

SUPERVISOR TO ATTACH  
PROCESSING LABEL HERE

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Write your **student number** in the boxes above.

**Letter**

# Art Making and Exhibiting

## Question and Answer Book

VCE Examination – Friday 15 November 2024

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- Reading time is **15 minutes**: 9.00 am to 9.15 am
- Writing time is **1 hour 30 minutes**: 9.15 am to 10.45 am

### Materials supplied

- Question and Answer Book of 20 pages
- Detachable Insert for **Section A** and **Section B** in the centrefold

### Instructions

- Detach the Insert from the centre of this book during reading time.
- Use the additional space at the end of this book if you need extra space to complete an answer.

Students are **not** permitted to bring mobile phones and/or any unauthorised electronic devices into the examination room.

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Contents	pages
<b>Section A</b> (8 questions, 60 marks)	2–11
<b>Section B</b> (2 questions, 20 marks)	12–13

## Section A

### Instructions

- Please remove the Insert from the centre of this book during reading time.
- Where instructed, use the artworks in the Insert to answer the questions in **Section A**.
- Answer **all** questions in the spaces provided.
- Write your responses in English.

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#### Question 1 (4 marks)

Describe how Claudia Wieser has used colour in *Untitled*, on page 1 of the Insert.

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#### Question 2 (4 marks)

Describe how William Robinson has used movement in *Four seasons (panel 2)*, on page 2 of the Insert.

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Do not write in this area.



**Question 4** (8 marks)

Refer to the source materials below **and** to Nick Cave's *Soundsuit* on page 3 of the Insert.

**Source 1**

Cave's training in dance choreography and textile art inspired him to create sculptural costumes that he named Soundsuits, after the noises they emitted when in motion. To make this particular Soundsuit, which is not meant to be worn, Cave repurposed ceramic elements that he found in markets, thrift stores, and antique shops. By reclaiming items that once served a different function, the artist asks ... 'How do we ... look at things that are devalued, discarded, and bring a different kind of relevancy to them?'

Cave created the first Soundsuit in response to the brutal beating of Rodney King by police officers in Los Angeles in 1991. By rendering their wearers at once hyper-visible and anonymous, the suits represent the position of those members of society who are disproportionately targeted by law enforcement and whose individual humanity is often denied. Soundsuits also offer protection: the ornamental headdresses obscure and transform the identities of those who wear them, obstructing bias on the basis of race, gender, and class.

Source: MoMA, 'Nick Cave Soundsuit 2011' (webpage), <[www.moma.org/collection/works/156386](http://www.moma.org/collection/works/156386)>

**Source 2**

Since the first *Soundsuit* made of twigs, Cave has created over 500 others, using sisal, sequins, fur, feathers, beads, buttons, wire, and even dyed human hair. Many of the forms and designs are inspired by African ceremonial costumes and masks.

Source: The Art Story, 'Nick Cave' (webpage), <[www.theartstory.org/artist/cave-nick](http://www.theartstory.org/artist/cave-nick)>





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Examination continues on the next page.

