 2: Specify here the interpretive framework you have chosen for the second part of the question _____

5 + 5 = 10 marks

Question 3

The illustration shows an outdoor stencil painting created by the British artist Banksy during a brief visit to Melbourne in 2003. Banksy is now world famous and his work has become extremely expensive. Earlier this year, a similar outdoor stencil painting was sold on eBay for \$453 000 and the buyer will now remove the artwork and replace the wall.



Banksy, *Untitled stencil painting*, Melbourne, 2003

Imagine that you are a member of a panel of experts considering a request to sell the Melbourne stencil painting.

Would you give permission for the artwork to be sold and removed from its original location?

Or do you think the work should be left where it is?

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 that show views of the work.

Commentary 1: The art world can be a pretentious joke. The only radical art left is graffiti art. Melbourne’s street art is a significant contribution to the arts. Its lanes and alleys set a world standard for graffiti and street art. The work is witty, playful and often angry. It has drawn in generations of artists, thinkers and tourists and has given fresh life to music and fashion. To cut a stencil and to spray a picture is to set up a dialogue that viewers can participate in.

The artist quoted from collated comments

Commentary 2: They should sell the artwork and remove it from the wall in order to preserve it. It won’t last long outdoors now that he’s so famous. And anyway, it’s hardly very accessible tacked on the side of a dirty city lane next to some rubbish bins. In 2006 the National Gallery of Australia purchased 300 stencil designs by local artists. The National Gallery of Australia should buy it now and install it in one of their galleries. That way it will be preserved and everybody in Australia will get a chance to see it.

Adapted from a commentary in favour of selling and removing the artwork

Commentary 3: They should leave it where it is. Banksy is using the city walls as a blank canvas and he’s painting for people in the streets: not just for people that go to art galleries. So his painting should be left to interact with the urban environment for which it was made. And if it gets damaged, so what? Stencil art isn’t made to last. It’s painted in the dead of night when no-one’s looking. That’s part of its relevance as an art form.

Adapted from a commentary opposed to selling and removing the artwork

9 marks
Total 25 marks

SECTION B

Instructions for Section B

Students must answer **all** questions in pen 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 using the formal interpretation framework (visual analysis and/or style and/or technique).

Artwork made before 1970

Specify the artist, title of artwork and approximate date

7 marks

Question 5

Discuss how **one** artwork **made after 1970** that you have studied this year can be interpreted using **one** of the following interpretive frameworks.

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

Artwork made after 1970

Specify the artist, title of artwork and approximate date

Insert for Section A – Question 2

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



24 × 35 cm

1. Francisco Goya, *The Kidnapping Horse*, etching, burnished aquatint and drypoint, ca. 1819–24

Due to copyright restriction,
this material is not supplied.

122 × 152 cm

2. Gregory Crewdson, *Untitled* (from *Twilight* series), digital type C colour photograph, 2001–2002

Due to copyright restriction,
this material is not supplied.

3. Michael Bay (director), still from *Transformers: The Transformer robot Megatron chases after the robot Optimus Prime in an attempt to gain possession of the Allspark* (70 mm film), 2007



