



**Victorian Certificate of Education
2013**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures
Words

Letter

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**STUDIO ARTS
Written examination**

Monday 11 November 2013

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	4	4	26
B	3	3	24
C	2	2	25
			Total 75

- 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.

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.

SECTION A

Instructions for Section A

You may select the same artwork or a different artwork from the detachable insert for each question in Section A.

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

Question 1 (6 marks)

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

Artwork number _____

Explain two methods that the curator of a public gallery would use to ensure the conservation and preservation of the artwork when it is on display to the public.

Method 1

Method 2

Question 2 (6 marks)

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

Artwork number _____

Describe the techniques and processes that were used in the production of the artwork.

Question 3 (4 marks)

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

Artwork number _____

Outline the considerations needed when presenting this artwork for exhibition in a curated online art gallery.

Question 4 (10 marks)

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

Artwork number _____

Discuss the aesthetic qualities in the artwork and explain how art elements have been used to achieve these qualities.

SECTION B

Instructions for Section B
Answer **all** questions in the spaces provided.

Question 5 (6 marks)

Select **one** artwork from the detachable insert. You may select an artwork that was used in Section A or a different artwork from the detachable insert.

Artwork number _____

You are the owner of a commercial exhibition space.

Explain the methods that you would use to present and promote the artwork.

Question 6 (10 marks)

Refer to artworks 12 and 13 in the detachable insert.

Discuss the legal considerations and moral rights that should be considered before Morimura’s appropriation of Kahlo’s painting could be exhibited or published.

Question 7 (8 marks)

Discuss how an artwork that you have studied this year reflects the artist's interpretation of a historical or cultural context.

Artist _____

Artwork _____

SECTION C**Instructions for Section C**

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

Question 8 (10 marks)

Compare and contrast particular characteristics of two exhibition spaces that you have visited this year.

Exhibition space 1 _____

Exhibition space 2 _____

Artist 2 _____

Artwork 1 _____

Artwork 2 _____

INSERT FOR QUESTIONS 1–6

Due to copyright restriction,
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1. Lee Miller (USA), *Joseph Cornell*, black and white photograph, 1933

30.4 × 25.4 cm

2. Sandy Drobny (artist./California, USA), *Shooting Hoops (apron)*, basketballs, leather jacket, handbag strap, kid's notebook, netting, 2006



39 × 46 cm

3. Reg Mombassa (New Zealand), *Amphitheatre, Cassilis*, charcoal and coloured pencil on paper, 2010

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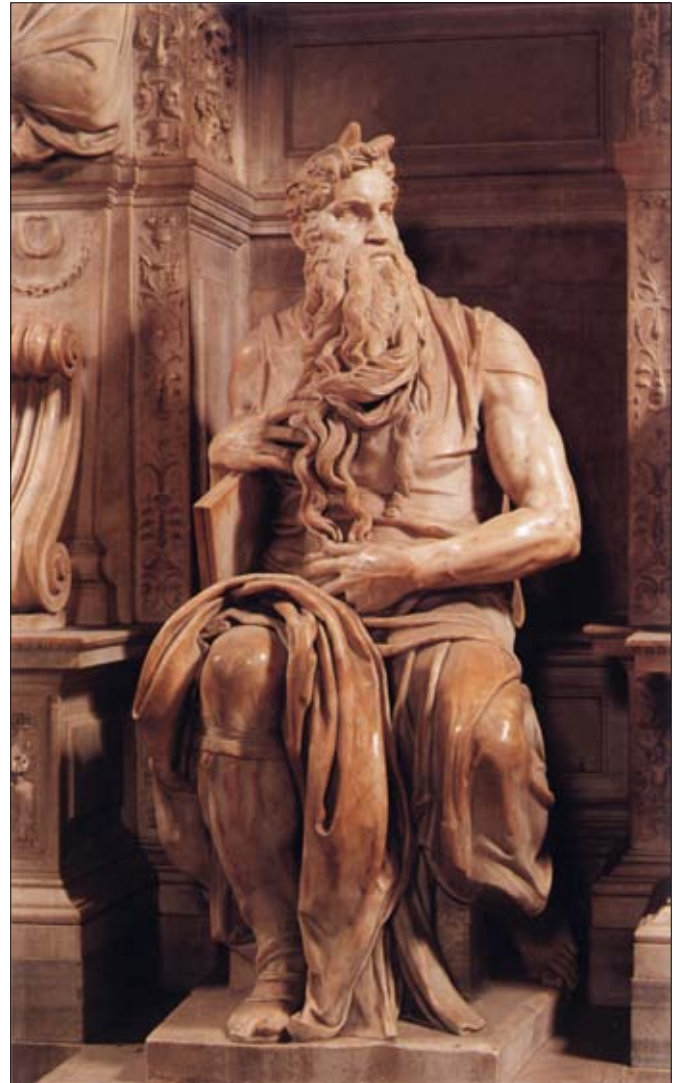
5. Patsy Hely (Australia), *Orange Banksia Teaset*, slipcast earthenware with painted underglaze decoration, c. 1984

180 × 60 cm

4. Paddy Jupurrurla Nelson (Australia; Yumurrpa to Watikipirri, NT), *Karrku (outside the cave)*, acrylic on canvas, 1996

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this material is not supplied.

7. Film still from *Psycho* (1960), directed by Alfred Hitchcock, screenplay by Joseph Stefano, produced by Alfred Hitchcock; Pictorial consultant: Saul Bass



235 cm (H)

6. Michelangelo (Italy), *Moses*, marble, c. 1513–1516; akg-images/Rabatti-Domingie



151.1 × 200.1 cm (image and sheet)

8. Charmaine Hardy (Australian born 1974) and Simon Strong (Vietnamese born 1974), *The mower* (1999), from the *Domestic Gods* series (1999), colour digital print, National Gallery of Victoria, Melbourne; purchased with funds arranged by Loti Smorgon for Contemporary Australian Photography, 2000



180 × 220 cm

9. Henri Matisse (France), *The Red Room*, oil on canvas, 1908

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46.5 × 47 cm

10. Margaret Preston (Australia), *Australian rock lily*, hand-coloured woodcut on paper, c. 1933

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this material is not supplied.

11. Dale Chihuly (USA), *Thames Skiff*¹ (in front of a glasshouse, Royal Botanic Gardens, Kew, UK), blown glass installation, 2005

¹skiff – boat



59.5 × 40 cm

12. Frida Kahlo (Mexico), *Self-Portrait Dedicated to Dr Eloesser*, oil on hardboard, 1940



Photographic print available in a range of sizes

13. Yasumasa Morimura (Japan), *An inner dialogue with Frida Kahlo (Hand Shaped Earring)*, photograph, 2001, © 2001 Yasumasa Morimura; image courtesy of the artist and Luhring Augustine, New York