



# Victorian Certificate of Education 2012

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

## STUDENT NUMBER

Figures

Words


Letter

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# ART

## Written examination

Thursday 15 November 2012

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
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 1, 2, 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 **texture** used as a formal element in the first artwork illustrated on page 1 of the insert?

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3 marks

**Question 2**

How is **form** used as a formal element in the second artwork illustrated on page 1 of the insert?

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3 marks

**Question 3**

Refer to page 2 of the insert. Compare the use of **materials and techniques** in the two artworks.

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6 marks

**Question 4**

Refer to page 2 of the insert. Compare the **meanings and messages** of the two artworks.

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6 marks





275 × 450 × 450 cm

Ai Weiwei, *'Forever' Bicycles*, installation made out of 42 modified bicycles, 2003

### Commentary

Ai Weiwei has used the popular Chinese 'Forever' brand bicycles to create an installation that takes bikes from the streets and places them in a gallery space. The bikes have been joined together in a circle that suggests the endless passing of time. The installation almost entirely fills the gallery in a manner that interferes with the viewer's ability to move around freely and view the work from different angles.

**SECTION B**

**Instructions for Section B**

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

**Question 6**

Refer to page 3 of the insert. Use the **personal framework** to discuss the different ways in which the two artists have responded to the depiction of war in art. Your interpretation must include reference to

- the artists' personal ideas about the works with reference to the commentaries provided below
- your own personal response to the works.

**Commentary on artwork 1**

This print was used for a poster advertising a scheme for civilian contributions to French military spending during the First World War. The artist has chosen to emphasise the ideal of courage in war. He depicts a young soldier running into battle without any fear about the dangers ahead. The French phrase for *We'll Get Them!* at the top emphasises that the war will be won only if everybody – including the civilians back home – pulls together and pledges their commitment to the fight.

**Commentary on artwork 2**

In this painting, the artist wished to communicate his personal sense of sorrow about the waste and loss involved in armed conflict, and to create a memorial to all those who fought and died in war. He felt a personal link to this because he had served in the Vietnam War as a conscripted soldier a few years earlier. It depicts the artist's own uniform and service identification tags hanging from a chair, suggesting the presence of a soldier who is no longer there to wear them.

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**Question 7**

Refer to page 4 of the insert. In your response **refer to the artworks illustrated** as well as to **both** the commentaries below.

Imagine that **you are the third member of a judging panel** appointed to select the winner for a prestigious contemporary painting prize. The two illustrated works have been shortlisted for the prize. Now the judging panel cannot decide which work should win the prize.

Which of the two entries do you think should be chosen as the winner?

Justify your decision with reference to the artworks illustrated and to the ideas raised by the other two judges in both the commentaries below.

**Commentary on artwork 1**

**Judge 1:** Artwork 1 should definitely win the prize. Art should involve risk and push the limits of expression. This work does that by taking the tradition of abstract painting and then making it new again by turning the painting into a three-dimensional object projecting off the wall. The second work, on the other hand, is too traditional and should be disqualified because it is not really a work of art. It is a scientific, botanical illustration that just describes an object rather than interprets it in an artistic sense.

**Commentary on artwork 2**

**Judge 2:** Artwork 2 should definitely win the prize. Contemporary art does not have to be challenging and innovative all the time. Botanical art is just as valid as any other form of contemporary art. The extraordinary detail in this work attests to the artist’s keen powers of observation and this detail would make it very useful to scientists studying plants. However, it is also beautifully designed and skilfully executed and so works just as effectively as a piece of art. It should definitely win over the first work, which should be disqualified since it is a painted sculpture. This is a prize for painting, after all.

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10 marks

**Question 9**

‘Art may change the way people think.’

Discuss and debate this statement with reference to an art issue that you have studied this year. In your answer refer to

- at least one artwork
- different points of view expressed in at least two commentaries about art.

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15 marks

**Extra space for responses****Clearly number all responses in this space.**


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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 Questions 1, 2, 3 and 4 and  
Section B Questions 6 and 7**

