

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Letter

Figures

Words

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



**Victorian Certificate of Education
2001**

ART

Written examination

Thursday 15 November 2001

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	1	25
			Total 50

Materials

- Question and answer book of 15 pages with a detachable insert for Section A Question 2 in the centrefold.
- A script book is available from the supervisor if required.

Instructions

- Detach the insert from the centre of this book during reading time.
- Write your **student number** in the space provided on the front cover of this question and answer book and on the front cover of any script book used.
- All written responses must be in English.

At the end of the examination

- If a script book is used, place it inside the front cover of this question and answer book.
- You may keep the detached insert.

SECTION A

Instructions for Section A
Answer **all** questions in the spaces provided. Answer **either** part **a.** or part **b.** for Question 2.

Question 1

Compare **any two** of the artworks illustrated opposite in terms of the following formal qualities:

- **colour**
- **balance**

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

- **Colour**

Indicate in the boxes the pair of artworks you have chosen

--	--

- **Balance**

Indicate in the boxes the pair of artworks you have chosen

--	--

3 + 3 = 6 marks

SECTION A – Question 1 – continued



150 cm × 156 cm

A. Sandro Botticelli, *The Annunciation*
(tempera on panel), 1489



232 cm × 334 cm

B. Mandy Martin, *Chasm 2*
(oil on canvas), 1984



92 cm × 68 cm

C. Edgar Degas, *The Glass of Absinthe*
(oil on canvas), ca. 1876



120 cm × 75 cm

D. Jeffrey Smart, *The Underpass*
(oil on canvas), 1986–87

Question 3

The artwork below is being considered for purchase by a gallery. Should this artwork be purchased for display? Give reasons for your point of view. In your response refer to at least two of the three commentaries opposite and to the artwork itself. Space is provided on pages 9 and 10 to answer this question.



206 cm × 61.5 cm × 61.5 cm



Detail of *The Origin of Species*

Marc Quinn, *The Origin of Species*, sculpture, 1993 (made from coconut milk frozen in a mould of the artist's head and then kept solid by a specially designed refrigeration unit mounted in the stainless steel and glass cabinet).

SECTION A – Question 3 – continued

Commentary 1: Spending money on this will send out the wrong message to artists. It will encourage them to think they can become famous by creating cheap publicity stunts rather than by making serious art. The artwork is mostly just a display cabinet anyway. All it is really is a cabinet turned into a fridge to display a frozen milk head.

Adapted from a commentary against the artwork.

Commentary 2: We should certainly buy it. It is a powerful comment on the limits of art and life. Sculpture is traditionally durable and long lasting. This piece is fragile and intimate. And the artist has used technology in a way that adds to its meaning. What would happen if we switched off the refrigeration unit? This reminds us that in the end we are all just like this sculpture. Our identities are fragile and temporary things.

Adapted from a critic’s newspaper commentary.

Commentary 3: There is an irony [involved] in making anything that is supposed to last forever because nothing lasts forever. It was important for me to get to know about the reality of science and technology in order to use it artistically [in my sculpture]. I have used my body in order to ... approach the broad similarity between individuals, which is greater than the differences.

The artist quoted in *Germano Celant, Marc Quinn, exhibition catalogue, Fondazione Prada, Milan, 2000.*

SECTION B**Instructions for Section B**

Answer **either** Question 1 **or** Question 2 in the space provided on pages 13–15. A script book is available from the supervisor if you require extra paper to complete your answer.

EITHER**Question 1**

Discuss similarities and differences of at least two of the artworks you have studied this year in terms of their

- formal qualities (that is visual analysis and/or style and/or technique)
- meanings and messages.

At least one artwork should have been made before 1970 and at least one made since then.

12 + 13 = 25 marks

OR**Question 2**

Discuss at least two of the artworks you have studied this year with reference to

- issues and arguments about the artworks expressed in commentaries on the artworks
- your own point of view about the artworks' meanings and messages.

12 + 13 = 25 marks

Rough work only

Rough work only



14.0 cm × 17.5 cm

8. Giambattista Tiepolo, *Death Giving an Audience* (etching), first published, 1743



9. Stelarc, *Handwriting (Writing One Word Simultaneously With Three Hands)*, performance using artificial 'Third Hand', Maki Gallery, Tokyo, 1982



10. Troy Innocent, Image from *Iconica* (CD-ROM), 1999

END OF INSERT FOR SECTION A – Question 2

Insert for Section A – Question 2

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

Due to copyright restriction,
this material is not supplied.

