



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.

Marks allocated are indicated by a number in square brackets, for example, [1] indicates that the line is worth one mark.

Section A

Question 1

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

High-scoring responses:

- Use appropriate art terminology.
- Reference and discuss “ideas and meaning” from the artwork selected.

Question 2

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

High-scoring responses:

- Use appropriate art terminology.
- Reference and explain materials and processes in relation to the artwork selected.

Question 3

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

High-scoring responses:

- Use appropriate art terminology.
- Discuss two art elements.
- Respond to both parts of the question; art elements and aesthetic qualities.

Section B

Question 4

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

High-scoring responses:

- Use appropriate art terminology.
- Respond to all parts of the question; promoting and presenting.
- Relate the discussion of roles and promoting and presenting to the artwork selected.
- Discuss the roles of publicity officer and curator within the context of public galleries.

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.
- Curator:
 - Responsible for: managing a gallery's permanent collection and for planning, co-ordinating, and researching future exhibitions.
 - 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.

Question 5

A range of responses are appropriate.

High-scoring responses:

- Use appropriate art terminology.
- Identify rights of the artist; moral rights and legal rights.
- Outline the moral and legal rights of the artist.

Necessary points for discussion include:

- 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.
- Explanation of copyright law in relation to the legal rights of the artist: allows the artist 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: rights that protect artists' reputations and prevent work from being altered or damaged without permission, even after work has been sold. Since December, 2000 these 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.

Possible points for discussion include:

- That the artist is protected from:
 - Appropriation: the practice of openly borrowing from another visual source to create a new artwork. 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.
 - 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.
- That the artist can pass their rights on to another party:

- If the artist created the art as part of their work, such as a graphic designer for a client, then the organisation retains the copyright.
- The artist can sell their copyright to another person or company.
- The artist's rights can be protected by other individuals after their death.

Question 6

High-scoring responses:

- Use appropriate art terminology.
- Respond to all parts of the question; lighting, storage and handling and temperature and humidity.

Potential points for discussion include:

- Lighting:
 - Light damage can cause bleaching, fading, yellowing and aging of particular types of artworks.
 - Minimisation of natural light for artworks such as photographs, works on paper, paintings and artefacts.
 - Artificial light at the lowest possible intensity is used, measured by a lux metre.
 - Low wattage achieved by using tungsten bulbs.
 - Spotlights may be kept away from artworks as they can cause heating damage.
- Storage and handling:
 - 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

- Temperature and humidity:
 - The recommended temperature of an art gallery is 20-22°C; comfortable for visitors but not so hot as to cause heat damage to artworks.
 - Depending on a gallery's temperature and relative humidity, the effects on artworks may be disastrous:

	High Humidity	Low Humidity
Organic	Object swells Mold growth Staining Distortion	Objects become brittle and dry out Shrinkage Distortion
Inorganic	Object may swell and melt	Shrinkage Distortion

Section C

Question 7

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

High-scoring responses:

- Use appropriate art terminology.
- Use the appropriate amount of examples; two artists and one artwork for each.
- Discuss the “historical and/or cultural context” of both artists.

Question 8

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

High-scoring responses:

- Identify an exhibition space and respond to the question in relation to that space.
- Use appropriate art terminology.
- Respond to both parts of the question; promotion and presentation of artworks.