

Victorian Certificate of Education 2005

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER							Letter	
Figures								
Words								

ART

Written examination

Thursday 10 November 2005

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

Section	Number of questions	Number of questions to be answered	Number of marks
A	3	3	25
В	2	2	25
			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 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 unauthorised electronic 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.

Question 1

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

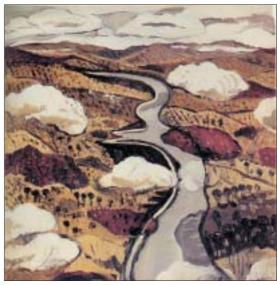
• **balance** – indicate in the boxes the pair of artworks you have chosen.

- balance
- depiction of space

(You may write on the same two artworks for both formal elements or select a different pair of artworks for each formal element.)

			L	
•	depiction of space – indi	cate in the boxes the pair of	of artworks you have cho	osen.

Due to copyright restriction, this material is not supplied.



 $50.6 \times 50.6 \text{ cm}$

A. Edward Ruscha, *Mocha Standard*, screenprint, 1969

B. Margaret Preston, Flying Over the Shoalhaven River, oil on canvas, 1942



41.5 cm high

 63.5×101.6 cm

C. School of Benin, *Untitled*, cast-brass plaque, 16th to 17th century AD



242 cm high

D. School of Pergamum, *Laocöon*, marble, middle of the 2nd century BC

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.
 - formal interpretation (visual analysis and/or style and/or technique)
 - cultural
 - gender
 - · historical context
 - political
 - postmodernism
 - psychoanalysis
 - symbolism

Specify artwork	
Specify interpretive framework 1	

Specify interpretive framework 2

5

5 + 5 = 10 marks

OR

6

- **b.** Discuss **two** different artworks illustrated in the detachable insert using **any one** of the following interpretive frameworks.
 - formal interpretation (visual analysis and/or style and/or technique)
 - cultural
 - gender
 - historical context
 - political
 - postmodernism
 - psychoanalysis
 - symbolism

Specify interpretive framework
Specify artwork 1
Specify artwork 1

Specify artwork 2	

7

5 + 5 = 10 marks

Question 3

The artwork below was commissioned in 1979 for a public square in New York. It proved controversial as soon as it was unveiled. Many of the workers in the buildings around the square objected to *Tilted Arc* because its height and length blocked their views and limited their ability to move freely in a public space. Others objected to it on aesthetic grounds, calling it a rusting eyesore and an intimidating 'iron curtain'. A long court case was held to decide whether or not to remove the sculpture.

Imagine that you are one of the judges in the court case considering this issue.

Do you think the sculpture should stay in its original location?

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Do you think it should be removed?

Give reasons for your point of view. In your response refer to the ideas in at least **two** of the commentaries on page 9 and to the illustrations that show views of the artwork.





Aerial view and ground level view of *Tilted Arc* in Federal Plaza, New York, 1981 Richard Serra, *Tilted Arc*, Cor-ten steel, 1979–1981. 6.4 cm thick, 3.65 metres high, 36.5 metres long

Commentary 1: This is not meant to be an 'easy' work that we can just look at and then forget about in five minutes. Tilted Arc challenges us to think seriously about the politics of public spaces. These spaces are surrounded by the corporations and government offices that control our lives. *Tilted Arc* comments on all of this. The fact that it is rusting and tilting suggests that one day even these powerful institutions will pass away just like everything else. I think it is a very important work and it should certainly not be removed. Any decision to remove it will go against the artist's moral rights and, since it's also a site-specific work, removing it would be the same as destroying it.

Adapted from a commentary opposed to removing the artwork.

Commentary 2: It's all very well for the experts to tell us how important this work is in artistic terms. In the end that means nothing when you can't walk from one side of a public square to another without bumping into this huge wall. Imagine if someone put a slab of rusting steel 36 metres long in front of your house. How would you feel? I agree that the artist has a moral right over his work. But I still believe that the concerns of the many employees who work in the Plaza buildings, the public they serve, and the people who live in the area, all have a greater right in this case than the artist. If they want it to go, then it should go.

Commentary 3: I want to make it perfectly clear that Tilted Arc was commissioned and designed for one

Adapted from a commentary in favour of removing the artwork.

particular site. The historical purpose of placing sculpture on a pedestal was to establish a separation betwee the sculpture and the viewer. I am interested in creating a behavioural space in which the viewer intera with the sculpture in its context. So, to remove the work is to destroy the work. If the government can destrive works of art when confronted with [public] pressure, then its capacity to foster artistic diversity and its power to safeguard freedom of creative expression will be in jeopardy [= threatened].					
The artist quoted from collated comments.					

