



Victorian Certificate of Education 2009

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures
Words

Letter

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ART

Written examination

Friday 13 November 2009

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

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.

- shape
- movement

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

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

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

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3 + 3 = 6 marks



91 × 122 cm

A. J M W Turner, *The Fighting Temeraire tugged to her Last Berth to be broken up*, oil on canvas, 1838



60 × 81 cm

B. Dorrit Black, *The Bridge*, oil on canvas laid on board, 1930



49 × 33.5 × 22.5 cm

C. Edgar Degas, *Dancer Looking at the Sole of Her Right Foot*, bronze, ca. 1900–10

Due to copyright restriction,
this material is not supplied.

75 × 30 × 8 cm

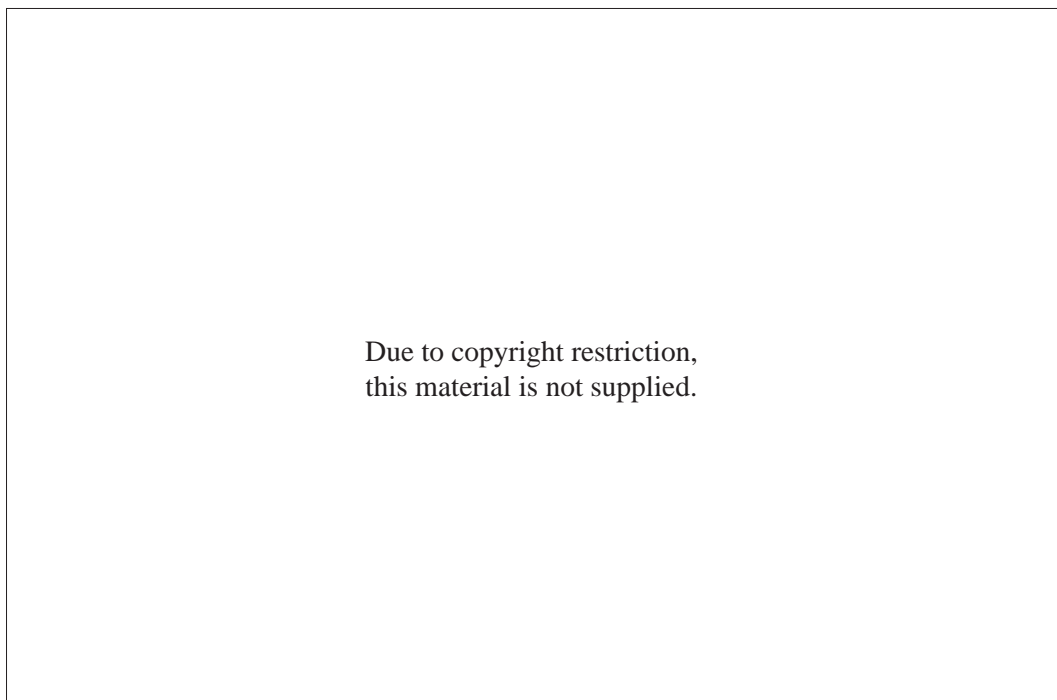
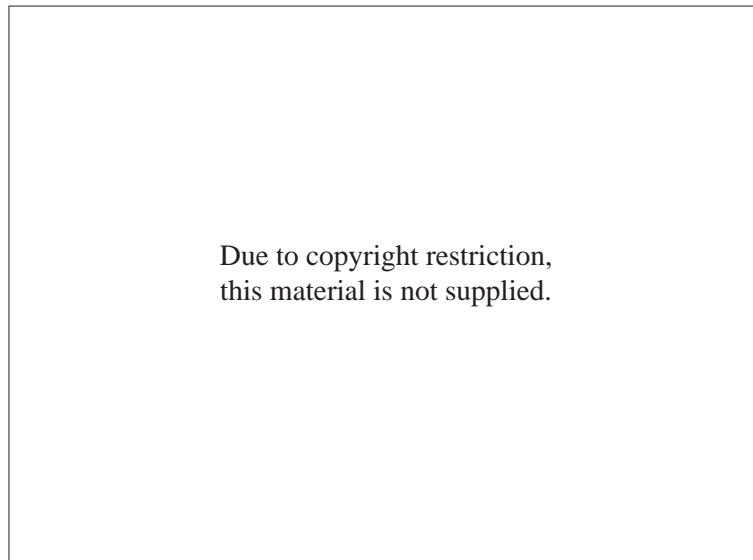
D. Jenny Orchard, *Nadzikambe Woman*, cast earthenware, bisque stains, ca. 1987–88

Interpretive framework 2: Specify here the interpretive framework you have chosen.