212 cm × 63.5 cm × 81.2 cm

1. Louise Bourgeois, *Nature Study* (bronze with areas of silver nitrate patina), 1984

Due to copyright restriction,
this material is not supplied.

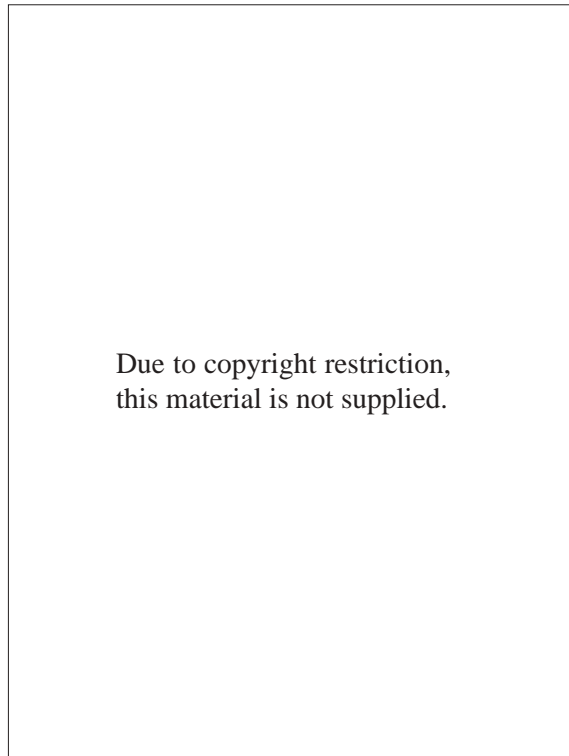
74 cm × 85 cm

3. Anne Zahalka, *The Bathers* (type C colour photograph), 1989

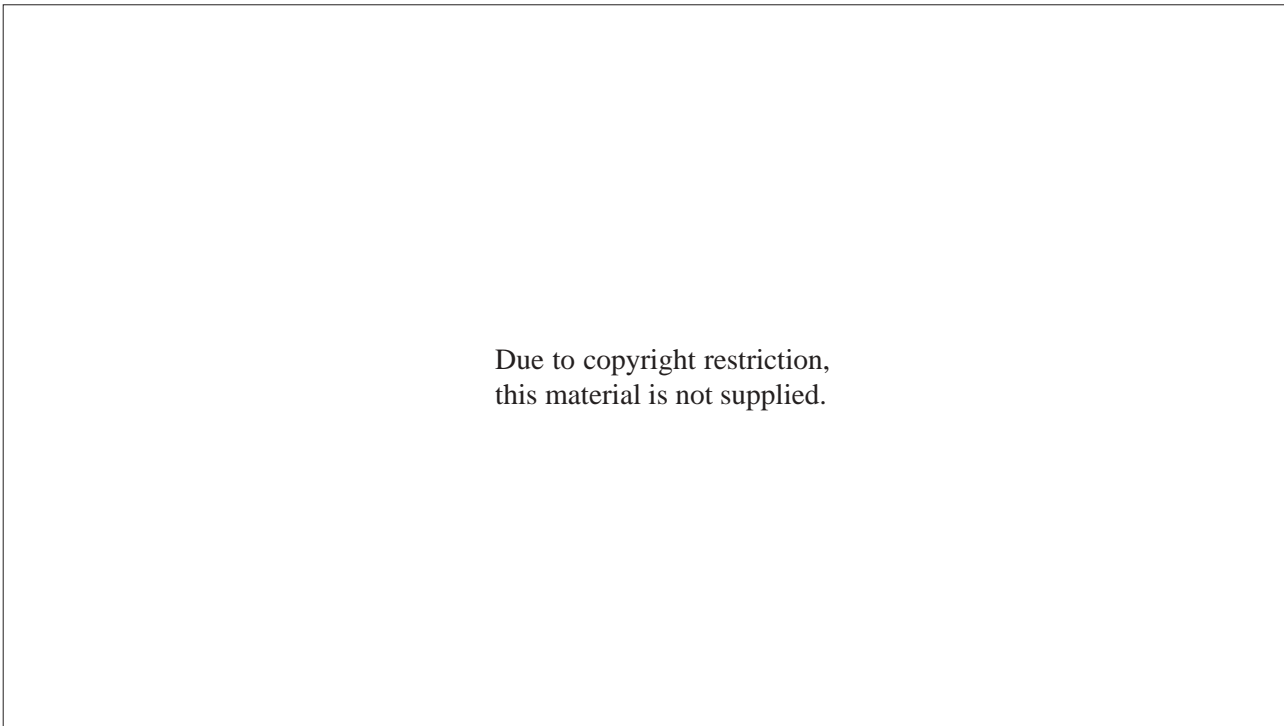


Height – 54.5 cm

2. Style of Exekias, *Greek (Attic) Black-figured Amphora* (earthenware), sixth century BC



