



**Victorian Certificate of Education
2002**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Letter

Figures
Words

ART
Written examination

Thursday 14 November 2002

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

- 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 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 above on this page 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.

Students are NOT permitted to bring mobile phones and/or any other electronic communication devices into the examination room.

Due to copyright restriction,
this material is not supplied.

101 × 127 cm

- A. Russell Drysdale, *Mother and Child, North Queensland* (oil on canvas), 1950



118 × 72 cm

- B. Kate Benyon, *Li Ji Warrior Girl 2000* (type C colour photograph), 2000

Due to copyright restriction,
this material is not supplied.

152 × 192 cm

- C. Jan Senbergs, *The Gate Beyond the Gate* (oil and silkscreen on canvas), 1976



96 × 96 cm

- D. Ginger Riley, *Ngak Ngak* (acrylic on linen), 2000

Question 3

An artist wants to enter her body with a tattoo on it in an exhibition on contemporary art and symbolism. Do you think her entry for the exhibition should be included? Give reasons for your point of view. In your response refer to the ideas raised in at least two of the three commentaries opposite and to the illustration below that shows a detail of the entry.



SECTION B**Instructions for Section B**

Answer **either** Question 4 **or** Question 5 in pen 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 4**

Discuss at least one artwork produced before 1970 and at least one artwork produced after 1970 that you have studied this year in terms of

- one or more of the following interpretive frameworks: visual analysis, style or technique
- and**
- one or more of the following interpretive frameworks: historical context, symbolism or other interpretive frameworks (such as feminism, psychoanalysis, political perspectives).

12 + 13 = 25 marks

OR**Question 5**

Discuss personal points of view that you have developed about the meanings and messages of artworks produced by at least two artists you have studied this year.

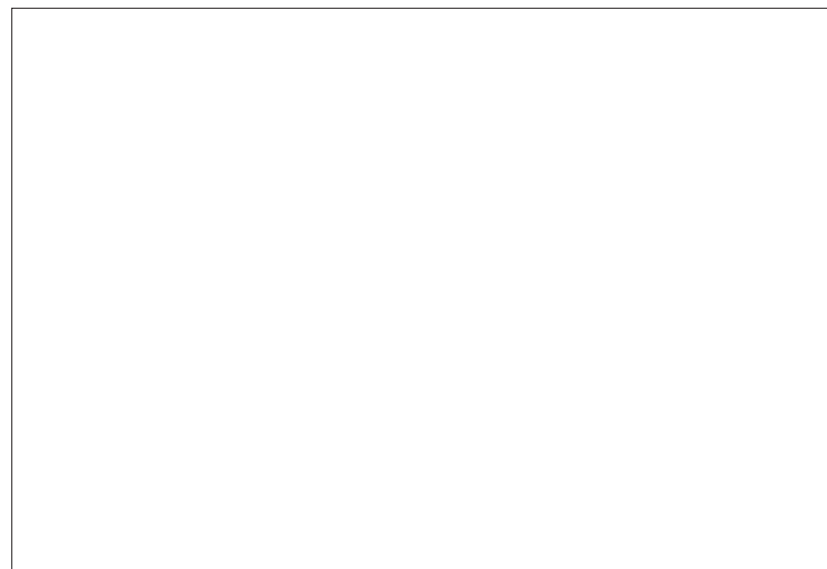
In your response refer to

- the ideas, issues and/or arguments expressed in commentaries on the artworks
- your use of at least two interpretive frameworks to interpret the artworks.

