



Victorian Certificate of Education 2009

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures										Letter	
Words											

ART Written examination

Friday 13 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

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
A	3	3	25
B	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 16 pages with a detachable insert for Section A Question 2 in the centrefold.
 - Additional space is available at the end of the book if you need extra paper to complete an answer.
- 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
Answer **all** questions in pen in the spaces provided.

Question 1

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

- shape
- movement

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

- shape – indicate in the boxes the pair of artworks you have chosen

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- movement – indicate in the boxes the pair of artworks you have chosen

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3 + 3 = 6 marks



91 × 122 cm

A. J M W Turner, *The Fighting Temeraire tugged to her Last Berth to be broken up*, oil on canvas, 1838



60 × 81 cm

B. Dorrit Black, *The Bridge*, oil on canvas laid on board, 1930



49 × 33.5 × 22.5 cm

C. Edgar Degas, *Dancer Looking at the Sole of Her Right Foot*, bronze, ca. 1900–10

Due to copyright restriction,
this material is not supplied.

75 × 30 × 8 cm

D. Jenny Orchard, *Nadzikambe Woman*, cast earthenware, bisque stains, ca. 1987–88

Question 3

The artwork below was recently on display at Tate Britain, a public art gallery in London. *Work No. 850* is a temporary performance piece that consists of a sequence of runners sprinting down Tate Britain's 86 metre long central gallery every 30 seconds during gallery opening hours for four months.



Dimensions variable

Martin Creed, *Work No. 850*, runners sprinting in relays every 30 seconds down the central gallery of Tate Britain, 4 month temporary exhibition, 2008.

Imagine that **you are part of a panel** deciding **whether or not** to present this artwork in a temporary exhibition to be held in a major Victorian public art gallery.

Do you think *Work No. 850* should be exhibited in this location?

Give reasons for your point of view.

In your response **refer to the artwork illustrated** and to the ideas raised in **at least two** of the commentaries opposite.

9 marks

Total 25 marks

Insert for Section A – Question 2

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



182 × 142.2 cm

1. Artemisia Gentileschi, *Judith and Her Maidservant Hiding the Head of Holofernes*, oil on canvas, ca. 1625–27

Due to copyright restriction,
this material is not supplied.

28.3 × 24.3 cm

2. Robert Doisneau, *The Brothers*, silver print, 1937

Due to copyright restriction,
this material is not supplied.

183 × 250 × 190 cm

3. Giulio Paolini, *L'altra figura* [*The Other Figure*], plaster, wooden plinths, 1984



40.8 × 24.8 cm

4. Troedel & Co (printer), *The bush hawker*, wood-engraving and lithograph, printed in colour from multiple blocks and stones, 1884



74 cm high

5. Anonymous artist, *Earth Spirit*, earthenware with cold-painted pigments, Tang Dynasty, 7th century BCE

Due to copyright restriction,
this material is not supplied.

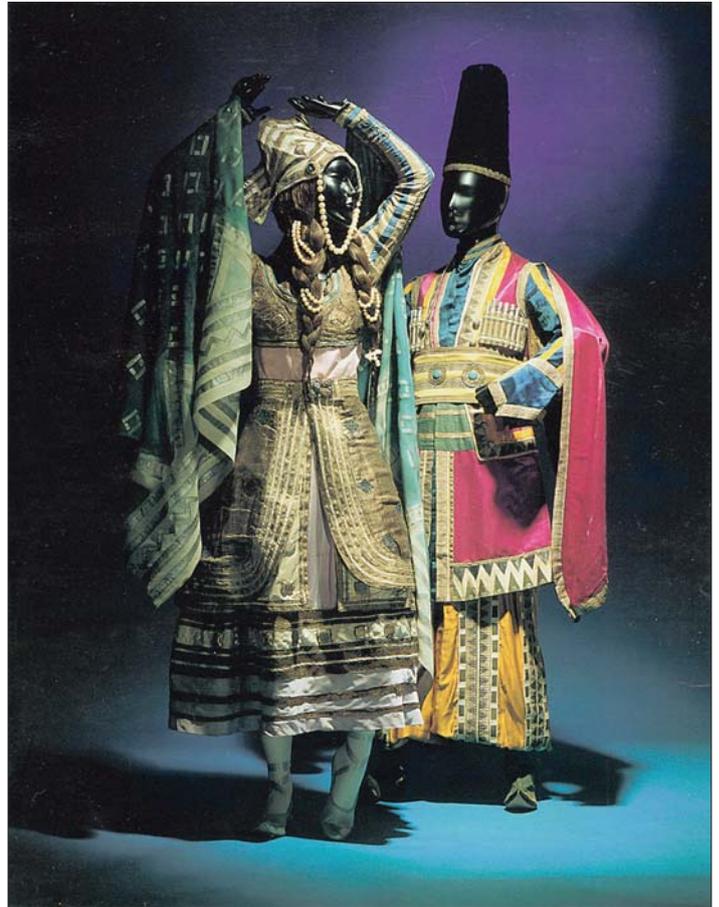
89 × 61 cm

6. Viktor Koen, *Damsel No. 15*, from the series *Damsels in Armor*, digitally manipulated archival print on canvas, 2002



45 × 58.8 cm

7. Käthe Kollwitz, *The Mothers*, pen and brush and ink heightened with white on separate pieces of paper pasted together, 1921



Life size

8. Léon Bakst, Costumes for Queen Thamar and a Guard, designed for the ballet *Thamar*, 1930s.

Queen Thamar's costume:

dress: light purple acetate, silver metallic braid, cream silk satin, blue silk, metal squares; **vest:** silver lamé, blue silk embroidery, imitation jewels (metal and glass); **veil:** cream silk, silver and blue paint; **crown:** silver metallic braid, light purple acetate, cream acetate, metal squares

Guard's costume:

coat: pink and green silk satin, blue, yellow and green silk, metallic ribbon, silk with black stencilling, painted wood; **trousers:** green silk, cream silk appliqué, stencilled silver metallic braid, green silk ribbon; **belt:** metallic ribbon, imitation jewels (glass, metal); **cap:** black wool-cotton imitation Persian lamb, black silk satin, metallic braid



400 × 500 × 500 cm

9. Claire Healy and Sean Cordeiro, *Deceased Estate*, mixed media made up of left-over items from artists' warehouse, 2004

Due to copyright restriction,
this material is not supplied.

35 mm film

10. Jane Campion (writer and director), still from *The Piano*. Ada and her daughter Flora guard their belongings on a beach in New Zealand after arriving on a boat from Scotland in the 1850s, 1993

END OF INSERT FOR SECTION A – Question 2