**Question 6** (14 marks)

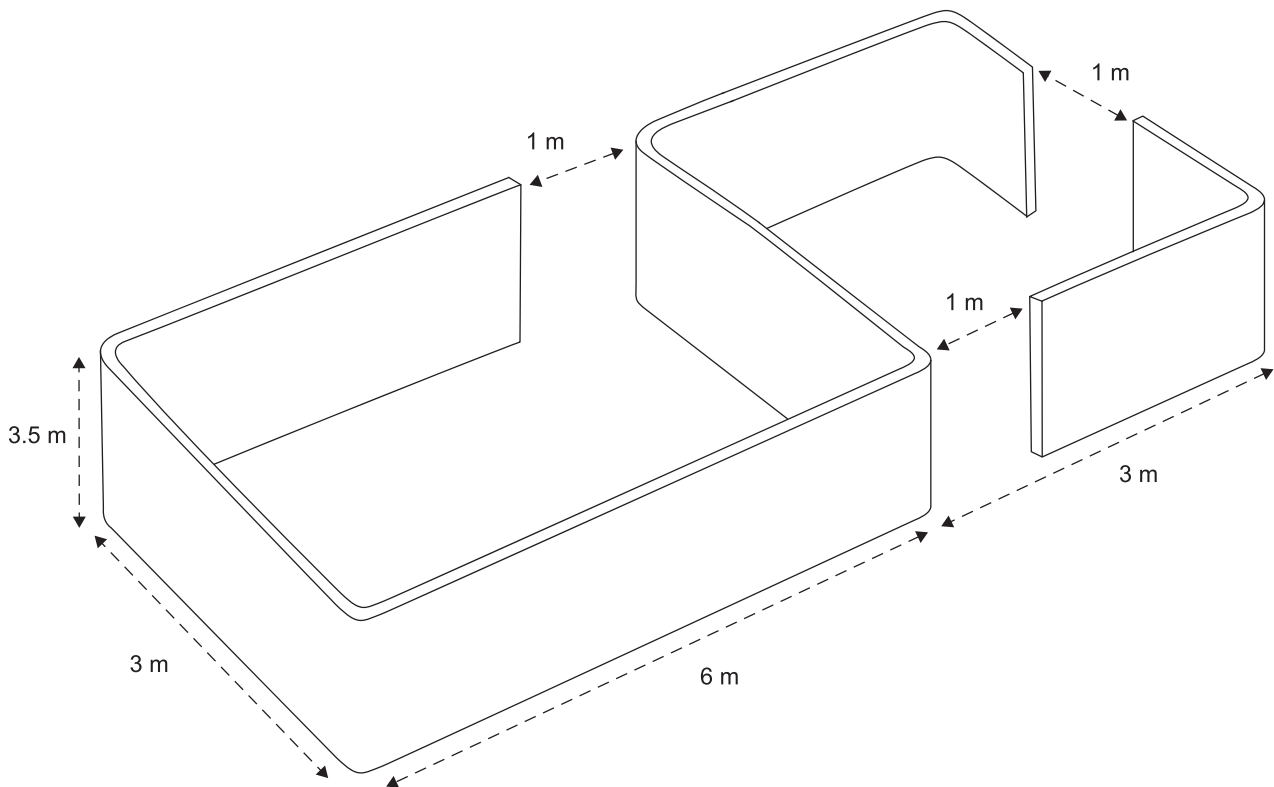
Refer to the artworks on pages 4 and 5 of the Insert.

- a. Show the possible presentation of the **four** artworks in the exhibition space illustrated below by writing the numbers of the artworks on the diagram.

4 marks

The placement of the artworks must consider:

- possible relationships
- the materials
- the scale
- conservation considerations.



Do not write in this area.

