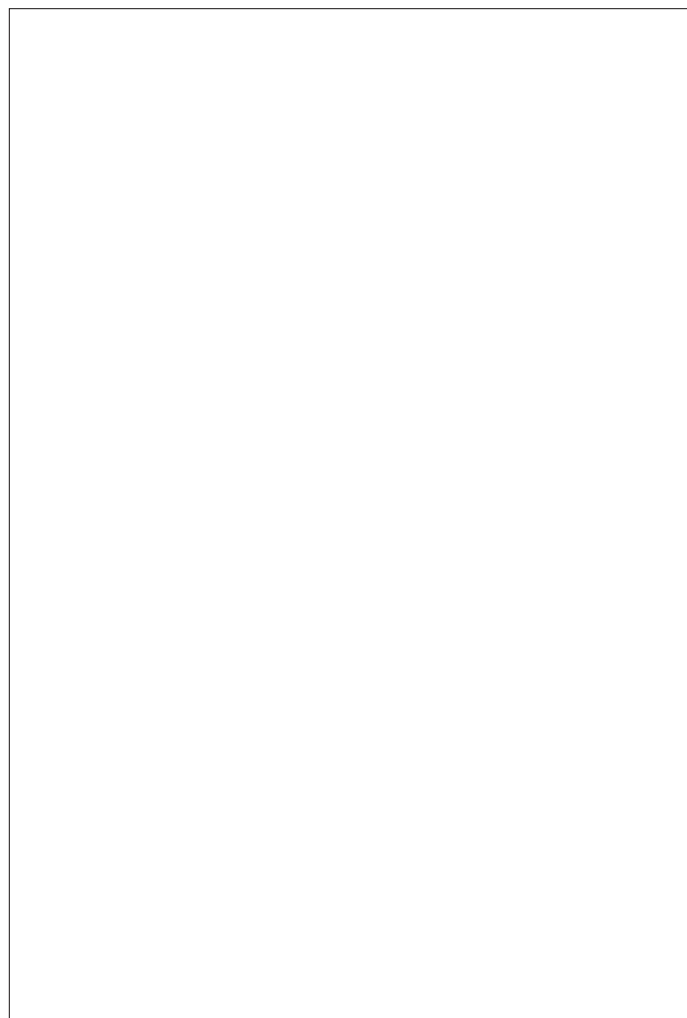
12 + 13 = 25 marks

Rough work only

Rough work only



9. Pierre Huyghe, *One Million Kingdoms*, still from a colour video projection, 2001



Dimensions variable

10. Gilbert and George, *Singing Sculpture* (mixed media performance piece incorporating the artists and taped music in tape recorder), Sonnabend Gallery, New York, 1991

