

Victorian Certificate of Education 2002

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

	STUDENT NUMBER					Letter
Figures						
Words						

STUDIO ARTS

Written examination

Tuesday 12 November 2002

Reading time: 11.45 am to 12.00 noon (15 minutes)
Writing time: 12.00 noon to 1.30 pm (1 hour 30 minutes)

QUESTION AND ANSWER BOOK

Structure of book

Section	Number of questions	Number of questions to be answered	Number of marks
A	4	4	30
	2	1	Total 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 14 pages with a detachable insert in the centrefold to be used for Section A, Questions 1 and 2.
- A script book is available from the supervisor if required.

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 and on the front cover of any script book used.
- All written responses must be in English.

At the end of the examination

- If a script book is used, place it inside the front cover of this question and answer book.
- You may keep the detached insert.

Students are NOT permitted to bring mobile phones and/or any other electronic communication devices into the examination room.

SECTION A – Short responses

Instructions for Section A

2

Detach the insert from the centre of this book before answering this section.

Answer all questions in the spaces provided.

Clearly indicate the number of the work you select to discuss in Question 1.

Question 1

Discuss one of the works illustrated (pages 1–3 of the insert) in terms of

- the way(s) in which subject matter is interpreted
- the ways in which materials and techniques are used.

	number of work selected				
Inter	Interpretation of subject matter				

Use of materials and techniques				

5 + 5 = 10 marks

O	-4	1
Que	estion	Z

Discuss two issues that may arise when an artist uses the work of other artists when making new artwork. In your discussion of these issues refer to one of the following combinations of artworks on page 4 of the insert.					
Tick the box to indicate which combination of artworks you are discussing.					
Artwork 1 and artwork 2					
OR					
Artwork 3 and artwork 4					
3+3=6 marks					

Question 3 How did different points of view arise in an art industry issue you studied this year?		

8 marks

Question 4

two	individuals such as
•	artist
•	exhibition designer
•	curator
•	production designer
•	director
•	producer
•	education officer
•	conservator

3 + 3 = 6 marks

Total 30 marks

SECTION B – Extended response

Instructions for Section B

Answer **one** question in the space provided.

Clearly indicate which question you have answered.

A script book is available from the supervisor if you require extra paper to complete your answer.

In each question 10 marks are awarded for the discussion of each artist and their artwork(s).

Question 1

Discuss ways in which changing materials and techniques have affected the artistic practice of **two** artists you have studied this year.

10 + 10 = 20 marks

OR

Question 2

'Artists do not work in isolation. They learn from and build upon the work of artists who came before them.' Explain how the style of **two** artists you have studied this year have interpreted the work of other artists.

10 + 10 = 20 marks

Total 20 marks

STUDART EXAM

Rough work only

8

Indicate in the box the question you have answered.				
	Question 1 or 2			

STUDART EXAM	10

STUDART EXAM	12

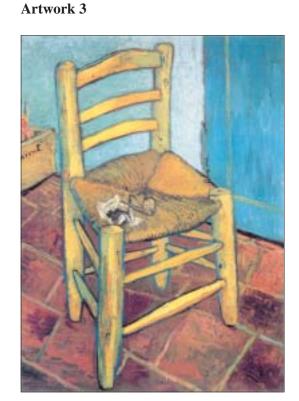
STUDART EXAM	14	1		
Γ				
A script book is available from Please ensure that you write yo script book. At the end of the task, place the	our student number i	n the space provided	on the front cover of t	he



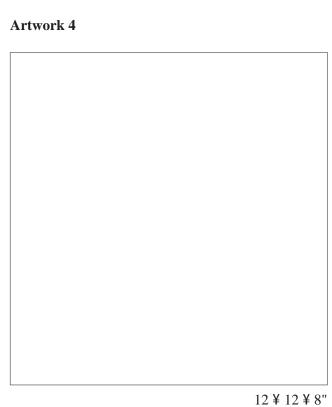
Tony Abruzzo, artist; Ira Schnapp, lettering. Frame from *Run for Love*; in Secret Hearts, DC Comics. Number 83 November 1962, drawing on paper.



canvas.