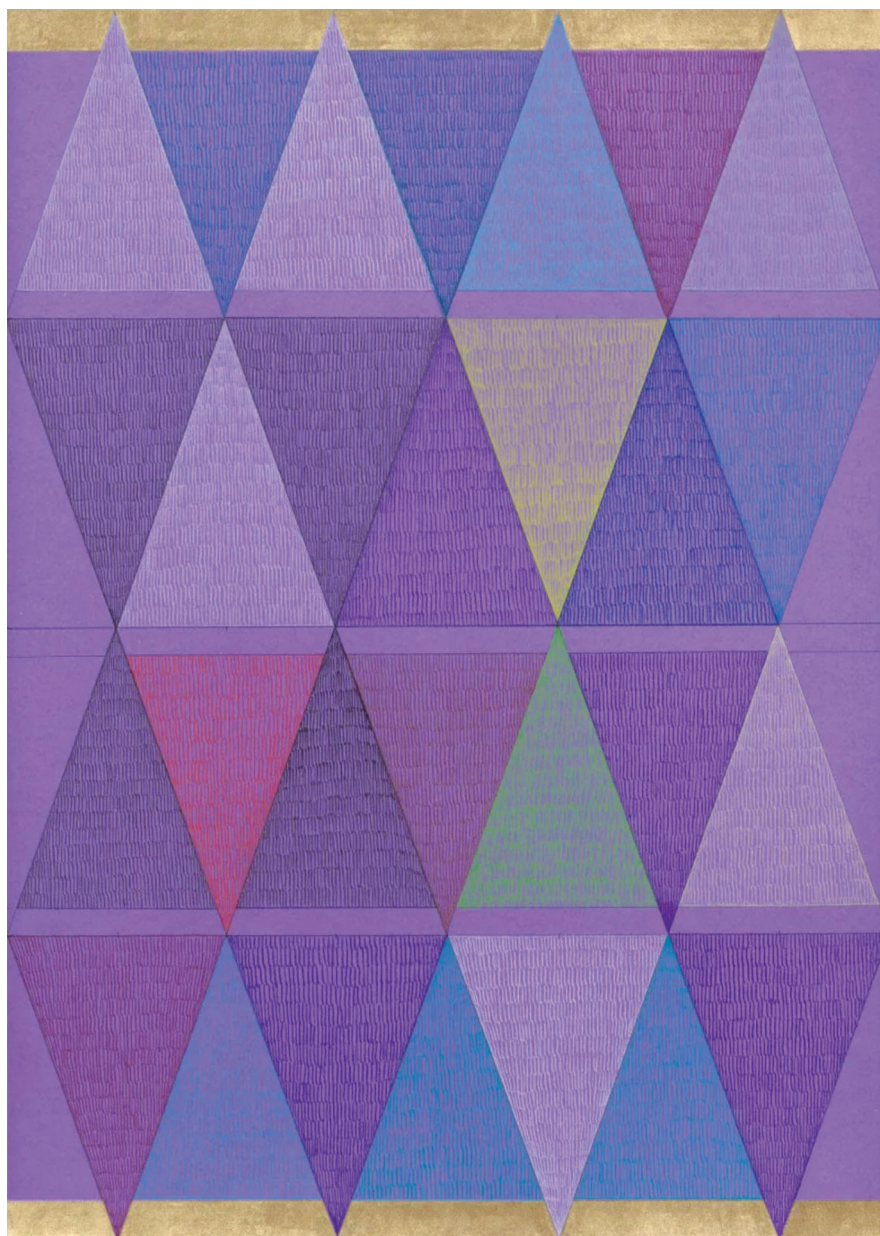
# Art Making and Exhibiting

## Insert for Section A and Section B

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

### Artwork for Section A – Question 1

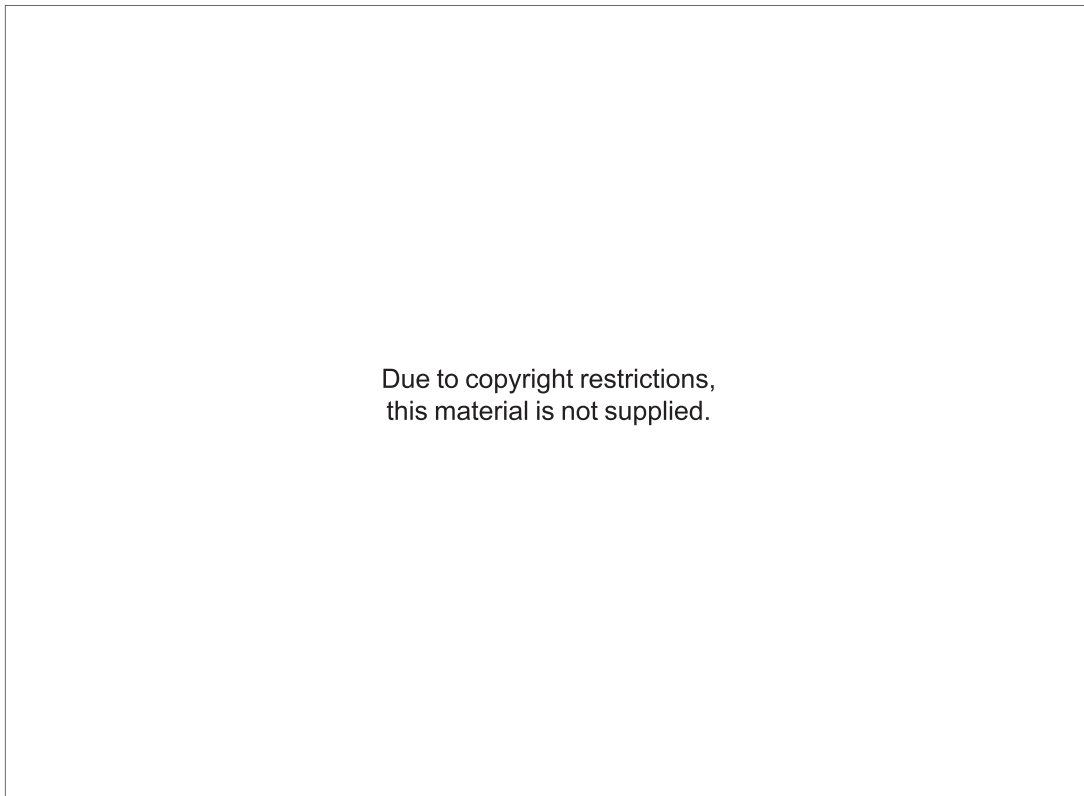


46 x 33 cm

Claudia Wieser, *Untitled*, gold leaf, colour pencil on colour paper, 2024.

Source: marianneboeskygallery.com. Courtesy of the artist and Marianne Boesky Gallery, New York and Aspen. © Claudia Wieser. Photo credit: Lance Brewer.

**Artwork for Section A – Question 2**



Due to copyright restrictions,  
this material is not supplied.

137.5 x 188cm

William Robinson, *Four seasons (panel 2)*, oil on canvas, 1987, Queensland Gallery of Modern Art.

Source: [www.qagoma.qld.gov.au](http://www.qagoma.qld.gov.au)

**Artwork for  
Section A – Question 3**

Polixeni Papapetrou, *The Watcher*,  
pigment ink print, 2009

Source: [www.polixenipapapetrou.net](http://www.polixenipapapetrou.net)  
© Estate of Polixeni Papapetrou; reproduced  
with permission.



105 × 105 cm

**Artwork for Section A – Question 4**



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this material is not supplied.

