



**Victorian Certificate of Education  
2008**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

**STUDENT NUMBER**

Figures  
Words


Letter

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**STUDIO ARTS  
Written examination**

**Wednesday 12 November 2008**

**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>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
6	6	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 11 pages with a detachable insert in the centrefold to be used for Questions 1 and 5.

**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.**









**Question 4**

Explain the importance of **one** of the following when an artist uses another artist's work in the making of new artworks.

Tick  the **one** you have chosen.

copyright law

appropriation

moral rights

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3 marks









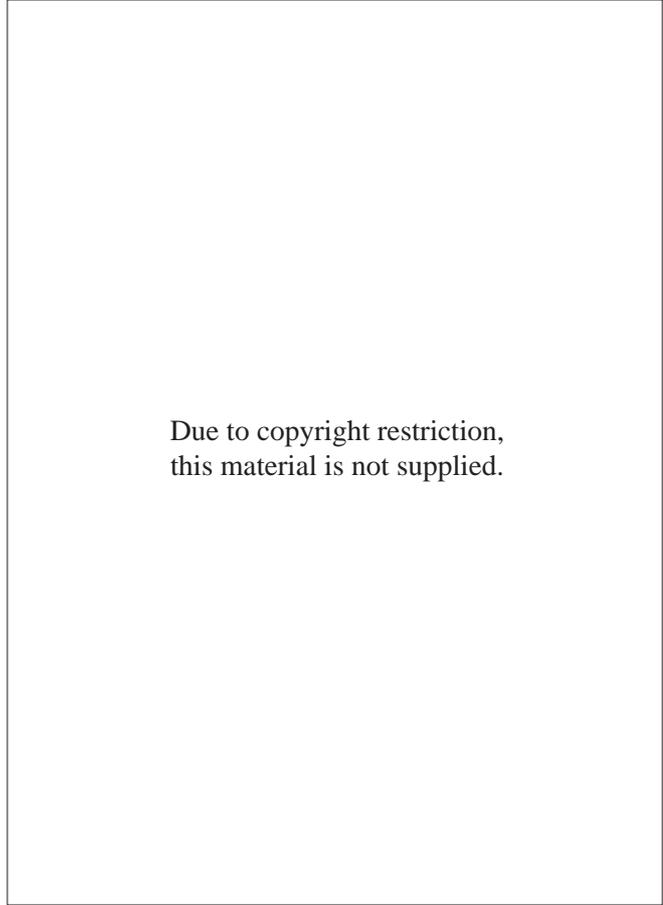


INSERT FOR QUESTIONS 1 AND 5



141.0 cm × 94.8 cm

1. Stanley Spencer, *Hilde Welcomed*, 1953,  
oil paint on canvas



Due to copyright restriction,  
this material is not supplied.

74.9 cm × 55.0 cm

2. Donald Friend, *Self Portrait in a Carved Mirror*,  
c. 1972, pen and ink, watercolour, gouache

Due to copyright restriction,  
this material is not supplied.

122 cm × 155 cm

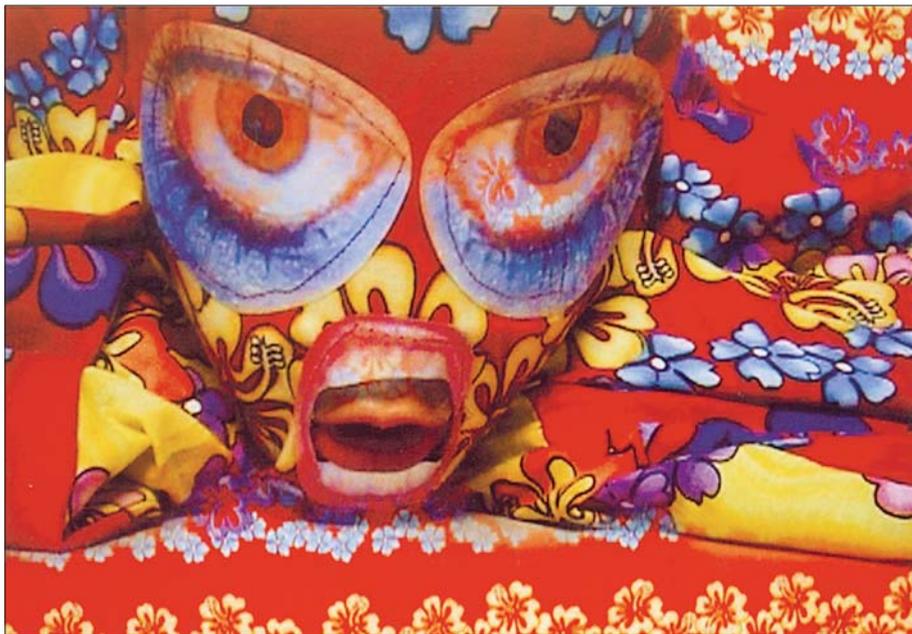
3. *Woman's or child's coat*, 1800–1850 AD, ikat silk velvet, calico, silk embroidery

