VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY

Victorian Certificate of Education 2002

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

	STUDENT NUMBER						Letter	
Figures								
Words								

ART

Written examination

Thursday 14 November 2002

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

3	3 1	25 25 Total 50
3	,	3 1

- 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 15 pages with a detachable insert for Section A Question 2 in the centrefold.
- 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

Instructions for Section A

Answer all questions in pen in the spaces provided. Answer either part a. or part b. for Question 2.

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()	uestion	
v	ucsuun	- 4

Compare any two of the artworks illustrated opposite in terms of the following formal qualities.

- line

space
You may write on the same two artworks for both formal qualities or select a different pair of artworks for each grant quality.)
ine – indicate in the boxes the pair of artworks you have chosen
pace – indicate in the boxes the pair of artworks you have chosen

Due to copyright restriction, this material is not supplied.



 118×72 cm

 $101 \times 127 \text{ cm}$

 $152 \times 192 \text{ cm}$

A. Russell Drysdale, *Mother and Child, North Queensland* (oil on canvas), 1950

B. Kate Benyon, *Li Ji Warrior Girl 2000* (type C colour photograph), 2000

Due to copyright restriction, this material is not supplied.



 $96 \times 96 \text{ cm}$

C. Jan Senbergs, *The Gate Beyond the Gate* (oil and silkscreen on canvas), 1976

D. Ginger Riley, *Ngak Ngak* (acrylic on linen), 2000

Question 2

You should remove the insert from the centre of this book before answering this question. Answer either **a.** or **b.** Do **not** attempt both parts of this question.

EITHER

- **a.** Discuss **one** of the artworks illustrated in the detachable insert using **any two** of the following interpretive frameworks.
 - visual analysis
 - style
 - technique
 - symbolism
 - other interpretive frameworks (such as feminism, psychoanalysis, political perspectives)

specify artwork	
specify interpretive framework 1	

specify interpretive framework 2	_

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OR

- **b.** Discuss **two** different artworks illustrated in the detachable insert using **any one** of the following interpretive frameworks.
 - visual analysis
 - style
 - technique
 - symbolism
 - other interpretive frameworks (such as feminism, psychoanalysis, political perspectives)

specify interpretive framework	
specify artwork 1	

specify artwork 2	

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5 + 5 = 10 marks

Question 3

An artist wants to enter her body with a tattoo on it in an exhibition on contemporary art and symbolism. Do you think her entry for the exhibition should be included? Give reasons for your point of view. In your response refer to the ideas raised in at least two of the three commentaries opposite and to the illustration below that shows a detail of the entry.



Commentary 1: The tattoo expresses my own mythology. The spiral symbolises life, the sun represents energy, the roots symbolise nourishment and the leaves, which are influenced by Frida Kahlo, reach out to the future. The result is no different from a mural painted on a wall or in a church. My body is a temple and I have chosen to decorate it with my own symbols of courage, honour and endurance.

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The artist, quoted in an interview.

Commentary 2: To exhibit a tattoo on a body in a museum alongside paintings and sculptures is a ridiculous idea. We would be looking at a person rather than a work of art. And tattoo is not art anyway. It's a type of craft – like knitting, for example. You do not go to a gallery to see knitted socks hanging alongside paintings, do you? So, a tattooed body should not be included in the exhibition.

A critic who is opposed to the idea.

Commentary 3: I do not care what the curators decide to call it: living sculpture, body art, perfect still valid and it should be exhibited. This artist is searching for a personal expression of her idea to the what artists have always done? And how much more personal can you get than having y attooed and then entering it in an exhibition? I think it should certainly be included. A critic who is in favor	lentity – is that our own body

ART EXAM	10	
		9 marks
		Total 25 marks

SECTION B

Instructions for Section B

Answer **either** Question 4 **or** Question 5 in pen in the space provided on pages 13–15. A script book is available from the supervisor if you require extra paper to complete your answer.

EITHER

Question 4

Discuss at least one artwork produced before 1970 and at least one artwork produced after 1970 that you have studied this year in terms of

- one or more of the following interpretive frameworks: visual analysis, style or technique and
- one or more of the following interpretive frameworks: historical context, symbolism or other interpretive frameworks (such as feminism, psychoanalysis, political perspectives).

12 + 13 = 25 marks

OR

Question 5

Discuss personal points of view that you have developed about the meanings and messages of artworks produced by at least two artists you have studied this year.

In your response refer to

- the ideas, issues and/or arguments expressed in commentaries on the artworks
- your use of at least two interpretive frameworks to interpret the artworks.

12 + 13 = 25 marks

Rough work only

Rough work only

ndica	te in the box the que	estion yo	u have answered.		
	Question 4 or		Question 5		

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ART EXAM

A script book is available from the supervisor if you require extra paper to complete your answer. Please ensure that you write your **student number** in the space provided on the front cover of the script book.

At the end of the task, place the script book inside the front cover of this question and answer book.

).	Pierre Hu projection	yghe, <i>One M</i> n, 2001	illion Kinga	loms, still fro	om a colour v	ride

Dimensions variable

10. Gilbert and George, Singing Sculpture (mixed media performance piece incorporating the artists and taped music in tape recorder), Sonnabend Gallery, New York, 1991

Insert for Section A – Question 2

Please remove from the centre of this book during reading time.



100 ¥ 100 cm

1. Julie Rrap, Overstepping 2001 (digital print), 2001



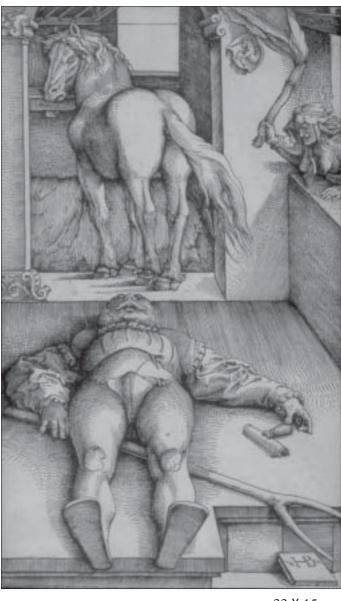
18 ¥ 52 cm

2. Margaret Dodd, Bridal Holden (earthenware and satin), 1977



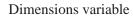
85 ¥ 158 cm

3. Pierre Puvis de Chavannes, The Poor Fisherman (oil on canvas), 1881



33 ¥ 15 cm

4. Hans Baldung Grien, *The Bewitched Stable-hand* (woodcut), 1544

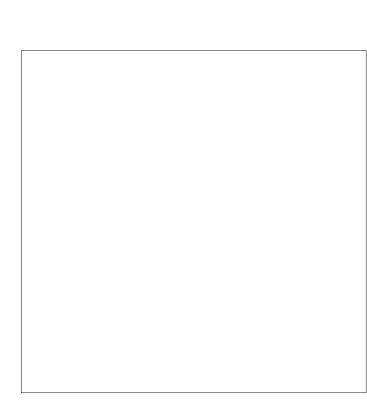


5. Gianni Versace, *Sleeveless Evening Gown* (partially beaded silk twill printed with polychrome images of Marilyn Monroe and James Dean), 1991



225 cm high

6. Gianlorenzo Bernini, *The Rape of Persephone* (marble), 1621–22



Dimensions variable

7. Heri Dono, *Fermentation of the Mind* (mixed media installation including school desks, fibre-glass heads, metal and electronic circuits), 1993–94

8. Robert Wise and Jerome Robbins (directors), still from *West Side Story* (70 mm film), 1961