



**Victorian Certificate of Education
2010**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures
Words

Letter

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ART
Written examination

Friday 12 November 2010

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	5	5	25
B	2	2	25
C	2	2	25
			Total 75

- 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 Questions 3 and 4 and Section B Questions 6 and 7 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

How is line used as a formal element in the first artwork illustrated opposite?

3 marks

Question 2

How is shape used as a formal element in the second artwork illustrated opposite?

3 marks

Artwork for Section A Question 1



36.8 × 26 cm

Lee Miller, *Portrait of Space, frame 4, final version*, gelatin silver print, 1937

Artwork for Section A Question 2

Due to copyright restriction,
this material is not supplied.

35 × 8.3 × 8 cm

Alexander Archipenko, *Woman Combing Her Hair*, bronze, 1915

Due to copyright restriction,
this material is not supplied.

500 × 500 × 500 cm

Subodh Gupta, *Line of Control (I)*, Brass and copper utensils, stainless steel and steel structure, 2008

In this work, contemporary Indian artist Subodh Gupta takes hundreds of common household items used for preparing meals and transforms them into a powerful sculpture 5 metres high. The uneven form of the work contrasts with the clean white interior of the gallery space and the sculpture's shape suggests a spreading tree; although it could also be interpreted as resembling a mushroom cloud that hangs in the air after an atomic bomb explosion.

5 + 5 = 10 marks

**Insert for Section A Questions 3 and 4 and
Section B Questions 6 and 7**

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

SECTION A

Artworks for Section A Questions 3 and 4



69 × 61 cm

Ernst Ludwig Kirchner, *Self-Portrait as a Soldier*, oil on canvas, 1915

Due to copyright restriction,
this material is not supplied.

180 × 130 cm

Paula Rego, *The Artist in her Studio*, acrylic on canvas, 1993

SECTION B

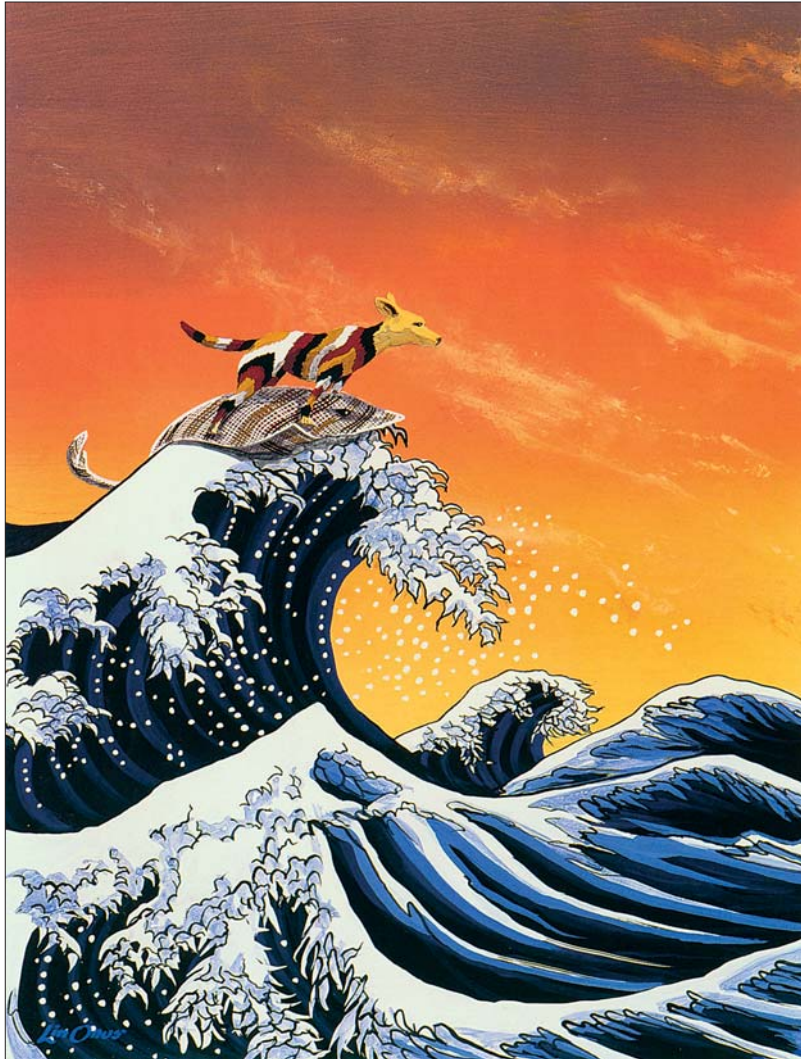
Artworks for Section B Question 6



25.7 × 37.9 cm

Katsushika Hokusai, *Great Wave off the Coast of Kanagawa* (from a series entitled *Thirty-six Views of Mount Fuji*), polychrome woodblock print, ink and colour on paper, ca. 1830–32

Hokusai's prints challenged nineteenth century Japanese society by introducing a personal European style of shading, perspective and realism into Japanese art. He also emphasised the idea of the unity of man and nature, replacing previously popular themes depicting rich and powerful people with new images of everyday life. *Thirty-six Views of Mount Fuji* was created in response to a domestic travel boom and as part of a national obsession with the sacred image of Mount Fuji.