91.8 ¥ 73.0 cm Van Gogh, *The Chair and the Pipe*, 1888–1889, oil on canvas.



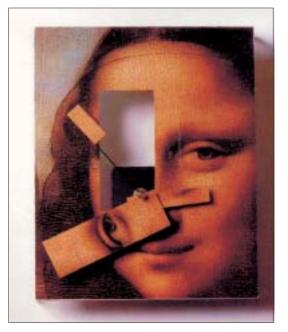
Roy Lichtenstein, Hopeless, 1963, oil on

112 ¥ 112 cm

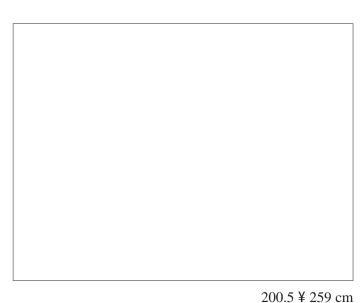
12 ¥ 12 ¥ 8 Claire Salzberg, *Van Gogh's Chair*, c 1995, ceramic, low fire, low-fire glaze.

INSERT FOR SECTION A

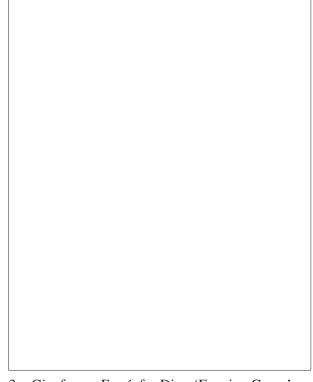
QUESTION 1



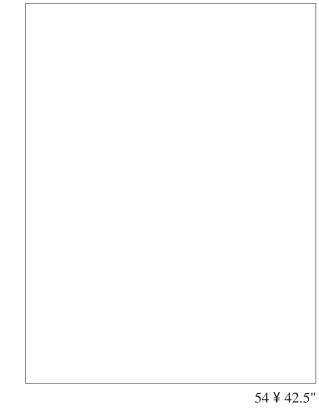
1. Constantin Boym, 'Deconstruction Clock', *Mona Lisa*, 1988, digitised image on board with mechanical parts.



2. Brett Whiteley, *Self Portrait in the Studio*, 1976, oil and collage on canvas.



3. Gianfranco Ferré, for Dior, 'Evening Gown', 1992, taffeta.



4. Arman, *Blue, Red, Brown*, 1988, acrylic with paintbrushes on canvas.

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Billy Dennis Hopp Wyatt Peter Fonda

Dennis Hopper

Dennis Hopper

215 ¥ 109.2 ¥ 91.4 cm 5. Jeff Koons, Bear and Policeman, 1988,

painted wood sculpture (edition of three).

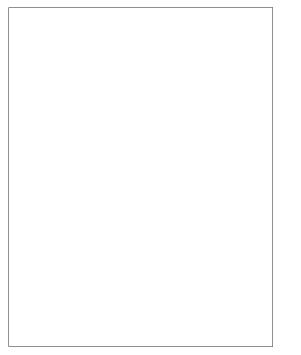
123.2 ¥ 97.5 cm

6. Roy Lichtenstein, Keds, 1961, oil and pencil on canvas.



12.5 ¥ 12 ¥ 7.5 cm

7. Richard Burkett, Cup for an Industrial Worker #18 and 21, 1997, porcelain, soda fired.



8. Easy Rider, 1965 (USA).

Cinematographer: Laszlo Kovacs

Actors:

Director:

40.4 ¥ 31.4 cm

9. Athol Shmith, Elements in montage, 1948, black and white photo montage.



41.5 ¥ 53 cm

10. Ken Done, Sydney Harbour, 1982, ink drawing for silkscreen.