5 + 5 = 10 marks

Question 3

The artwork below was recently on display at Tate Britain, a public art gallery in London. *Work No. 850* is a temporary performance piece that consists of a sequence of runners sprinting down Tate Britain's 86 metre long central gallery every 30 seconds during gallery opening hours for four months.



Dimensions variable

Martin Creed, *Work No. 850*, runners sprinting in relays every 30 seconds down the central gallery of Tate Britain, 4 month temporary exhibition, 2008.

Imagine that **you are part of a panel** deciding **whether or not** to present this artwork in a temporary exhibition to be held in a major Victorian public art gallery.

Do you think *Work No. 850* should be exhibited in this location?

Give reasons for your point of view.

In your response **refer to the artwork illustrated** and to the ideas raised in **at least two** of the commentaries opposite.

Commentary 1: If you think about death as being completely still and movement as a sign of life, then the fastest movement possible is the biggest sign of life. So then running fast is like the exact opposite of death: it’s an example of aliveness. [*Work No. 850* is also about seeing art differently.] Why do we have to look at paintings for a long time? Why not just look for a second? When I go to see a painting I like I sometimes feel very self-conscious as I stand before it, thinking, ‘I am now having the experience of looking at art’.

The artist quoted from contemporary comments

Commentary 2: This is not a valid work of art. It’s nothing more than a complete waste of time, space and money. Imagine how much it cost to pay the athletes to run the length of the gallery every 30 seconds for four months. You could have bought a decent painting for that money: something that would last and that people could come back to and enjoy in the future. Also, think about the waste of space and all the things that you could have exhibited in the gallery during this time. Instead we waste it on this – a pointless temporary publicity stunt that has been dreamed up just to grab the headlines and make the artist a celebrity.

Adapted from a commentary opposed to the artwork

Commentary 3: This is a brilliant and innovative artwork that upsets our preconceived ideas about art and about how to engage with art in galleries. It’s a celebration of human vitality for the 21st century. In ancient Greece, artists immortalised their Olympic athletes in marble sculptures that made the athletes appear frozen in time. Now Martin Creed has, instead, created a constantly moving celebration of athleticism. He has made an artwork that asks us to think about how we can open up art galleries to the immediacy and restlessness of new media, the Internet and of things coming and then going away very quickly, which is the normal way we experience things these days – including art.

Adapted from a commentary in favour of the artwork

9 marks

Total 25 marks

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

8 + 8 = 16 marks

Question 5

‘Commentaries on art have helped me to develop my own personal points of view about the meanings and messages of artworks.’

Do you agree? Discuss your **personal points of view** about the meanings and messages of artworks with reference to **at least one artwork made after 1970 and to at least two commentaries on art.**

The artwork(s) that you discuss must have been **made after 1970** and **cannot** be the same as the artwork discussed in **Question 4.**

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

9 marks

Total 25 marks

Lined writing area consisting of 20 horizontal lines for student responses.

Insert for Section A – Question 2

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



182 × 142.2 cm

1. Artemisia Gentileschi, *Judith and Her Maidservant Hiding the Head of Holofernes*, oil on canvas, ca. 1625–27

Due to copyright restriction,
this material is not supplied.

28.3 × 24.3 cm

2. Robert Doisneau, *The Brothers*, silver print, 1937

Due to copyright restriction,
this material is not supplied.