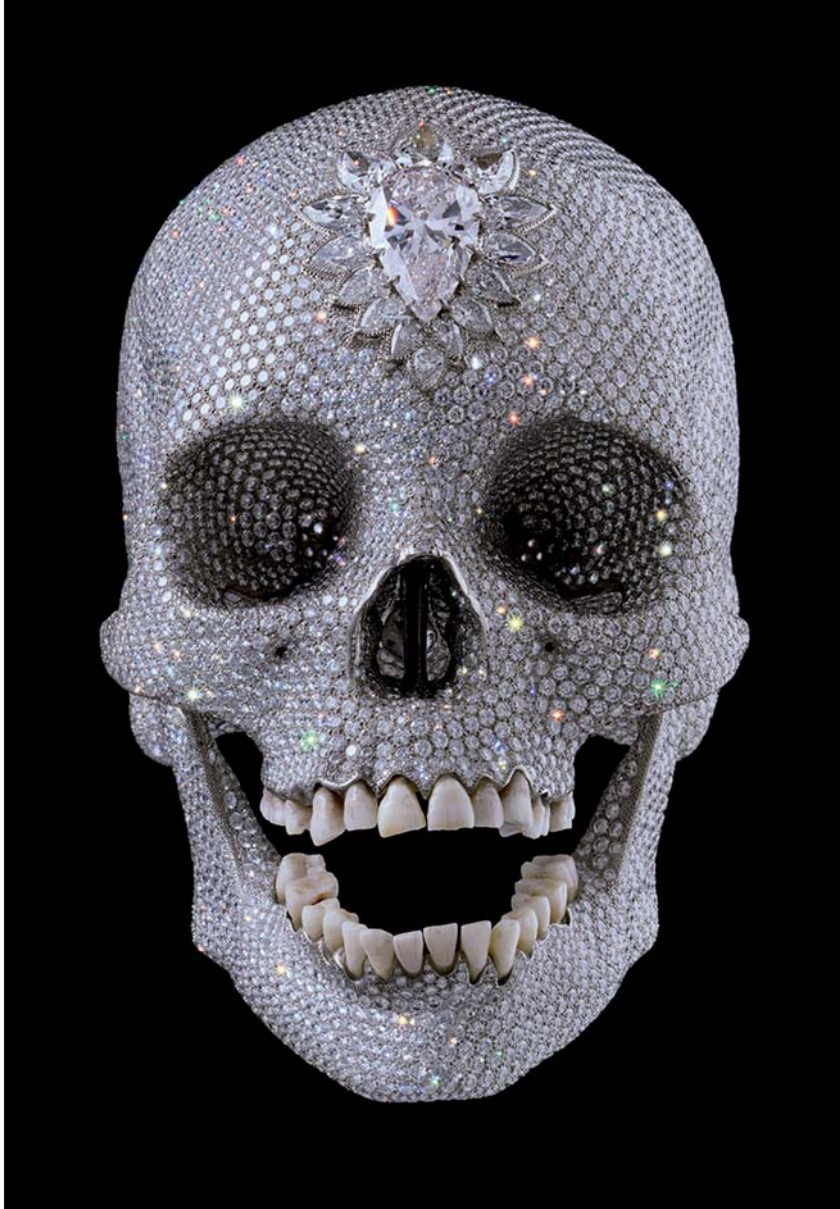
50 × 38 cm

Lin Onus, *Michael and I are just slipping down to the pub for a minute* (from *Adventures of X & Ray*), gouache on illustration board, 1992

Of Scottish and Aboriginal descent, Lin Onus creates in this work a cross-cultural narrative commenting on the Australian cultural icons of surfing and mateship, and Indigenous identity. He uses wit, humour and artistic appropriation to present political, cultural and spiritual messages with a particular emphasis on the contemporary issue of White Australian/Aboriginal Reconciliation. In this work Onus takes Hokusai's blending together of European perspective and Japanese symbolism and adds to it his own emphasis on the idea of traditional Indigenous patterning and the spiritual connectedness of everything that exists in nature.

SECTION B

Artwork for Section B Question 7



Damien Hirst, *For the Love of God*, Platinum cast of human skull, human teeth, 8601 diamonds, 2007

END OF INSERT