END OF INSERT FOR SECTION A – Question 2

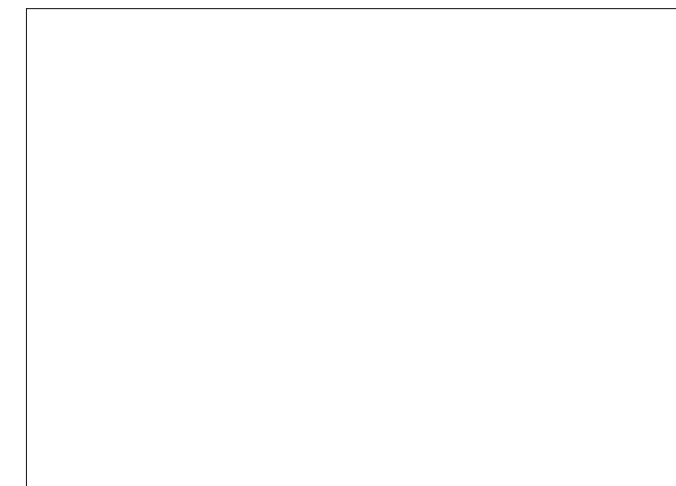
Insert for Section A – Question 2

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



100 ¥ 100 cm

1. Julie Rrap, *Overstepping 2001* (digital print), 2001



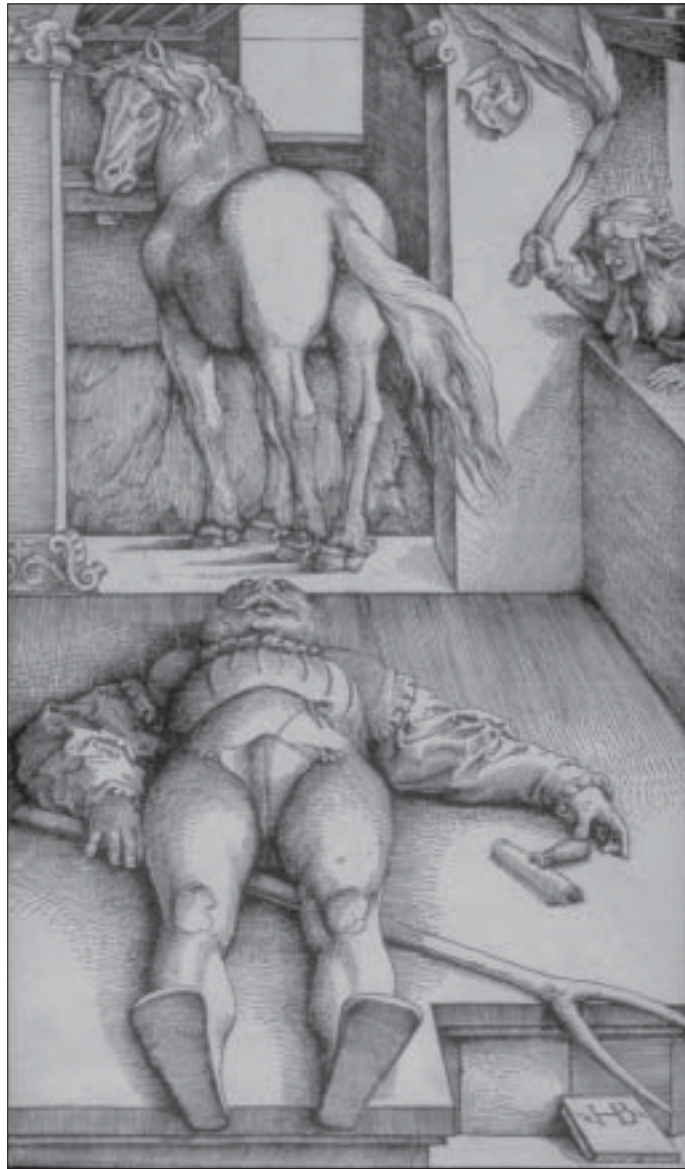
18 ¥ 52 cm

2. Margaret Dodd, *Bridal Holden* (earthenware and satin), 1977



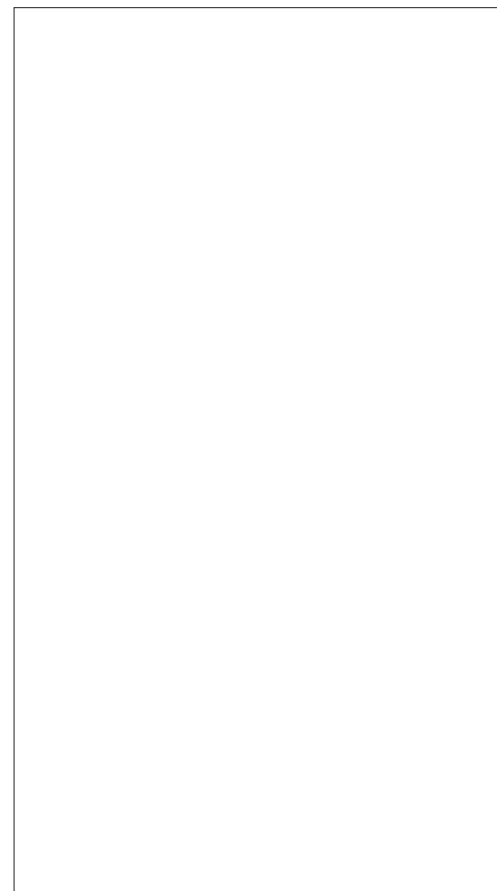
85 ¥ 158 cm

3. Pierre Puvis de Chavannes, *The Poor Fisherman* (oil on canvas), 1881



33 ¥ 15 cm

4. Hans Baldung Grien, *The Bewitched Stable-hand* (woodcut), 1544



Dimensions variable

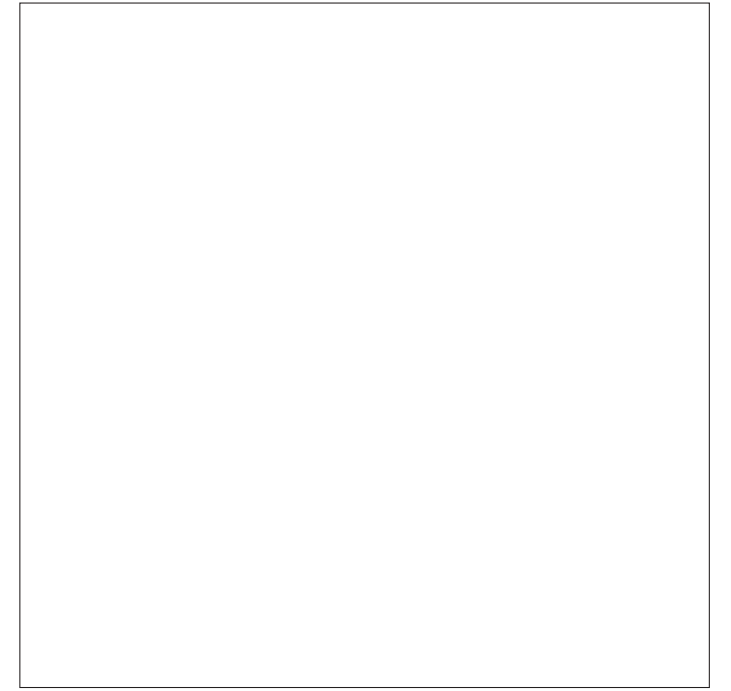
