



## Units 3 and 4 Studio Arts

### Practice Exam Question and Answer Booklet

Duration: 15 minutes reading time, 90 minutes writing time

Structure of book:

Section	Number of questions	Number of questions to be answered	Number of marks
A	3	3	20
B	3	3	28
C	2	2	27
Total			75

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers 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.
- If this booklet has been printed in black and white, you can download a colour copy from [engageeducation.org.au/practice-exams](http://engageeducation.org.au/practice-exams).

Materials supplied:

- This question and answer booklet of 17 pages.

Instructions:

- You must complete all questions of the examination.
- Write all your answers in the spaces provided in this booklet.

## Section A

### Instructions

You may select the same artwork from the detachable insert for each question in Section A.  
Answer all questions in the spaces provided.

### Questions

#### Question 1

Select one artwork from the detachable insert.

Describe two different conservation considerations the artist or a gallery curator should make in order to preserve this artwork.

Artwork number: \_\_\_\_\_

---

---

---

---

---

---

---

---

---

---

4 marks





## Section B

### Instructions

Answer all questions in the spaces provided.

### Questions

#### Question 4

Identify an art gallery or other art space where you viewed an art exhibition this year and discuss how that space provides appropriate conservation methods for artworks in relation to:

- Lighting
- Storage and handling
- Temperature and humidity

Name and/or location of art gallery or art space:

---

---

---

Lighting:

---

---

---

---

---

---

---

---

Storage and handling:

---

---

---

---

---

Temperature and humidity:

---

---

---

---

---

---

---

3 + 3 + 3 = 9 marks



**Question 6**

Describe the role of the following art gallery personnel in promoting and presenting an exhibition in a public gallery:

- The curator
- The publicity officer
- The exhibition designer

The curator:

---

---

---

---

---

---

---

---

The publicity officer:

---

---

---

---

---

---

---

---

The exhibition designer:

---

---

---

---

---

---

---

---

3 + 3 + 3 = 9 marks



## Section C

### Instructions

Answer all questions in the spaces provided.

### Questions

#### Question 7

Analyse two artworks by one artist you have studied this year with reference to:

- Historical and/or cultural context
- Communication of ideas and meaning

Artwork 1:

---

Artwork 2:

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---





---

---

---

---

---

---

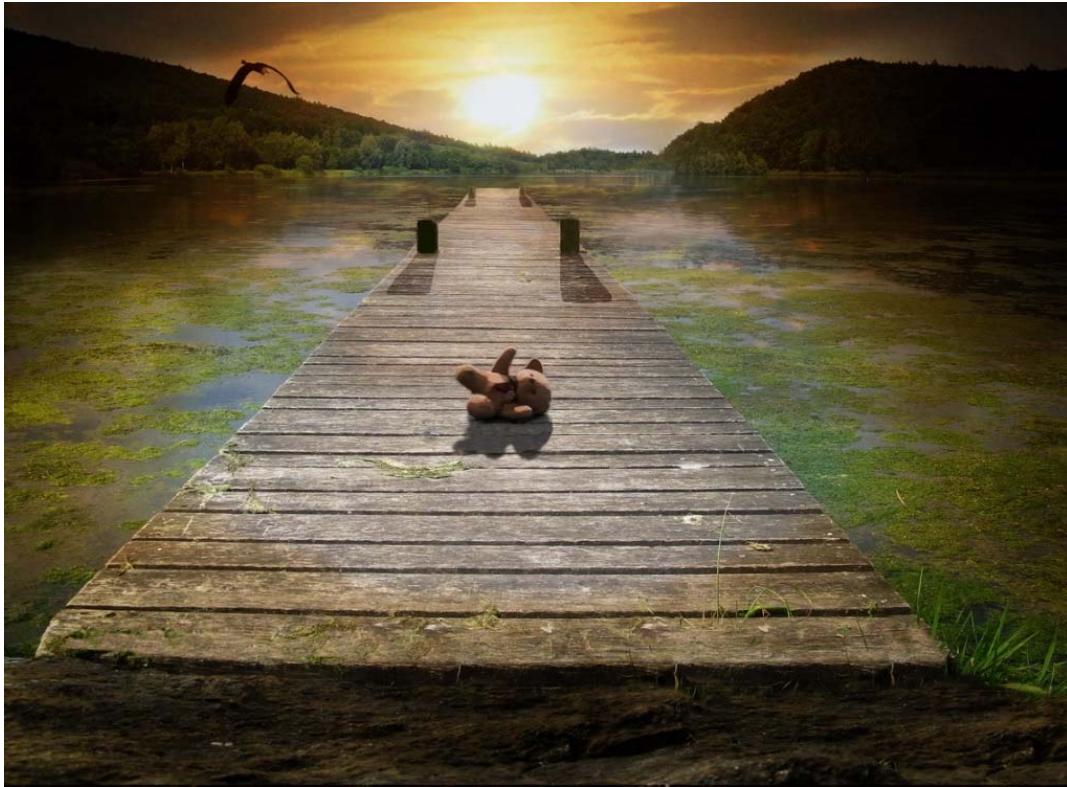
12 marks

End of Booklet

Looking for solutions? Visit [www.engageeducation.org.au/practice-exams](http://www.engageeducation.org.au/practice-exams)

## Insert for Section A

If this booklet has been printed in black and white, you can download a colour copy from [engageeducation.org.au/practice-exams](http://engageeducation.org.au/practice-exams).



