



Victorian Certificate of Education 2008

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER Letter Figures Image: Comparison of the state of

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

Number of	Number of questions	Number of
questions	to be answered	marks
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.

© VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY 2008

Instructions

Detach the insert from the centre of this book before answering Question 1. Reference to the illustrations in the insert is required for Questions 1 and 5. You may write on the same artwork for Questions 1 and 5 or select different artworks.

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

Question 1

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



Indicate the number of the artwork chosen.

Using appropriate art terminology, **analyse** the ways in which the artist demonstrates a distinctive style and aesthetic qualities in the chosen artwork.

Issues in the art industry come to our attention because people have different points of view. Provide a specific example of an art industry issue.

Issue _____

Example _____

a. Discuss **one or more** points of view about this issue expressed through the media or other sources.

b.

What is your own point of view about this issue?	
	5 + 5 = 10 mar

Describe and compare the role of any **two** of the following.

Tick \checkmark the **two** you have chosen.

public galleries

commercial galleries

other art spaces (such as theatres, the Internet, artist run spaces, auction houses, outdoor spaces)

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

Tick	\checkmark the one you have chosen.
	copyright law
	appropriation
	moral rights

Select one artwork from the detachable insert.



Indicate the number of the artwork chosen.

Imagine you are a **curator** in a public gallery.

With reference to materials, lighting, temperature and/or storage, discuss the considerations and methods involved in the conservation of the selected artwork in your gallery.

Analyse artworks by **two** artists in relation to any **three** of the following.

Tick \checkmark the **three** you have chosen to include in your analysis.

the use of materials, techniques and processes

cultural contexts

the communication of ideas and meanings

the use made of the work of other artists in the making of new artwork

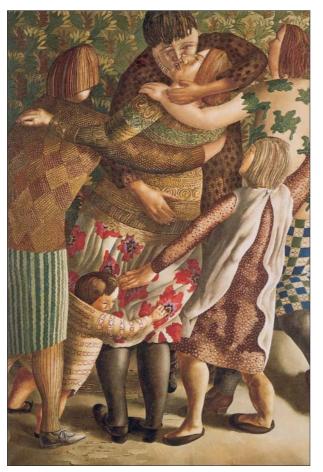
artistic influences

Question 6 – continued www.theallpapers.com

END OF QUESTION AND ANSWER BOOK



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.

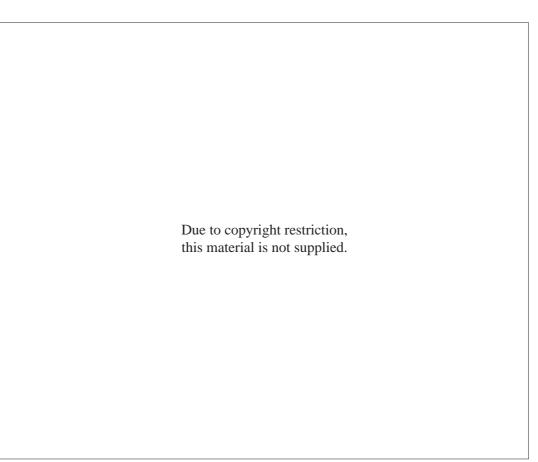
 $74.9 \text{ cm} \times 55.0 \text{ cm}$

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.

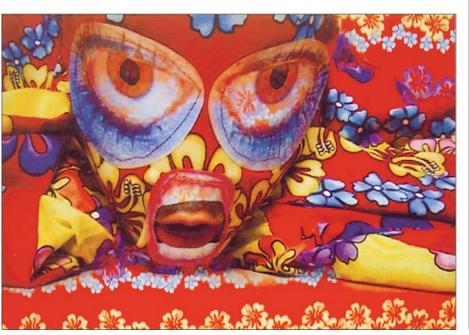
3. *Woman's or child's coat*, 1800–1850 AD, ikat silk velvet, calico, silk embroidery **TURN OVER** www.theallpapers.com

1



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

Due to copyright restriction, this material is not supplied.

$90.2 \text{ cm} \times 52.2 \text{ cm} \times 38.5 \text{ cm}$

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

www.theallpapers.com



18.3 cm × 30.3 cm7. Harold Cazneaux, *Untitled* (BHP plant, Newcastle), c. 1935, gelatin silver photograph

Due to copyright restriction, this material is not supplied.

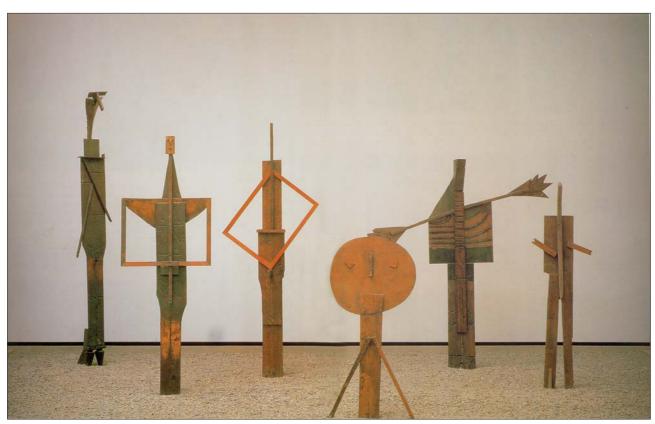
Dimensions unknown

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



4

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

END OF INSERT FOR QUESTIONS 1 AND www.theallpapers.com