



Victorian Certificate of Education 2006

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDIO ARTS Written examination

Wednesday 8 November 2006

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

Number of	Number of questions	Number of	
questions	to be answered	marks	
6	6		

- 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 13 pages with a detachable insert in the centrefold to be used for Question 1.

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.

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Instructions

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Detach the insert from the centre of this book before answering Question 1. Answer **all** questions in the spaces provided.

Question 1

Select **one** artwork from the detachable insert.



Indicate the number of the artwork chosen.

a. Analyse the ways in which the artist has created aesthetic qualities and a distinctive style in the artwork; for example, through the use of formal elements, signs, symbols and/or images.

b.	Explain how	the artist has	used materials,	techniques an	nd processes	in the making	of the artwork.
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Identify an **art industry issue** from the **current and/or previous year** and provide a **specific example of that issue**.

Issue
Example
Example
Explain two different points of view on this art industry issue. Support your explanation by referring to arguments from media and other sources.
point of view 1

point of view 2	
-	

5 + 5 = 10 marks

An artwork in a specific artform has been selected for a travelling exhibition. Nominate the artform (for example, oil on canvas, ink on paper, silver gelatin photograph, digital media).

Explain issues and processes involved in the conservation and presentation of the artwork for this exhibition. i. conservation

ii. presentation

3 + 3 = 6 marks

Explain how the role of **one** of the following art spaces is different from the role of a public gallery such as the National Gallery of Victoria or a Regional State Gallery.

- commercial gallery
- theatre or cinema
- artist run space
- virtual exhibition space
- another art space you have studied this year

Discuss ways in which **one** artist you have studied this year communicates ideas and meanings in their artwork. Refer to specific artworks in your response.



Rough work only

Analyse how **two** artists from different historical and/or cultural contexts have used materials, techniques and processes to achieve a distinctive style in their work. Refer to **specific artworks** in your response.

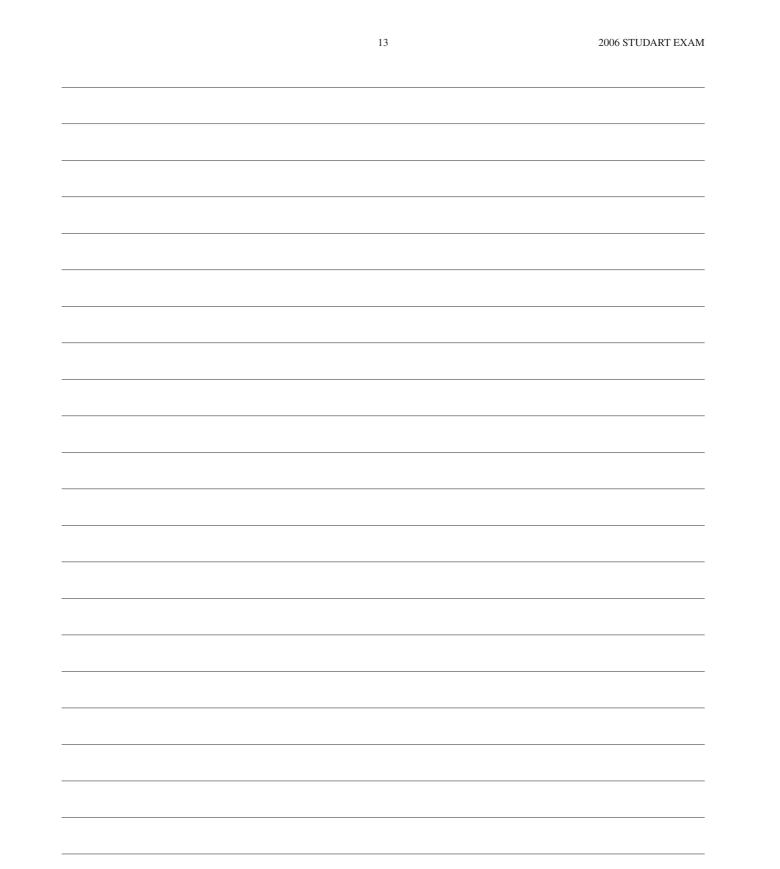


Question 6 – continued www.theallpapers.com

Question 6 – continued

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END OF QUESTION AND ANSWER BOOK



INSERT FOR QUESTION 1

Due to copyright restriction, this material is not supplied.

 Film still from *Jailhouse Rock*, 1957 Actor: Elvis Presley Director: Richard Thorpe Director of photography: Robert Bronner



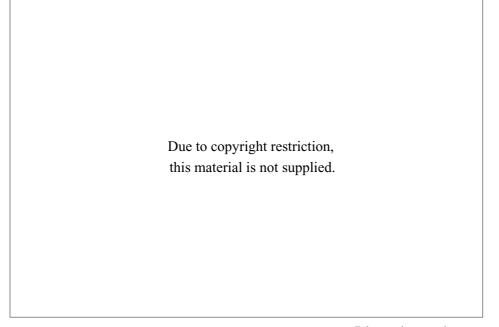
Dimensions unknown

2. Max Dupain, Roof and water tank, 1957, silver gelatin photograph.



 $51 \times 46 \times 24$ cm

3. Ricky Swallow, *The arrangement*, 2004, laminated lime wood.

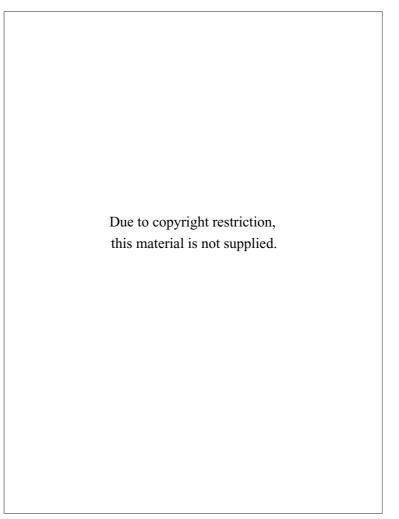


4. Meek, Untitled, stencil and graffiti.

79 cm height

5. Ljubica Jocic, *Searching for a Beauty*, 2002, stoneware.

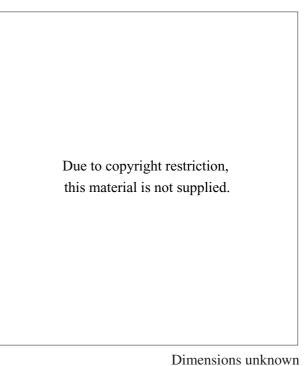
Dimensions unknown



6. Gianni Versace, Evening Ensemble, dress, petticoats and jacket, 1992, Printed Gazar, gold lace, (silk, nylon and polyester), indigo denim.



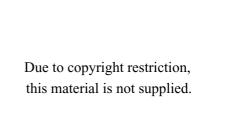
7. Leopoldo Méndez, Torches, 1948, wood engraving.



8. Matt Mahurin, illustration for Spin Magazine about racial tension, 1995, Adobe Photoshop 3.

TURN OVER www.theallpapers.com

9. Lewis Miller, *Allan Mitelman no. 3*, 1998, oil and charcoal on canvas.



10. Mirlkitjungu Millie Skeen, *Tjipari*, 1993, acrylic on canvas.

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 $110 \times 80 \text{ cm}$

 210×180 cm