1. Hartwig Kopp-Delaney (Germany), *Innocence*, digital image, 2008



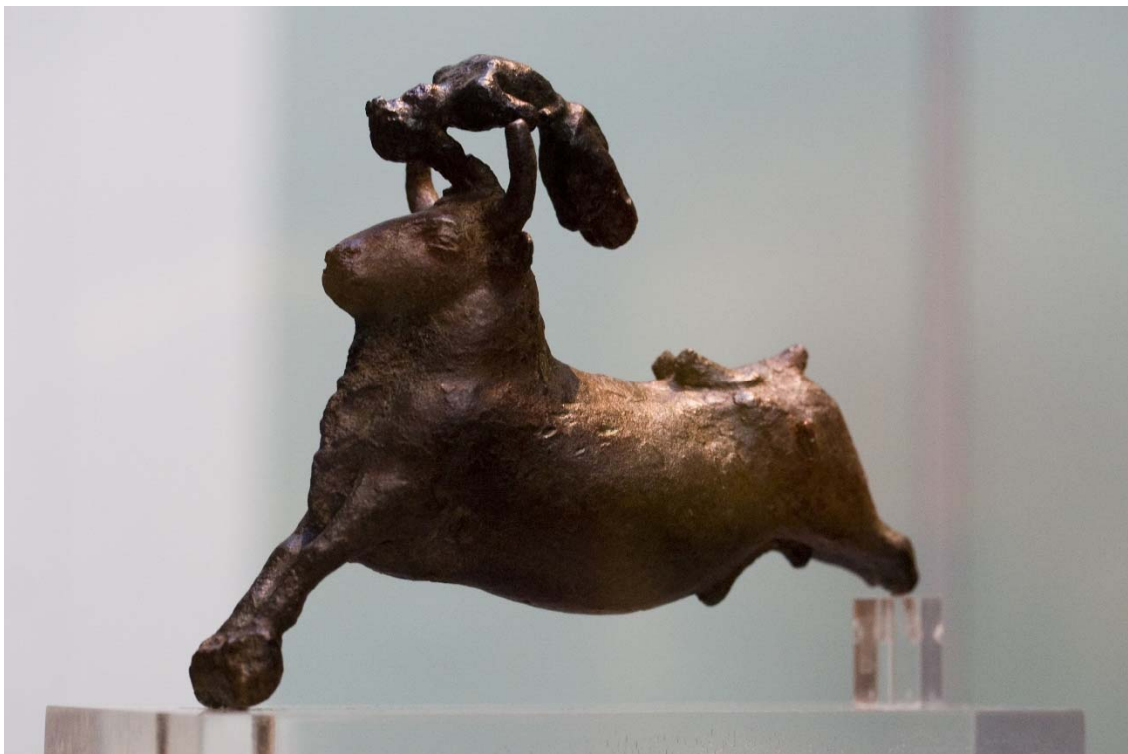
129 × 201 cm

2. Henri Rousseau (France; 1844-1910), *The Sleeping Gypsy*, oil paint on canvas, 1897



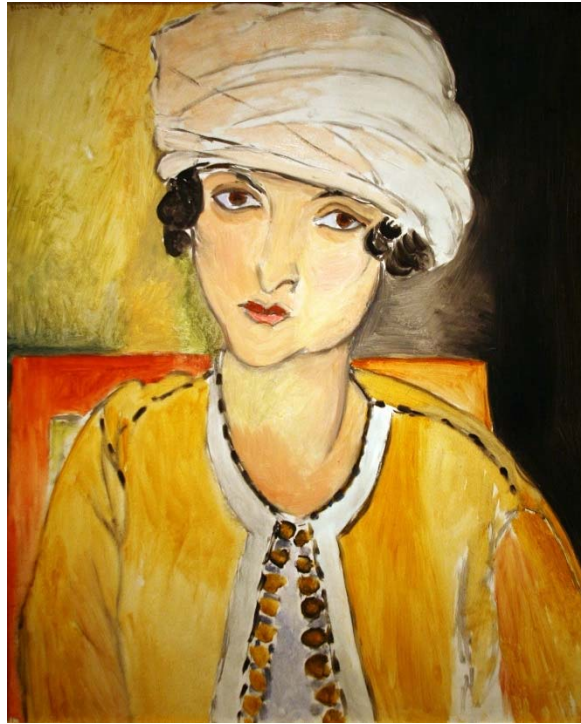
26 × 36 cm

3. Frida Kahlo (Mexico, 1907-1954), *Still Life: Pitahayas/Naturaleza muerta*, oil on aluminium, 1938.



16 × 11 × 5 cm

4. Crete, *Minoan Bronze Bull Leaper*, bronze, 1450BC.



115 × 60 cm

5. Henri Matisse (France; 1869-1954), *Lorette with Turban, Yellow Jacket*, oil on wood, 1917.



390 × 200 × 260 cm

6. Xiang Jing (China), *Naked Beyond Skin*, installation, fibreglass, steel, 2008



7. Léon Bakst (Russia), *Costume for a Nymph*, for *Les Ballets Russes* (The Russian Ballet), cotton, painted cotton, applique, c. 1911



8. Film still from *Abraxas* (Australia) written and directed by James Vinson, produced by Ashlee Lukas and James Vinson, 2013.





