



Free Exam
for 2010-16 VCE study design



Units 3 and 4 Studio Arts

Practice Exam Solutions

Stop!

Don't look at these solutions until you have attempted the exam.

Any questions?

Check the Engage website for updated solutions, then email practiceexams@ee.org.au.

Note: Below are suggested solutions only. A range of responses are acceptable. Ask your teacher or tutor to look over your work and suggest improvements.

Section A

Question 1

Responses vary depending on the artwork selected by students for discussion.

High-scoring responses:

- Correctly identify two different conservation considerations that relate to storage. For example:
 - Lighting: storing artworks in darkness;
 - Storage type: solander boxes, vertical storage for paintings, etc.;
 - Pest control;
 - Flooding protection: storage above ground level.
- Apply conservation considerations to the particular artwork selected.

Potential points for discussion include:

- Storage and handling:
 - In storage, darkness is ideal for photographs, works on paper, paintings and artefacts as it can cause bleaching, fading, yellowing and aging
 - Staff wear cotton gloves when handling artworks to avoid contact between the art and harmful acid present on human skin.
 - Storage areas are regularly monitored for signs of pests.
 - Storage of artworks above ground floor in case of flooding.
 - Security systems, monitoring and security guards used to protect artworks from criminals.
 - The correct method of storing particular types of artworks:

Art form	Storage procedures
Paintings	Metal racks Steel cases Vertical storage to avoid sagging
Sculptures and ceramics	Shelving Cabinets Specialised vaults
Works on paper	Solander boxes Mounting artworks in acid-free mount board and wrapping them in acid-free tissue paper

Question 2

Responses vary depending on the artwork selected by students for discussion.

High-scoring responses:

- Refer to the role and responsibilities of the Exhibition Designer. For example:
 - Planning: having collaborators approve of exhibition plans before proceeding;
 - Aesthetics: wall colour, lighting;
 - Working in conjunction with a conservationist: glass casing, lighting;
 - Working in conjunction with the curator: information panels for artwork.
- Apply exhibit design principles to the particular artwork selected.

Question 3

Responses vary depending on the artwork selected by students for discussion.

High-scoring responses:

- Use appropriate art terminology.
- Respond to both parts of the question; aesthetic qualities as well as the communication of ideas and meaning.

Question 4

Responses vary depending on the artwork selected by students for discussion.

High-scoring responses:

- Select two artworks for discussion (5 marks available for each work).
- Use appropriate art terminology.

Section B

Question 5

A range of responses are appropriate.

High-scoring responses:

- Identify the role of a public gallery. Variations on:
 - “to educate and promote art to the public. They are devoted to collecting, conserving and presenting to the public an array of Australian and International artworks to the public.”
- Compare and contrast this role with the aims of other types of exhibition spaces, such as:
 - Commercial gallery: “to sell and/or lend (at a cost) artworks to art collectors and the public.”
 - Alternative art spaces: such as online exhibitions, artist run galleries, etc.

Possible points for discussion include:

- Education focus: public galleries seek to educate the public as seen through the employment of education officers, use of guided tours and information panels next to artworks.
- Non-commercial focus: public galleries often have inexpensive or free entry, especially for students, and do not sell artworks.
- Promotion focus: the encouragement of the public to engage with art is seen through the employment of a publicity officer and the process of promotion for exhibitions. They attempt to reach the public at large, not just potential buyers as a commercial gallery does.
- The above three points are further illustrated by the employment of curators and the cooperation between galleries in sharing artworks. This process allows the public to be exposed to a greater array of art.
- Conservation and preservation focus: public galleries commitment to protecting the long-term longevity of art is shown through their employment of conservators and commitment to conservation and restoration processes.

Question 6

Responses are dependent on which exhibition space students select for discussion.

High-scoring responses:

- Correctly identify an exhibition space (must be a space that would reasonably have both a publicity officer and education officer: most likely a public gallery)
- Respond to all parts of the question; present and promote, and publicity officer and education officer.
- Relate the response to the particular exhibition space identified.

