

STUDENT NUMBER Letter

ART
CREATIVE PRACTICE
Written examination

Thursday 2 November 2023

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	6	6	60
B	2	2	20
			Total 80

- 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 correction fluid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Question and answer book of 19 pages
- Detachable insert for Section A in the centrefold
- Additional space is available at the end of the book if you need extra space 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

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

Use the artworks in the insert to answer the questions in Section A.

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

Question 1 (5 marks)

Describe how **shape** is used as an art element in Elizabeth Willing’s *Necklace of Birth Scars*, 2021, illustrated on page 1 of the insert.

DO NOT WRITE IN THIS AREA

Question 2 (6 marks)

Describe how the artist has used **contrast** and **repetition** in Ethel Spowers’s *The Plough*, 1929, illustrated on page 1 of the insert.

DO NOT WRITE IN THIS AREA

Question 3 (7 marks)

Use the Structural Lens to interpret *Red-tailed Black Cockatoo* by Stephen Bowers, illustrated on page 2 of the insert.

In your answer, use specific examples from the artwork.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

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**SECTION A – continued
TURN OVER**

Question 4 (14 marks)

Michael Cook uses visual language to communicate ideas in the artwork *Invasion (Giant Lizards)*, as illustrated on page 2 of the insert.

- a. Discuss the ideas Michael Cook explores in the artwork. In your response, use specific examples from the artwork.

7 marks

DO NOT WRITE IN THIS AREA

b. Using evidence from the artwork, discuss how the use of scale communicates ideas.

7 marks

DO NOT WRITE IN THIS AREA

Question 5 (14 marks)

Discuss the ideas explored by Ken and Julia Yonetani in *Fumie Tiles*, illustrated on page 3 of the insert, and referenced in the sources of information below. In your answer, you must:

- identify and describe the ideas related to the artists’ practice, using specific examples from the artwork illustrated
- substantiate an interpretation, referencing at least **two** sources of information below.

Source of information 1

‘In seventeenth-century Japan, officials ... forced Christians to renounce their faith by stepping on a *fumie*—a bronze tile bearing a relief image of Jesus or Mary ... [this was] part of a broad policy aimed at isolating Japan from foreign influence ...’

Eleanor Heartney, ‘Varieties of Faith’, *Art in America*, April 2017, p. 47

Source of information 2

‘*Fumie Tiles* was not only inspired by the depleting number of butterfly species in Australia but also by the 17th century Japanese practice of fumie ...’

Melanie Pocock, ‘Eco-Aesthetics: Ken + Julia Yonetani,’ *Eyeline*, vol. 80, 2015, p. 18

Source of information 3

‘Rather than see nature as merely vulnerable in the hands of humans, in fact humans are also, to put it very bluntly, killing their own ecosystems.’

Ken and Julia Yonetani in Emily Wakeling, ‘Internalising Our Anxiety: Ken + Julia Yonetani’s “To Be Human”,’ *Art Monthly*, issue 332, 2022, p. 85

DO NOT WRITE IN THIS AREA

Question 6 (14 marks)

Use the Structural and Cultural Lenses to compare the meanings and messages in the artworks illustrated on page 4 of the insert. In your answer, use specific evidence from both artworks illustrated, from the cultural information below and any of the following ideas:

- excess
- waste
- consumption.

Cultural information

François Boucher painted the *Portrait of Madame de Pompadour* in France during 1756, a time when clothing was made entirely by hand and only the wealthy could afford beautiful things.

Guerra de la Paz are international artists working in the 21st century, a time when clothing is mass produced and beautiful things can be bought by anyone.

a. Structural Lens

7 marks

DO NOT WRITE IN THIS AREA

SECTION B

Instructions for Section B

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

Question 7 (6 marks)

Discuss **one** idea or issue related to the practice of an artist you have studied in Unit 3. In your answer, you must refer to evidence from at least one artwork.

Artist _____

Artwork _____

DO NOT WRITE IN THIS AREA

Question 8 (14 marks)

Use the Personal and Cultural Interpretive Lenses to compare the meanings and messages of **one** contemporary artwork and **one** historical artwork studied this year.