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

**SECTION A**

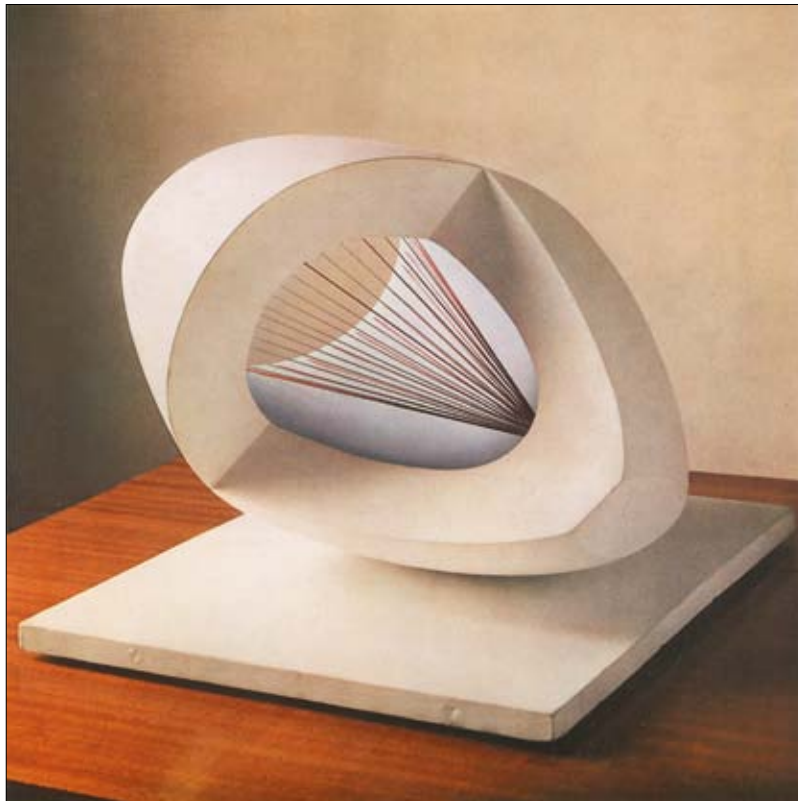
*Artwork for Section A Question 1*



88.9 × 116.1 cm

Jean Dubuffet, *The Cow with the Subtle Nose*, oil and enamel on canvas, 1954 © 2013. Digital Image, The Museum of Modern Art, New York/Scala, Florence.

*Artwork for Section A Question 2*



45.7 cm (length)

Barbara Hepworth, *Sculpture with colour (Oval Form)*, Pale Blue and Red, painted wood and strings, 1943

Artworks for Section A Questions 3 and 4



30.6 × 29 cm

Antonio Susini after a model by Giovanni Bologna, *Rearing Stallion*, bronze, ca. 1600

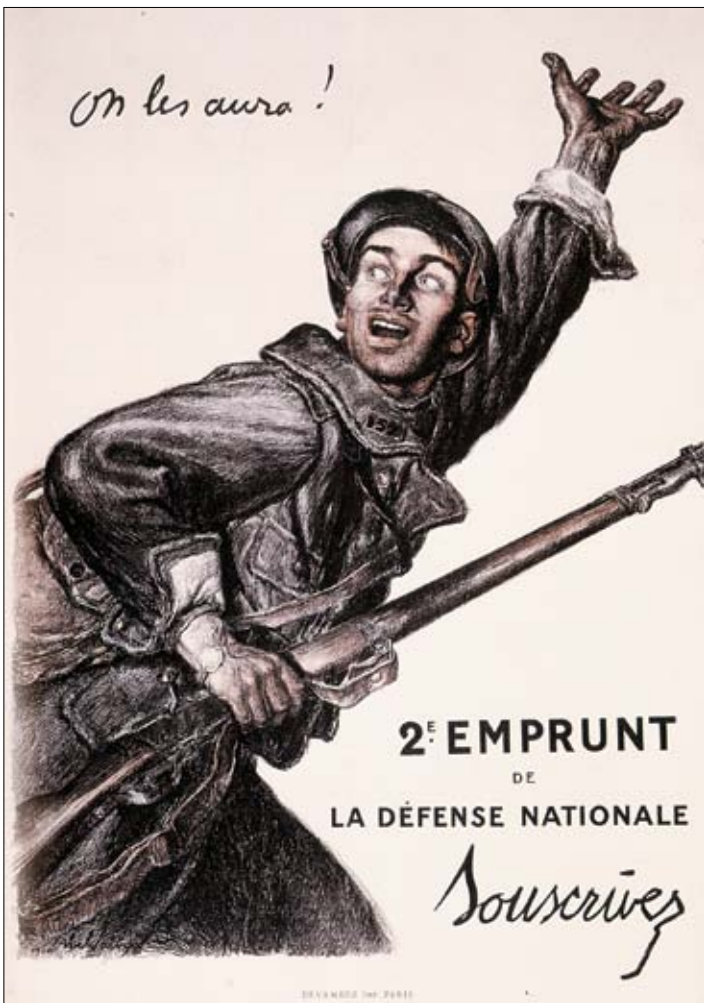


295 × 286 × 158 cm

Berlinda De Bruyckere, *K36 (The Black Horse)*, polyurethane foam, horse hide, wood, iron, 2003

## SECTION B

## Artworks for Section B Question 6



113.0 × 79.3 cm

Artwork 1: Jules-Abel Faivre (artist/designer), Devambez Imp., Paris (printer), *We'll Get Them!* ('Subscribe to the second release of French War Bonds for the National Defence'), lithograph, 1916



218.5 × 145 cm

Artwork 2: Ray Beattie, *Image for a dead man*, synthetic polymer paint and collage (one Infantry Combat Badge) on canvas, 1980

Artworks for Section B Question 7



180 × 75 × 60 cm  
Artwork 1: Angela de la Cruz, *Clutter Bag (Orange II)*, oil on canvas, wood, 2004



53 × 39 cm  
Artwork 2: Jenny Phillips, *Corymbia ficifolia* (red flowering gum), watercolour on paper, 1998

END OF INSERT