Possible points for discussion include:

- Publicity officer:
 - Responsible for: promoting exhibitions.
 - They aim to increase awareness of the exhibition and the number of visitors who attend the gallery.
 - They advertise current and upcoming exhibitions in publication mediums such as gallery websites, art magazines and radio and television promotions.
 - Awareness can also be increased through management of mailing lists, publishing newsletters featuring the exhibition, press releases and organising invitations for the opening night.

- In larger public galleries, publicity officers may have a large budget for international exhibitions that are likely to attract many local and interstate guests.
- Education officer:
 - Aims to expand the public's understanding of art.
 - Develop programs about current exhibitions and a gallery's permanent collection for students and the public.
 - Education officers may be important in preparing and presenting an exhibition:
 - In a public gallery, education is a main aim and the public being well informed may be considered a factor in their enjoyment and appreciation of an exhibit. For this reason, the role of the education officer in creating informative programs and talks for the general public can be seen as an important part of the exhibition's presentation.
 - They may be responsible for devising guided tours or working in collaboration with the exhibition designer and curator to create information panels to accompany the art.

Question 7

A range of responses are appropriate.

High-scoring responses:

- Identify and define key terms:
 - Appropriation: “the practice of openly borrowing from another visual source to create a new artwork.”
 - Moral rights: “rights that protect artists’ reputations and prevent work from being altered or damaged without permission, even after work has been sold.”
 - Legal rights: “copyright law: legislation that exists to protect the legal rights of the artist or copyright owner in relation to the publication, reproduction or sale of an artwork.”
- Correctly identify two legal and/or ethical considerations in relation to appropriation.

Possible points for discussion include:

- Some artists may be honoured to have their work appropriated by another artist. Other artists may be offended, particularly if they feel that the artist has misrepresented their work or implied a contentious mention, and may sue for breach of moral rights or copyright.
- Comparison of appropriation with plagiarism: when artworks are copied and used to deceive the public that the plagiarist’s work is original, and not actually the work of another artist.
- Explanation of copyright law in relation to the legal rights of the artist: allows artists to protect their work from being plagiarised or reproduced without permission. The unique way the artist has expressed an idea, not the idea itself, is known as ‘intellectual property’ and is protected by the legal right of copyright. Where copyright exists in an artwork, it may not be reproduced in any way without permission. In Australia the Copyright Act (1968) protects the work of the original creator from being copied without consent for the term of the creator’s life plus an additional 70 years after the creator’s death.
- Moral rights: since December, 2000 moral rights apply to Australian artists in the same way as copyright laws: the lifetime of the artist plus an additional 70 years.
 - The right of integrity: if the artwork is treated in a derogatory manner that may affect the reputation of the artist (the artist’s integrity), then a breach of the artists moral rights can be claimed.
 - The right of attribution: the right of attribution is the artist’s right to be known as the original maker or designer of the artwork.

Section C

Question 8

Responses vary depending on the artists and artworks selected by students for discussion.

High-scoring responses:

- Use appropriate art terminology.
- Analyse two artworks from two different artists.
- Respond to both parts of the question; the communication of ideas and meaning and reflection of artistic influences.
 - Note: the discussion of artistic influences can be broad, but must be linked coherently with the artists and artworks chosen for discussion.
- Go beyond a description of the artworks to analyse the work in relation to the discussion point.

Question 9

Responses vary depending on the exhibition spaces selected by students for discussion.

High-scoring responses:

- Correctly identify two exhibition spaces.
- Identify the roles and processes involved in planning and staging an exhibition.
- Respond to both parts of the question; planning and staging the exhibition.
- Go beyond simply describing the processes, and into comparing and contrasting how this differs between different exhibition spaces. For example:
 - Extent of planning (and the roles involved) between different art spaces.
 - Type of advertising and extent of promotion.
 - Exhibition design in relation to crowd numbers and aims of the space.
 - Planning for artwork transportation, storage and conservation.