307.3 × 106.7 × 83.8 cm

Nick Cave, *Soundsuit*, found objects, metal armature, knit head and bodysuit,  
and mannequin, 2011, Museum of Modern Art

Source: *NICK CAVE: Forthmore*, Museum of Contemporary Art Chicago and  
DelMonico Books, New York, 2022

## Artworks for Section A – Question 6

Due to copyright restrictions,  
this material is not supplied.

1. Shary Boyle and John Kurok, *Greek Tragedy*, porcelain and smoke-fired stoneware, 2016  
Source: [www.sharyboyle.com](http://www.sharyboyle.com)

54 × 24 × 30 cm



45 × 80 cm

2. Susie Vickery, *Yak Tea Butter*, embroidery and appliqué, 2003  
Source: [www.textilecurator.com](http://www.textilecurator.com) © Susie Vickery, reproduced with permission.

**Artworks for Section A – Question 6 continued**

3. Elizabeth Catlett, *In Sojourner Truth I Fought for the Rights of Women as Well as Blacks* from the series 'The Black Woman', linoleum cut from a series of 14 linoleum cuts, 1946, printed 1989, Museum of Modern Art

Source: [www.moma.org](http://www.moma.org) © Catlett Mora Family Trust. ARS / Copyright Agency, 2025.