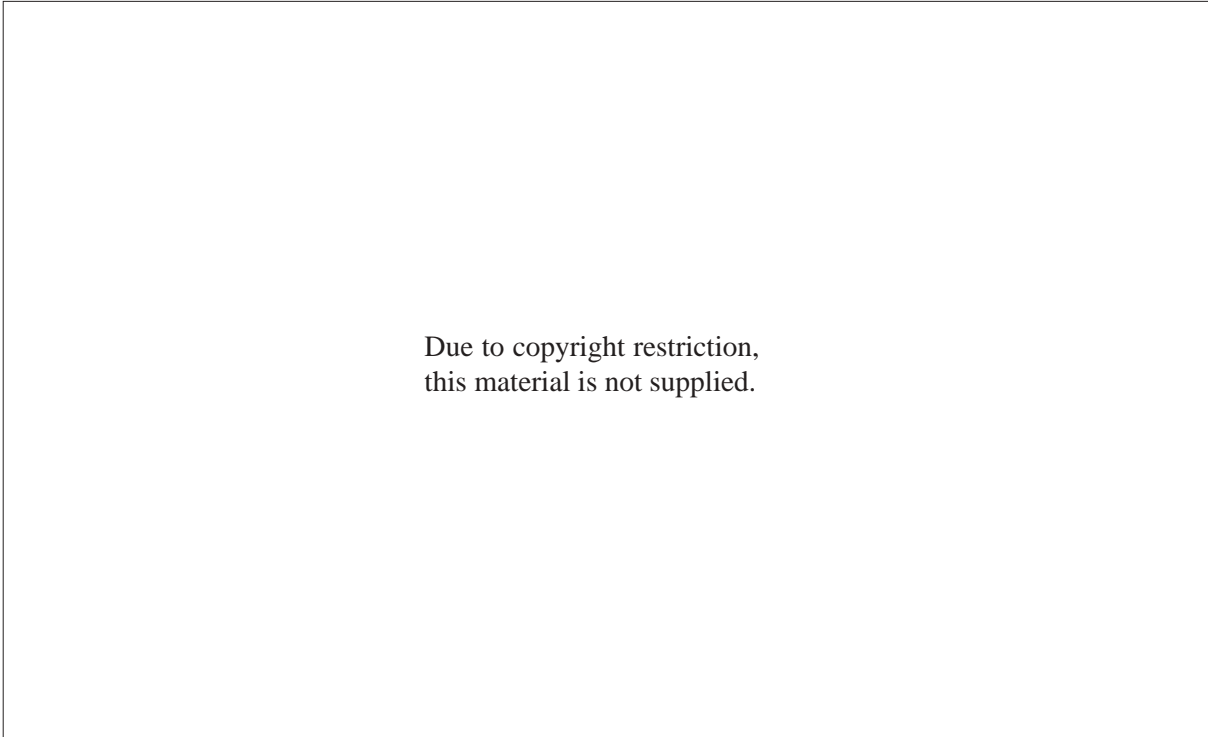
161.3 cm × 117.6 cm
4. Trevor Nickolls, *From Dreamtime 2 Machinetime* (oil on canvas), 1979



6. Andy and Larry Wachowski (writers/directors), still from *The Matrix* (70 mm film), 1998



lifesize
5. Unknown artist from China, *Bridal Coat* (embroidered silk satin), 1875–1900



100 cm × 332 cm
7. Bodys Isek Kingelez, *Project for the City of Kinshasa in the Third Millennium* (mixed media with wood, paper and card), 1997