Possible points for discussion include:

- Note: students could discuss the planning and staging of an exhibition in a number of ways (eg chronologically or through processes). These suggested points of discussion are organised through the roles responsible for each step of the process.
- Curator:
 - Responsible for: managing a gallery's permanent collection and for planning, co-ordinating, and researching future exhibitions.
 - Catalogue work and research artists and artworks that the gallery is planning to acquire or exhibit.
 - If an exhibition is not made up of the gallery's permanent collection, the curator is responsible for sourcing the works from other galleries.
 - Liaise with conservators to write a condition report when work arrives and leaves.
 - Work in conjunction with the exhibition designer to design appropriate presentation for the artwork.
 - May give lectures, assist with education programs and write information panels for artworks to enhance the public's experience of the exhibition.
 - They may contribute to the writing of catalogues or other print materials to promote exhibitions and otherwise liaise with the publicity officer to promote an exhibition.
 - Comparison point: in large public galleries there are likely to be several specialised curators, in smaller public galleries or other art spaces, this role is different.
- Exhibition designer:

- Responsible for: organising the gallery space and the layout and presentation of artworks within the exhibition space.
- Designing the exhibition may include; putting together layouts and floor plans, creating a three-dimensional scale model of the space, painting walls and printing information panels for the walls.
- They work in conjunction with curators to determine framing, mounting and general presentation of the artwork to best suit the public's experience of the exhibition.
- They may reassess permanent exhibitions from time-to-time to keep the display aesthetically interesting for visitors.
- Comparison point: this role differs between different types of art spaces:
- A public art gallery may have a team of exhibition designers who work on a number of different exhibitions simultaneously. Permanent exhibition spaces will also be reassessed from time to time.
- In most commercial art galleries, the owners will, in collaboration with the exhibiting artists, act as exhibition designer.
- In most cases there is no need for an exhibition designer in alternative spaces as the artist is totally responsible for handing and dismantling the exhibition.
Responsible for financial decisions and the general running of the gallery
- The Director:
 - May be responsible for gallery budgeting, acquiring artworks, marketing strategies and allocating gallery staff and resources.
 - The director makes funding decisions in regards to the promotion and presentation of an exhibition.
 - In conjunction with curators, the director gives the okay for artworks to be purchased or lent to the gallery.
 - The director may be responsible for some of the promotion of the exhibition in conjunction with the publicity officer.
- Sponsor:
 - The gallery may approach a sponsor to help with the planning and presentation of an exhibition.
 - Donates money and services for gallery acquisitions and other costs involved in putting together and running an exhibition.
 - The role of a sponsor varies depending on the type of gallery.
 - Sponsors may allow for exhibitions to go ahead through funding or provide an additional publicity bonus.
- Publicity officer:
 - Responsible for: promoting exhibitions.
 - They aim to increase awareness of the exhibition and the number of visitors who attend the gallery.
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 - Awareness can also be increased through management of mailing lists, publishing newsletters featuring the exhibition, press releases and organising invitations for the opening night.
 - In larger public galleries, publicity officers may have a large budget for international exhibitions that are likely to attract many local and interstate guests.
- Education officer:
 - Aims to expand the public's understanding of art.
 - They develop programs about current exhibitions and a gallery's permanent collection for students and the public.

- In a public gallery, education is a main aim and the public being well informed may be considered a factor in their enjoyment and appreciation of an exhibit. For this reason, the role of the education officer in creating informative programs and talks for the general public can be seen as an important part of the exhibition's presentation.
- They may be responsible for devising guided tours or working in collaboration with the exhibition designer and curator to create information panels to accompany the art.
- Conservator:
 - The person who considers all of these potential risk factors to protect artworks. They repair damage and stabilise the deterioration process to ensure the survival of artworks.
 - Work in conjunction with the exhibition designer to ensure the exhibition is protecting the artworks from harm.
 - The conservators ensure that artworks on loan do not change or deteriorate while they are on display at the gallery.
 - Point of comparison: smaller public galleries may outsource their conservation to organisations such as the University of Melbourne Conservation Service while commercial art gallery owners would have some limited knowledge concerning conservation (and perhaps employ a freelance conservator). In alternative art spaces; artists are generally responsible for the conservation of their own artworks.