



SUPERVISOR TO ATTACH PROCESSING LABEL HERE

Victorian Certificate of Education
2009

STUDENT NUMBER Letter Figures Image: Comparison of the state of

STUDIO ARTS Written examination

Wednesday 11 November 2009

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 12 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.

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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 and answer part a. and part b.



Indicate the number of the artwork chosen.

a. Using appropriate art terminology, discuss ways in which the artist has employed techniques and processes.

a distinctive style	in the artwork.		

Identify **one** art industry issue from the year 2008 or 2009 and present **two** differing points of view generated by this issue.

issue _____

Point of view 1

Point of view 2		

There are many types of exhibition spaces. Choose **two** from the following list and compare their role and purpose.

Tick	\checkmark the two you have chosen.
	public gallery
	commercial gallery
	artist-run space
	auction house
	theatre or performance space
	virtual exhibition space

cinema

2 + 2 = 4 marks

Select **two** of the following. Tick \checkmark the **two** you have chosen.

Explain why these should be considered when making use of the work of other artists to make a new artwork.

copyright law
appropriation and originality
licensing agreements
moral rights of artists

2 + 2 = 4 marks

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



Indicate the number of the artwork chosen.

Conservation of the chosen artwork requires consideration of specific factors. Identify **three** factors and explain how they can be used to conserve the artwork.

2 + 2 + 2 = 6 marks

Identify **two** artists from different historical and/or cultural contexts and analyse specific examples of their work in relation to **all** of the following.

- use of materials, techniques and processes
- the artist's interpretation of subject matter and communication of ideas and meanings
- aesthetic qualities and distinctive style

9 + 9 = 18 marks

Question 6 – continued www.theallpapers.com

2009	STU	DARTS	EXAM
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END OF QUESTION AND ANSWER BOOK



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INSERT FOR QUESTIONS 1 AND 5



1. Akira Isogawa, *Spring/Summer collection* 2009, *Look 18*, dip-dyed silk knit, embroidered tulle dress, tucked sleeve coat

Due to copyright restriction, this material is not supplied.

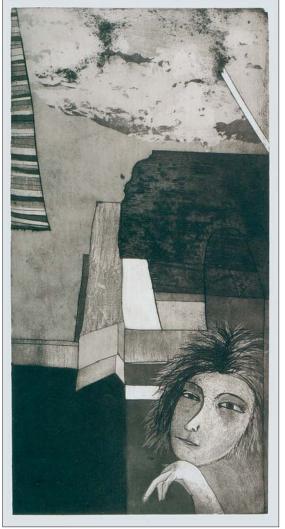
 $139 \text{ cm} \times 65 \text{ cm}$

2. Timothy Wulanjbirr, *Ngalyod*, *The Rainbow Serpent*, 1994, earth ochres on bark



3. Adam Elliott, *Family Portrait*, 2003, still from *Harvey Krumpet*, claymation film stored on DVD, 23 minutes duration

TURN OVER www.theallpapers.com



 $120 \text{ cm} \times 60 \text{ cm}$

4. George Baldessin, *Occasional images from a city chamber*, 1975, etching, soft ground, aquatint, black ink on white woven paper



44 cm \times 26 cm

5. Cyril Power, *The Tube Staircase*, 1929, colour linocut, ed. 34/50, on thin paper



76 cm × 76 cm × 3.8 cm
6. Marjorie Schick, *Schiaparelli's Circles*, 2005, painted wood and canvas, thread stitched www.theallpapers.com



50 cm × 17 cm × 26 cm 8. Karl Duldig, *Rhythm in Stone/ Kneeling Nude*, 1924, marble

Due to copyright restriction, this material is not supplied.

24 mm × 36 mm 7. André Kertész, *New York*, 1969, silver gelatin photograph

Due to copyright restriction, this material is not supplied.

9. Luis Buñuel, An Andalusian Dog, 1928, 4 frames from film, black and white, silent, 17 minutes duration



 $172 \text{ cm} \times 202 \text{ cm}$

10. James Gleeson, Ikons of Hazard, 2001, oil paint on Belgian linen



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 $62 \text{ cm} \times 51 \text{ cm}$

 $32 \text{ cm} \times 25 \text{ cm} \times 11 \text{ cm}$

- paper collage and charcoal on paper
- 11. Pablo Picasso, Still Life with Violin and Fruit, 1913, 12. Merren Esson, Conical Construction, 2005, handbuilt stoneware

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