5. Gianni Versace, *Sleeveless Evening Gown* (partially beaded silk twill printed with polychrome images of Marilyn Monroe and James Dean), 1991

SECTION A – Question 2 – continued



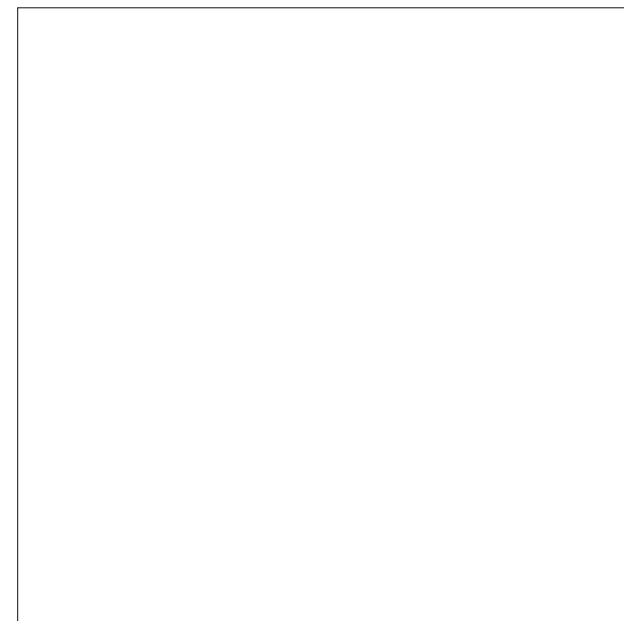
225 cm high

6. Gianlorenzo Bernini, *The Rape of Persephone* (marble), 1621–22



Dimensions variable

7. Heri Dono, *Fermentation of the Mind* (mixed media installation including school desks, fibre-glass heads, metal and electronic circuits), 1993–94



8. Robert Wise and Jerome Robbins (directors), still from *West Side Story* (70 mm film), 1961

SECTION A – Question 2 – continued