ART EXAM	10	
		9 marks
		Total 25 marks

SECTION B

Instructions for Section B

11

Students must answer **both** Question 4 **and** Question 5 in the spaces provided on the following pages. A script book is available from the supervisor if you require extra paper to complete your answer.

Question 4

Discuss **two** artworks that you have studied this year in terms of **one** of the following interpretive frameworks.

cultural, gender, historical context, political, postmodernism, psychoanalysis, symbolism One of the artworks should have been made before 1970 and one made after 1970.

Artwork made before 1970

Specify the artist, title of artwork, approximate date and interpretive framework used	

Δ	rtwor	k	made	after	1970
$\overline{}$		ĸ	IIIAUE	41161	17/11

Specify the artist, title of artwork, approximate date and interpretive framework used	

5 + 5 = 10 marks

Question 5

'Ideas, issues and/or arguments expressed in commentaries on art have helped me to develop points of view about the artworks I studied this year.'

13

Do you agree? Discuss your personal points of view about the meanings and messages of the artworks you have studied this year with reference to at least **one** artwork and **two** commentaries on art.

	Specify the artist(s), title of artwork(s) and approximate date(s)
l	
-	
-	
-	

14

ART EXAM

	15 marks

END OF QUESTION AND ANSWER BOOK

A script book is available from the supervisor if you need extra paper to complete your answer. Please ensure you write your **student number** in the space provided on the front cover of the script book. At the end of the examination, place the script book inside the front cover of this question and answer book.

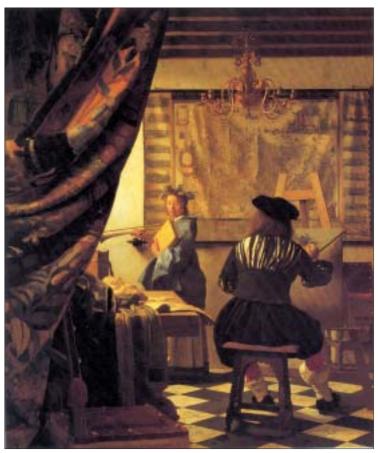
Insert for Section A – Question 2

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



 $180 \times 130 \text{ cm}$

1. Teun Hocks, *Untitled*, silver gelatin print, hand-coloured, 1988



 $130 \times 110 \text{ cm}$

2. Johannes Vermeer, *The Art of Painting*, oil on canvas, ca. 1666–1673

Due to copyright restriction, this material is not supplied.

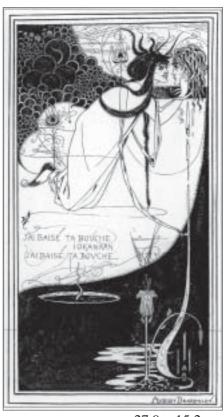
Dimensions variable

3. Lee Bul, *Live Forever*, installation piece incorporating fibreglass capsules, electronic equipment and video projections, 2002



 146×95.6 cm

4. Brook Andrew, *Sexy and Dangerous*, computer-generated colour transparency on perspex, 1996



 $27.9 \times 15.2 \text{ cm}$

5. Aubrey Beardsley, *Salomé with* the Head of Saint John the Baptist, pen drawing, 1893

Due to copyright restriction, this material is not supplied.

> 6. Yoshiyuki Tomino and Sotsu Agency – Sunrise, excerpt from *Mobile Suit Gundam* 0083/7: In the Shining Blue Fire, Japanese Manga comic, 2004



55.6 cm high

7. Union Porcelain Works, Karl Muller, designer, *The Century Vase* (with a portrait of George Washington, First President of the United States of America from 1789–1797), porcelain, 1876



 $82\times80\times58~cm$

8. Hossein Valamanesh, *Untitled*, lavender bush and oil burner, 1999

SECTION A – Question 2 – continued TURN OVER



 $150.4\times76\times16.8~cm$

9. Mimi Smith, *Steel wool peignoir*, steel wool, nylon and lace, 1966

Due to copyright restriction, this material is not supplied.

10. Fritz Lang (director), still from *Metropolis*: The scientist Rottwang shows the Master of Metropolis his creation, a robot named Maria, that he wants to use as a replacement for human workers (35 mm film), 1927