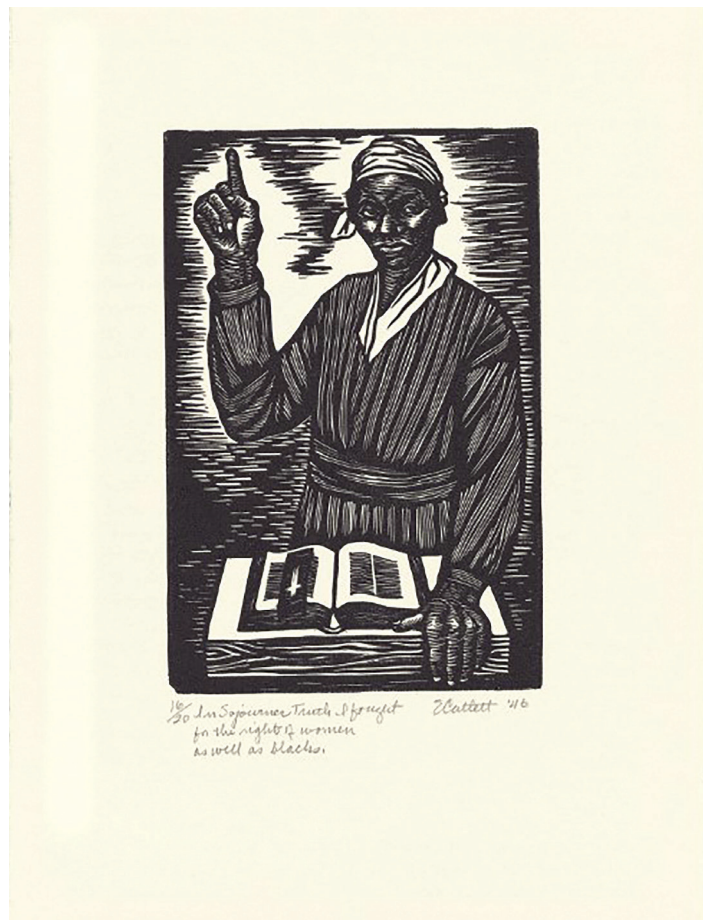


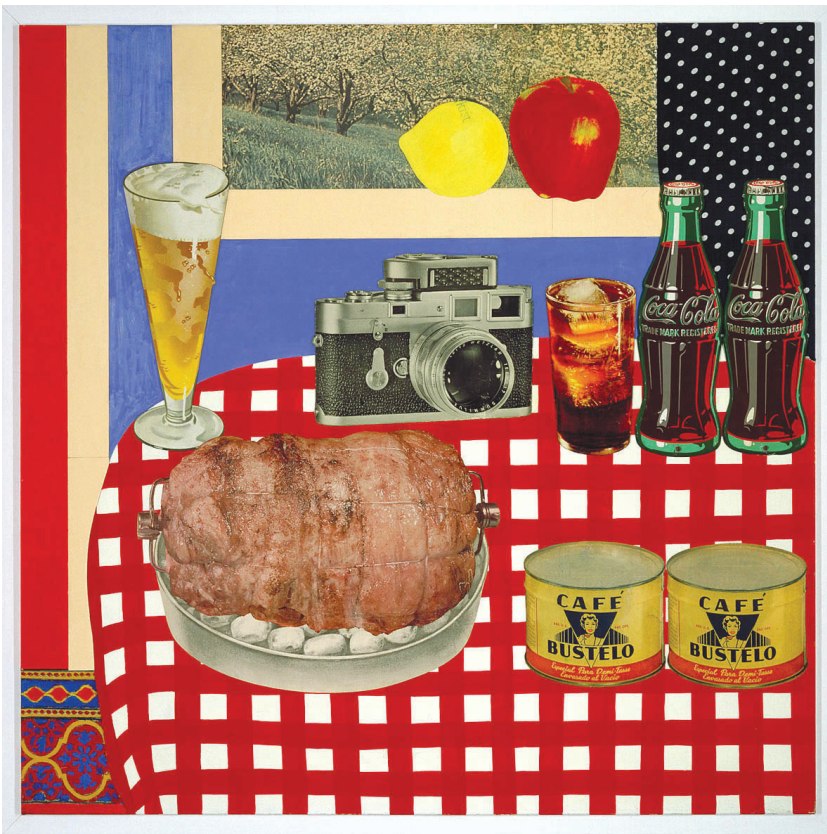
Image: 22.5 × 15 cm, sheet: 38.1 × 27.9 cm

