



Victorian Certificate of Education 2013

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures
Words

Letter

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ART Written examination

Thursday 14 November 2013

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	4	4	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 and 3 and Section B Questions 5 and 6 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 (3 marks)

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

Question 2 (3 marks)

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

Question 3 (8 marks)

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

Question 4 (11 marks)

Use the **personal analytical framework** to interpret the artwork illustrated opposite.

- How do you think this work might reflect the artist’s personal feelings?
- How do you respond to this work personally as a viewer?

Your interpretation must include reference to the artwork illustrated and to the commentary that describes it.

Photograph: Vincent Everarts



29.5 × 26.5 cm

James Ensor, *My Portrait with Masks*, oil on panel, c. 1936

Commentary

Ensor paints himself smiling, as if sharing a private joke with the viewer. His quiet and reserved appearance contrasts with the exaggerated expressions of the masks. The framing of the painting makes it difficult to tell whether he is painting the masks or whether they are real masks. The masks are similar to the masks that Ensor's parents sold in their souvenir shop when he was a boy. They seem to be laughing at him now – an old man painting a picture of himself at the end of his career.

SECTION B

Instructions for Section B

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

Question 5 (15 marks)

Refer to page 3 of the insert. Use the **formal analytical framework** and the **cultural analytical framework** to discuss the different ways in which the two artists have responded to the depiction of **nature in art**.

Your answer must include reference to the artworks illustrated and to the commentaries provided below.

Commentary on artwork 1: Frederick McCubbin, *Lost*, 1886

The theme of the lost child was very popular at the time of this painting in the late 19th century, since it reflected the common white-Australian fear of the dangerousness of the Australian bush. The figure of the girl is dwarfed by the trees in a way that suggests that she is out of place and out of her depth in this wild, natural setting. A broken twig in the foreground, however, suggests a clue that the adult search party will use to find and rescue her from the natural landscape.

Commentary on artwork 2: r e a, *Poles Apart 2(a)*, 2009

The photograph reframes McCubbin’s painting, *Lost*, from a contemporary Indigenous Australian perspective. The artist – from the Gamilaroi/Wailwan peoples of New South Wales – plays the role of the lost child in McCubbin’s painting and is dressed in a 19th-century dress traditionally worn at funerals. By wearing a historical costume, the artist conveys her struggle to come to terms with the history of white-Australian colonisation, its displacement of Indigenous culture and its impact on the natural environment.

Formal analytical framework

Cultural analytical framework

Question 6 (10 marks)

Refer to the work illustrated on page 4 of the insert and to the ideas raised in the commentaries below.

Imagine that **you are the third member of a judging panel** deciding whether or not to buy this work for a public art gallery.

Do you think this work should be purchased for the gallery?

Give reasons for your point of view.

Commentary 1

Panel member 1: The gallery should certainly buy this work. Murakami is a renowned contemporary artist who is developing an innovative form of wearable art made in collaboration with the French luxury brand, Louis Vuitton. This work challenges our assumptions about what art is and its cartoon-like design appeals to many people. It is easy to appreciate and it is fun, particularly for young people, who should be encouraged to feel more welcome in public art galleries. Not all art has to be intellectual to be valid.

Commentary 2

Panel member 2: The gallery should not buy this work. Great art should challenge us and make us think about the major issues of today. Sure, the design on the jewellery case is cute, but it is not a serious work of art. It is a disposable consumer product, made in a factory, to be sold to the public, rather than a unique artwork made for aesthetic reasons by an artist’s own hand. If I want to see a jewellery case, then I will go to a shopping centre, not to a public art gallery.

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 and 3,
and Section B Questions 5 and 6**

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

SECTION A

Artwork for Section A Question 1



42.2 × 32.8 cm

Henri Matisse, *The Clown*, colour stencil print, 1943

Artwork for Section A Question 2



150 × 180 cm

Fra Angelico, *The Annunciation*, tempera on wood, 1433–1434

Artworks for Section A Question 3



142.6 × 111.8 cm

Sir Edwin Landseer, *Queen Victoria and Prince Albert at the Bal Costumé* [fancy dress ball] of 12 May 1842, oil on canvas, 1842–1846

Due to copyright restriction,
this material is not supplied.

37.3 × 37.2 cm

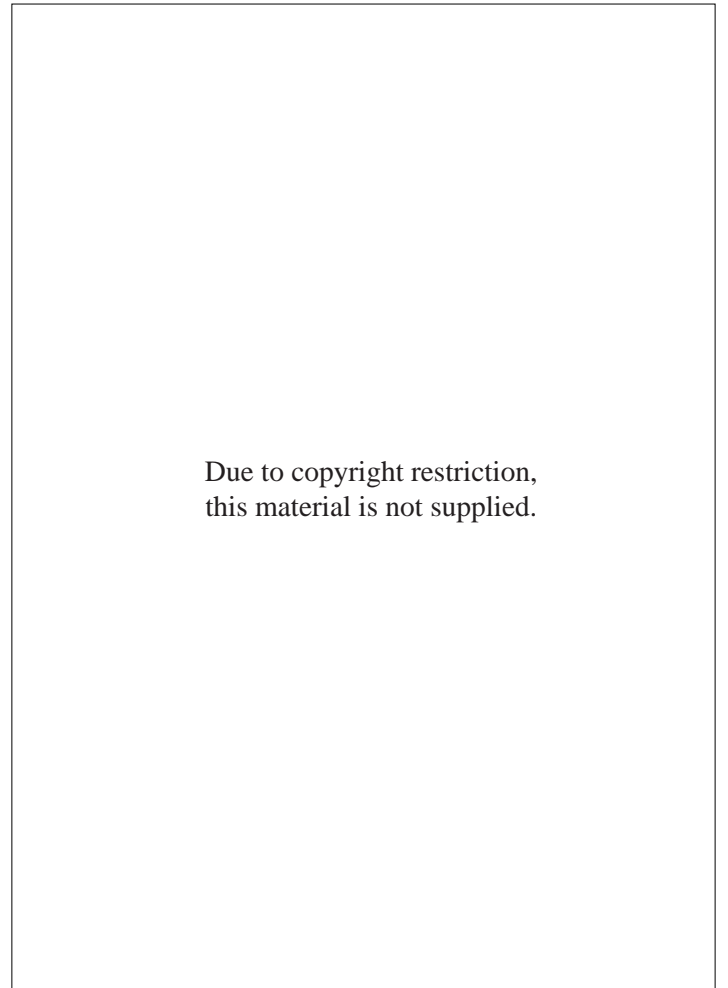
Diane Arbus, *The King and Queen of a Senior Citizens' Dance* [full title: Their numbers were picked out of a hat. They were chosen King and Queen of a Senior Citizens' dance in New York City, Yetta Granaf is 72 and Charles Fahrer is 79. They have never met.], gelatin silver print, 1970

SECTION B*Artworks for Section B Question 5*

115.8 × 73.9 cm

Artwork 1: Frederick McCubbin, *Lost*, oil on canvas, 1886

Due to copyright restriction,
this material is not supplied.



100 × 92 cm

Artwork 2: r e a, *Poles Apart 2(a)*, C-type photograph, 2009

Artwork for Section B Question 6



18.5 × 16.3 × 7 cm

Takashi Murakami for Louis Vuitton, rigid box panda jewellery case, silk-screen print on canvas with Louis Vuitton monogram, brass, leather, internal mirror, limited edition, 2003

END OF INSERT

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