In your responses, use specific examples from each artwork to substantiate your interpretation.

You must use different artists from the artist identified in Question 7.

Historical artist and artwork _____

Contemporary artist and artwork _____

Personal Lens _____

DO NOT WRITE IN THIS AREA

Cultural Lens _____

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

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

Insert for Section A

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

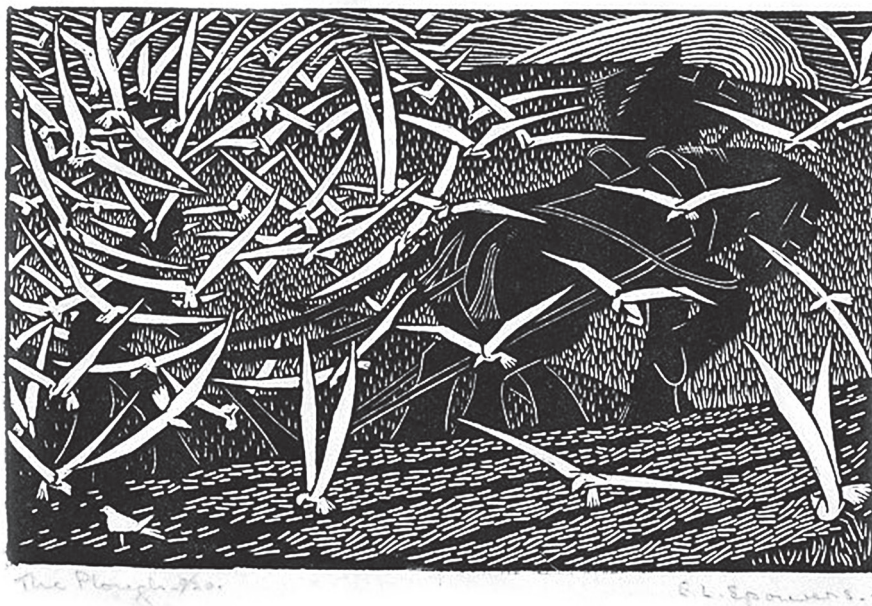
Artwork for Section A Question 1



110 × 105 cm

Elizabeth Willing, *Necklace of Birth Scars*, linen, cotton, thread and acrylic paint, 2021; reproduced with permission

Artwork for Section A Question 2



10.1 × 15.7 cm

Ethel Spowers, *The Plough*, wood engraving, printed in black ink on thin ivory laid tissue paper, 1929

Artwork for Section A Question 3



6 × 63 cm, 5 kg

Stephen Bowers, *Red-tailed Black Cockatoo*, hand-painted and lustred earthenware, 2010; reproduced by permission of Stephen Bowers

Artwork for Section A Question 4



81 × 120 cm

Michael Cook, *Invasion (Giant Lizards)*, inkjet print, 2017; reproduced with permission

Artwork for Section A Question 5

Photograph: Katie Englert



Ken and Julia Yonetani, *Fumie Tiles* (entrance view), approximately 1000 ceramic tiles, CSIRO Discovery Centre, Canberra, 2003

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Photograph: Noeline Lucas

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Ken and Julia Yonetani, *Fumie Tiles*, approximately 1000 ceramic tiles, CSIRO Discovery Centre, Canberra, 2003

In this image, broken tiles cover the entrance hallway of the Discovery Centre.

Ken and Julia Yonetani, *Fumie Tiles* (installation view), approximately 1000 ceramic tiles, CSIRO Discovery Centre, Canberra, 2003

This image shows the entrance way of the exhibition, where people were obliged to walk on the tiles in order to reach the main gallery.

SECTION A – continued
TURN OVER

Artworks for Section A Question 6



205 × 161 cm

François Boucher, *Portrait of Madame de Pompadour*, oil on canvas, 1756

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182.9 × 152.4 × 304.8 cm

Guerra de la Paz, *Mort*, found garments and shoes, fold-out bed, wood, 2010

END OF INSERT