**TURN OVER**  
[www.theallpapers.com](http://www.theallpapers.com)

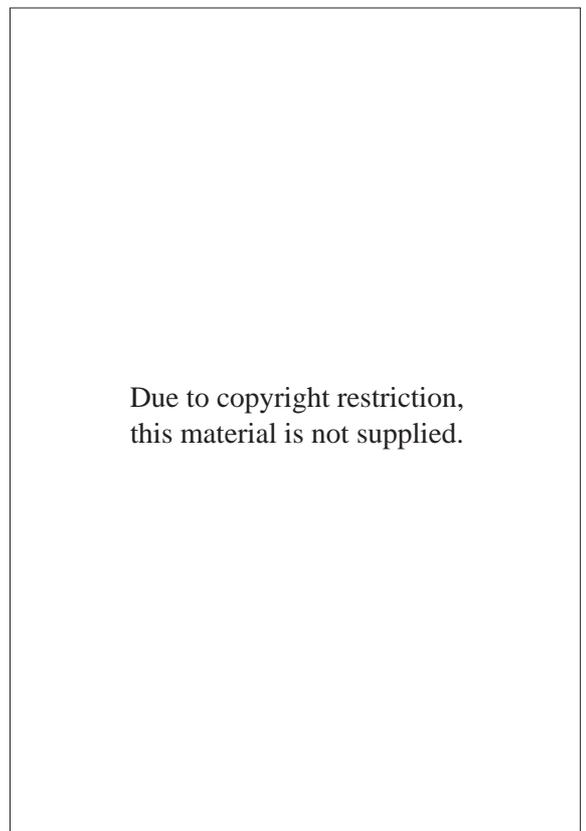


Dimensions unknown, 3900 × 2083 pixels

4. Frank Picini, *Conventum Elementum*, 2005, digital art, Poser, Adobe Photoshop



5. Jemima Wyman, *Whak'em all*, 2006, digital video still



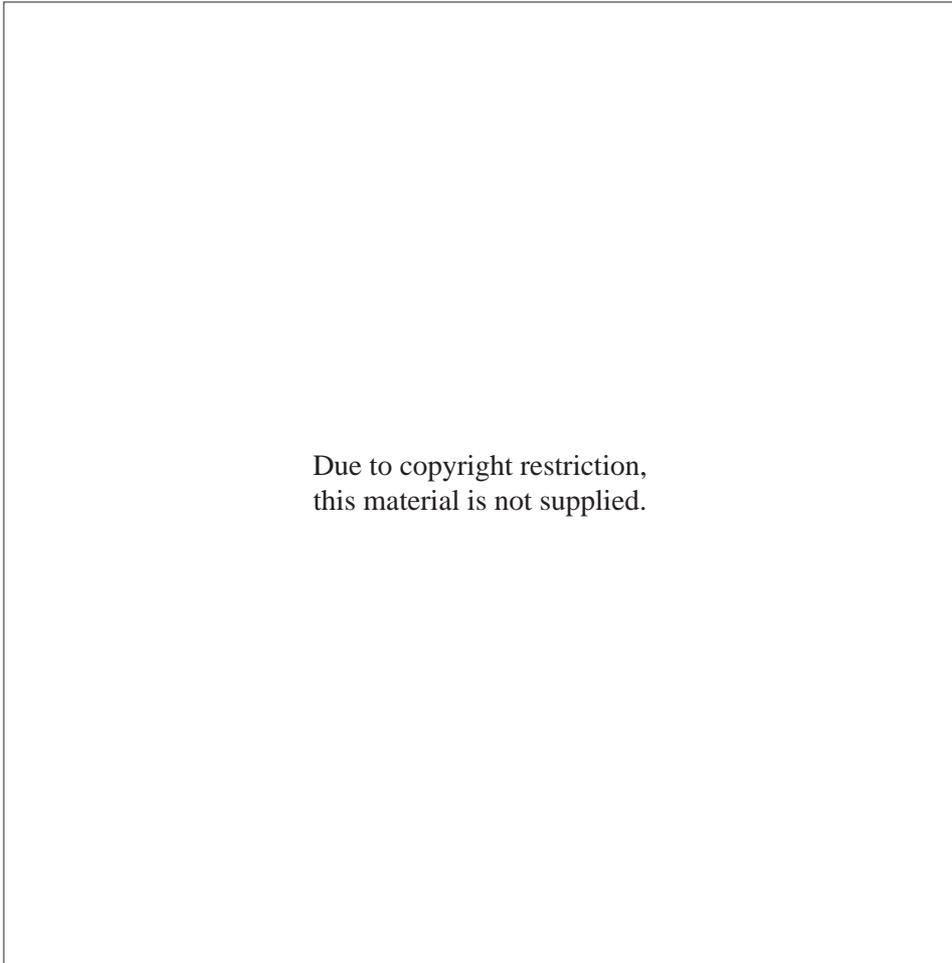
90.2 cm × 52.2 cm × 38.5 cm

6. Ricardo Idagi, *Magaram le op (The face of Magaram)*, 2000, earthenware, abalone shells, twine and beads



18.3 cm × 30.3 cm

7. Harold Cazneaux, *Untitled* (BHP plant, Newcastle), c. 1935, gelatin silver photograph