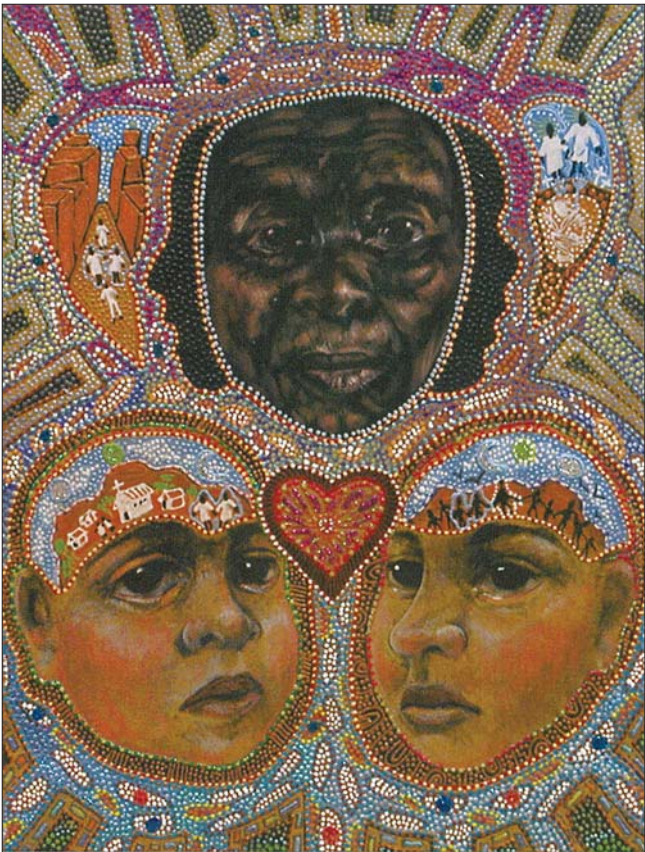
88 × 72 cm

4. Giorgio de Chirico, *Mystery and Melancholy of a Street*, oil on canvas, 1914



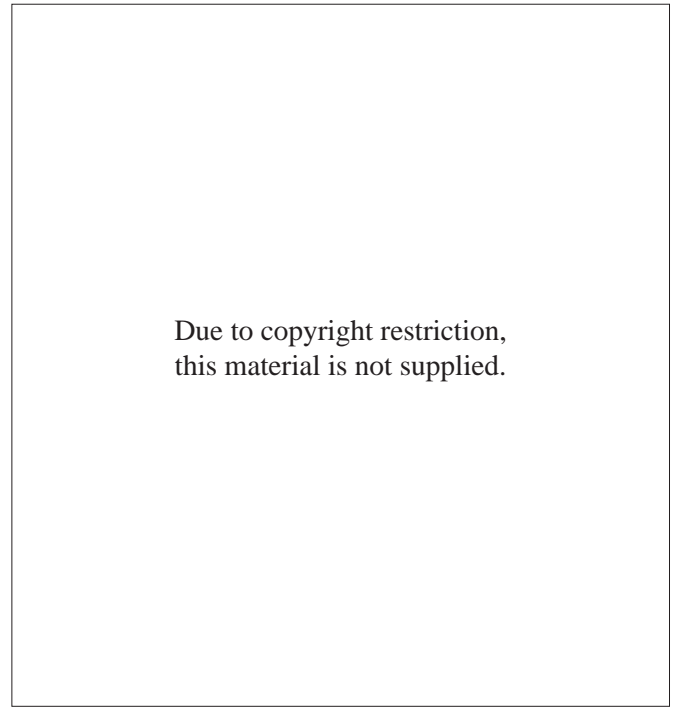
95.9 × 83.8 × 53.6 cm

5. Max Ernst, *The King Playing with the Queen*, bronze, 1944 (cast 1954)



40.5 × 27.5 cm

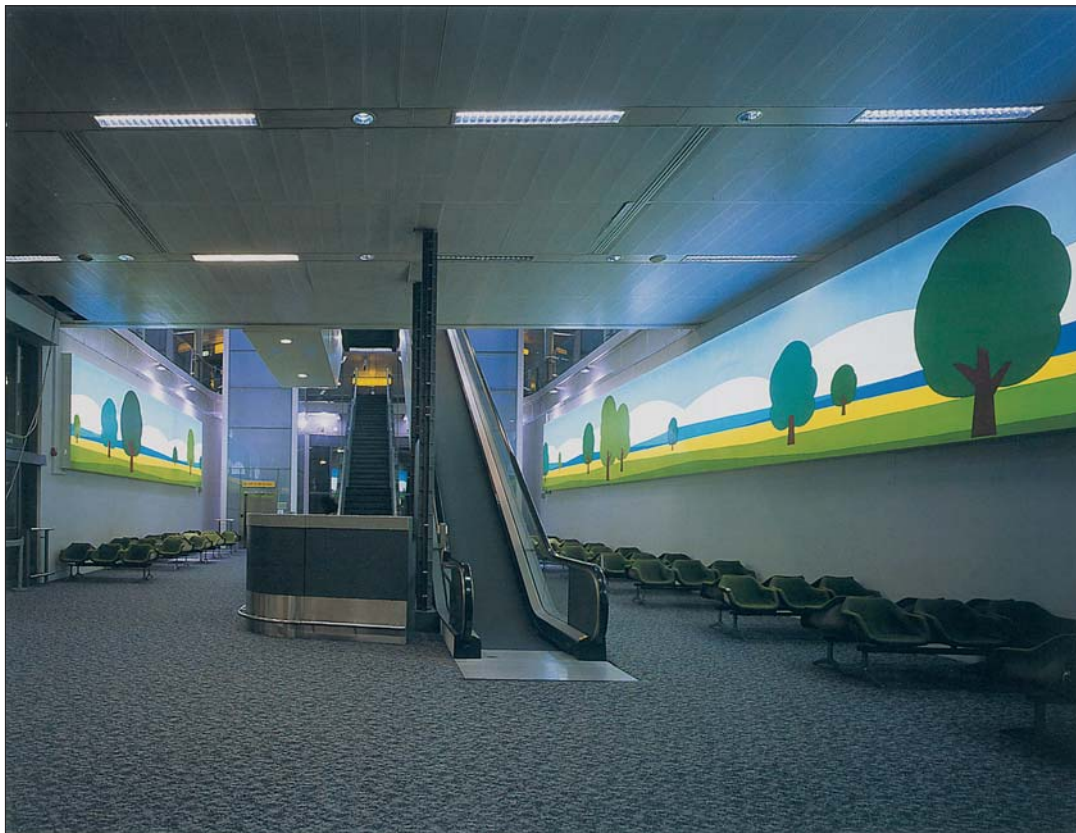
6. Julie Dowling, *Icon to a Stolen Child: Teacher*, oil on canvas, 1999



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this material is not supplied.

80 × 80 cm

7. Patricia Piccinini, *Protein Lattice Subset Red Portrait*, digital C-type photograph, 1997



Dimensions variable

8. Julian Opie, *Imagine that you are moving*, detail of installation incorporating light boxes and installed in airport terminal waiting lounge, 1997



Life size

9. Frank Strachan and Lisa King (designers), Edward Meadham (realiser), *The Museum Dress* (designed for Kylie Minogue to wear), silk screen printed dress with fitted bodice and random fabric swatches and trim. Pink and black tulle underskirt, 2004



107 × 180 × 82.5 cm

10. Jeff Koons, *Michael Jackson and Bubbles*, porcelain, 1988