23 × 23 cm

9. Dorothea Lange (USA; 1895-1965), *Toward Los Angeles, California*, gelatin silver photographic print on paper, 1937



82 × 122 cm

10. Asher B. Durand (USA; 1796-1886), *The First Harvest in the Wilderness*, oil paint on canvas, 1855

But I must explain to you how all this mistaken idea of denouncing pleasure and praising pain was born and I will give you a complete account of the system, and expound the actual teachings of the great explorer of the truth, the master-builder of human happiness. No one rejects, dislikes, or avoids pleasure itself, because it is pleasure, but because those who do not know how to pursue pleasure rationally encounter consequences that are extremely painful. Nor again is there anyone who loves or pursues or desires to obtain pain of itself, because it is pain, but because occasionally circumstances occur in which toil and pain can procure him some great pleasure. To take a trivial example, which of us ever undertakes laborious physical exercise, except to obtain some advantage from it? But who has any right to find fault with a man who chooses to enjoy a pleasure that has no annoying consequences, or one who avoids a pain that produces no resultant pleasure? On the other hand, we denounce with righteous indignation and dislike men who are so beguiled and demoralized by the charms of pleasure of the moment, so blinded by desire, that they cannot foresee the pain and trouble that are bound to ensue; and equal blame belongs to those who fail in their duty through weakness of will, which is the same as saying through shrinking from toil and pain. These cases are perfectly simple and easy to distinguish. In a free hour, when our power of choice is untrammelled and when nothing prevents our being able to do what we like best, every pleasure is to be welcomed and every pain avoided. But in certain circumstances and owing to the claims of duty or the obligations of business it will frequently occur that pleasures have to be repudiated and annoyances accepted. The wise man therefore always holds in these matters to this principle of selection: he rejects pleasures to secure other greater pleasures, or else he endures pains to avoid worse pains. But I must explain to you how all this mistaken idea of denouncing pleasure and praising pain was born and I will give you a complete account of the system, and expound the actual teachings of the great explorer of the truth, the master-builder of human happiness. No one rejects, dislikes, or avoids pleasure itself, because it is pleasure, but because those who do not know how to pursue pleasure rationally encounter consequences that are extremely painful. Nor again is there anyone who loves or pursues or desires to obtain pain of itself, because it is pain, but because occasionally circumstances occur in which toil and pain can procure him some great pleasure. To take a trivial example, which of us ever undertakes laborious physical exercise, except to obtain some advantage from it? But who has any right to find fault with a man who chooses to enjoy a pleasure that has no annoying consequences, or one who avoids a pain that produces no resultant pleasure? On the other hand, we denounce with righteous indignation and dislike men who are so beguiled and demoralized by the charms of pleasure of the moment, so blinded by desire, that they cannot foresee the pain and trouble that are bound to ensue; and equal blame belongs to those who fail in their duty through weakness of will, which is the same as saying through shrinking from toil and pain. These cases are perfectly simple and easy to distinguish. In a free hour, when our power of choice is untrammelled and when nothing prevents our being able to do what we like best, every pleasure is to be welcomed and every pain avoided. But in certain circumstances and owing to the claims of duty or the obligations of business it will frequently occur that pleasures have to be repudiated and annoyances accepted. The wise man therefore always holds in these matters to this principle of selection: he rejects pleasures to secure other greater pleasures, or else he endures pains to avoid worse pains. But I must explain to you how all this mistaken idea of denouncing pleasure and praising pain was born and I will give you a complete account of the system, and expound the actual teachings of the great explorer of the truth, the master-builder of human happiness. No one rejects, dislikes, or avoids pleasure itself, because it is pleasure, but because those who do not know how to pursue pleasure rationally encounter consequences that are extremely painful. Nor again is there anyone who loves or pursues or desires to obtain pain of itself, because it is pain, but because occasionally circumstances occur in which toil and pain can procure him some great pleasure. To take a trivial example, which of us ever undertakes laborious physical exercise, except to obtain some advantage from it? But who has any right to find fault with a man who chooses to enjoy a pleasure that has no annoying consequences, or one who avoids a pain that produces no resultant pleasure? On the other hand, we denounce with righteous indignation and dislike men who are so beguiled and demoralized by the charms of pleasure of the

11. Andrew Mason (Australia), *Text Fist*, digital image, 2008



41 × 51 cm

12. Shaun Gribouski (USA), *Her Back*, charcoal on paper, 2009.