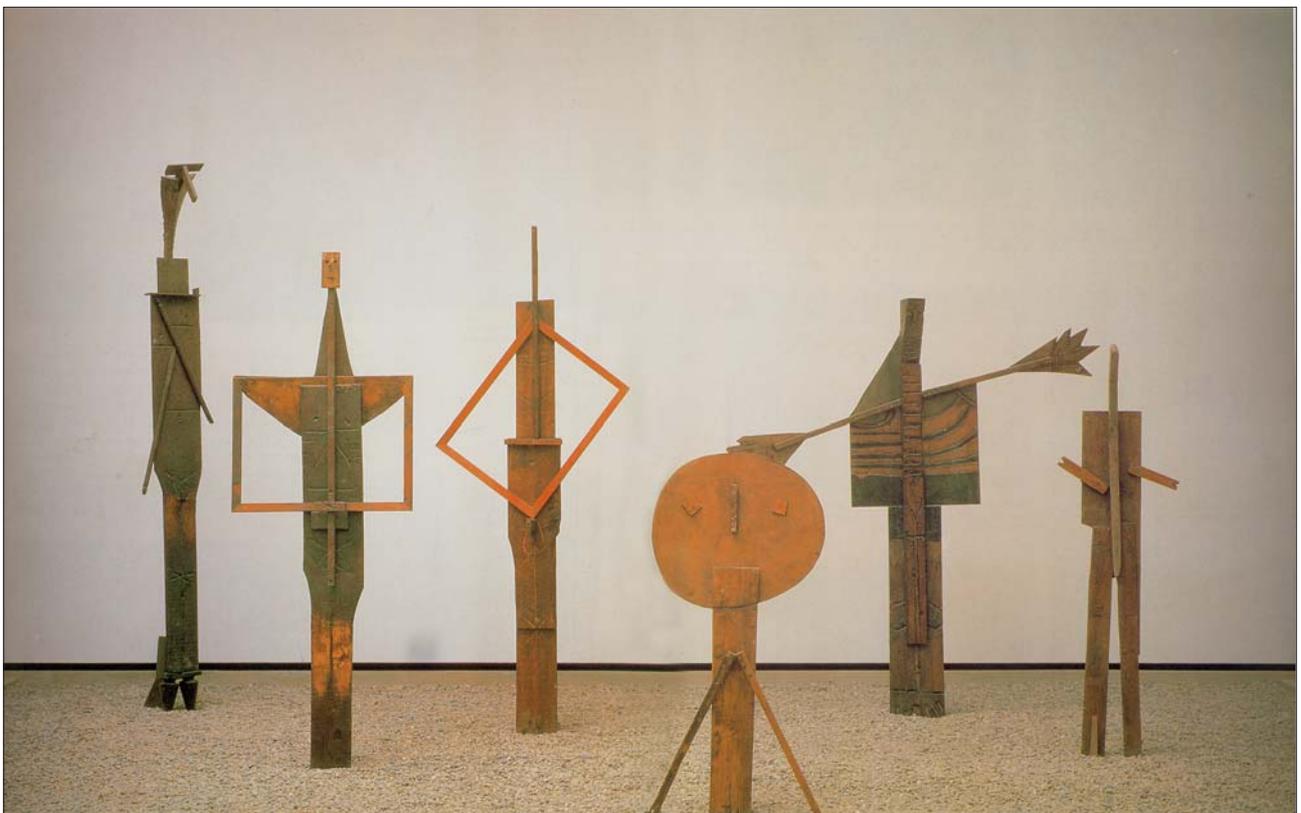
Dimensions unknown

8. Pekka Potka, *Voyeur*, 1999, digital art – Adobe Photoshop, Live Picture



17.5 cm × 22.8 cm

9. Thea Proctor, *Summer*, 1930, woodcut, black ink, hand-coloured on thin ivory mulberry paper, number II from an unknown edition



Standing floor pieces – sizes variable – tallest piece H 264 cm

10. Pablo Picasso, *The Bathers*, Cannes 1956, Six figures: wooden original – from left – The diver, Man with clasped hands, The fountain man, The child, The woman with outstretched arms, The young man