Due to copyright restrictions,  
this material is not supplied.

dimensions variable

4. Trinh Thi Nguyen, *How to Improve the World*, three-channel video installation, colour and B&W, sound, 47 minutes, 2020, Manzi Art Space  
Source: [www.awarewomenartists.com](http://www.awarewomenartists.com)

### Artworks for Section B – Question 10



1. Tom Wesselmann, *Still Life #12*, acrylic and collage of fabric, photogravure, metal, etc. on fibreboard, 1962, American Art Collaborative

Source:

[www.americanartcollaborative.org](http://www.americanartcollaborative.org)

© Estate of Tom Wesselmann.

ARS / Copyright Agency, 2025.

122 × 122.1 cm



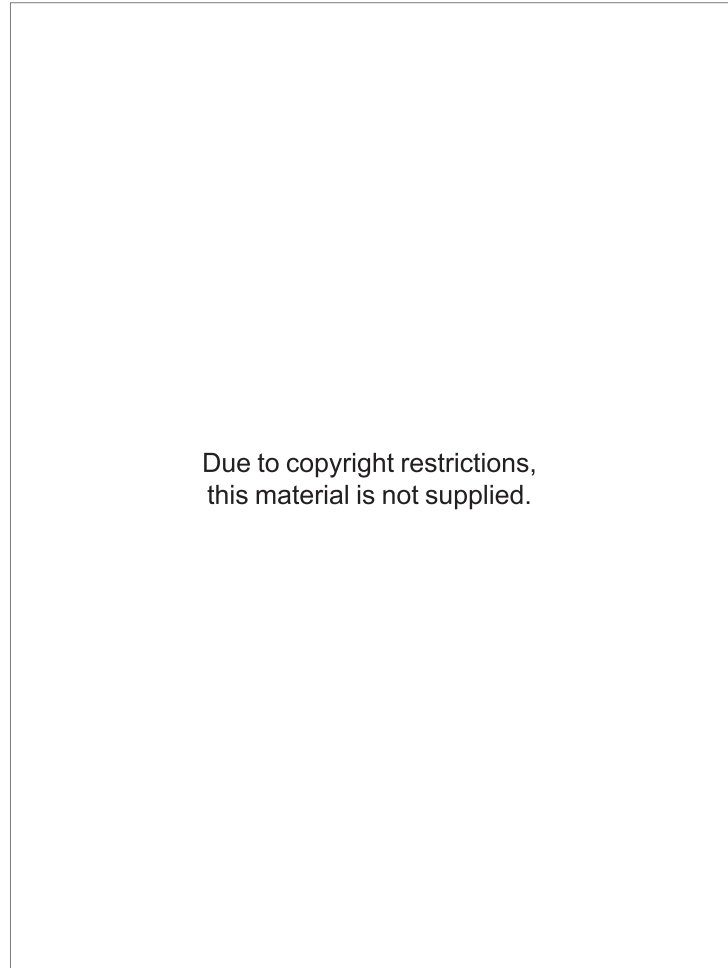
2. Tom Risley, *Still Life*, synthetic polymer paint ink, pastel, on canvas on plywood, with found objects, 1995, Cairns Art Gallery

Source: [www.cairnsartgallery.com.au](http://www.cairnsartgallery.com.au)

© Tom Risley / Copyright Agency, 2025

208 × 168 × 20 cm

**Artworks for Section B – Question 10 continued**



94 × 71 cm (image and sheet)

3. David Hockney, *Will It Ever Work*, iPad drawing printed on paper, 2011, National Gallery of Victoria  
Source: [www.ngv.vic.gov.au](http://www.ngv.vic.gov.au)