183 × 250 × 190 cm

3. Giulio Paolini, *L'altra figura* [*The Other Figure*], plaster, wooden plinths, 1984



40.8 × 24.8 cm

4. Troedel & Co (printer), *The bush hawker*, wood-engraving and lithograph, printed in colour from multiple blocks and stones, 1884



74 cm high

5. Anonymous artist, *Earth Spirit*, earthenware with cold-painted pigments, Tang Dynasty, 7th century BCE

Due to copyright restriction,
this material is not supplied.

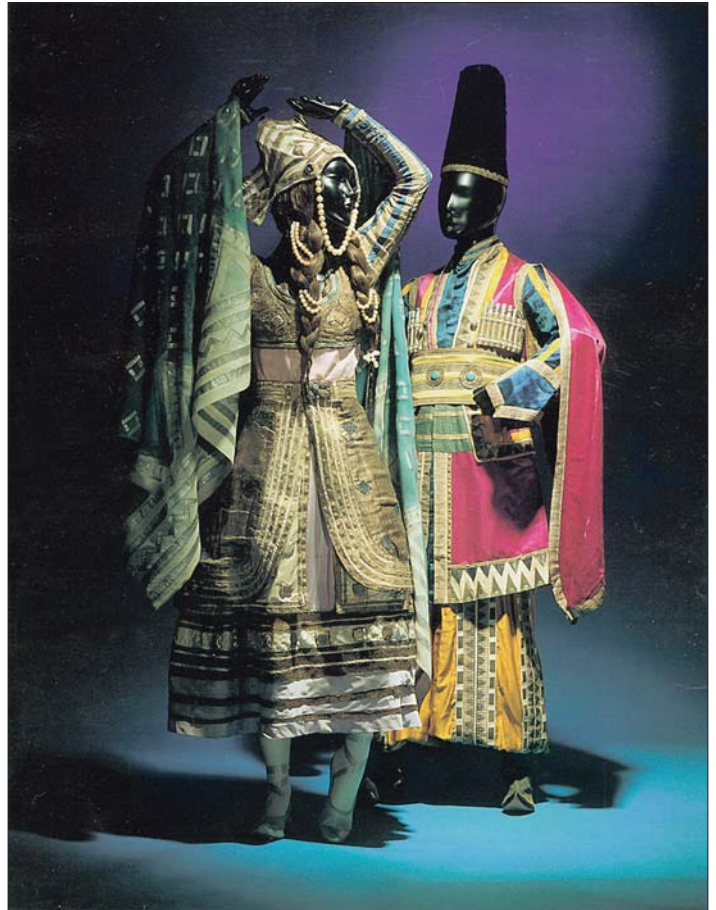
89 × 61 cm

6. Viktor Koen, *Damsel No. 15*, from the series *Damsels in Armor*, digitally manipulated archival print on canvas, 2002



45 × 58.8 cm

7. Käthe Kollwitz, *The Mothers*, pen and brush and ink heightened with white on separate pieces of paper pasted together, 1921



Life size

8. Léon Bakst, Costumes for Queen Thamar and a Guard, designed for the ballet *Thamar*, 1930s.

Queen Thamar's costume:

dress: light purple acetate, silver metallic braid, cream silk satin, blue silk, metal squares; **vest:** silver lamé, blue silk embroidery, imitation jewels (metal and glass); **veil:** cream silk, silver and blue paint; **crown:** silver metallic braid, light purple acetate, cream acetate, metal squares

Guard's costume:

coat: pink and green silk satin, blue, yellow and green silk, metallic ribbon, silk with black stencilling, painted wood; **trousers:** green silk, cream silk appliqué, stencilled silver metallic braid, green silk ribbon; **belt:** metallic ribbon, imitation jewels (glass, metal); **cap:** black wool-cotton imitation Persian lamb, black silk satin, metallic braid



400 × 500 × 500 cm

9. Claire Healy and Sean Cordeiro, *Deceased Estate*, mixed media made up of left-over items from artists' warehouse, 2004

Due to copyright restriction,
this material is not supplied.

35 mm film

10. Jane Campion (writer and director), still from *The Piano*. Ada and her daughter Flora guard their belongings on a beach in New Zealand after arriving on a boat from Scotland in the 1850s, 1993

END OF INSERT FOR SECTION A – Question 2