

YEAR 12 *Trial Exam Paper*

2023

ART MAKING AND EXHIBITING

Written examination

Sample responses

This book presents:

- high-level sample responses
- explanatory notes
- mark allocations
- tips.

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SECTION A

Question 1

Sample response

Art form: Linocut printmaking

When studying the art form of linocut, I focused on the technique of stippling. This involved gently twisting a sharp V-shaped cutting tool to create round cuts on the surface of the lino. Linocuts inherently operate on the contrast of positive and negative, making it difficult to create smooth transitions between tones. However, through the technique of stippling, I created smooth tonal gradients by carefully arranging small circular cuts, which would show up as white when printed. In the brighter areas in my image of a vase, stipples were placed very close together, allowing the paper to shine through, creating highlights. In the darkest areas, the stipples were placed evenly far apart, allowing the uninterrupted black ink to create shadows on the vase. The gradients in between were created by gradually increasing the number of cuts as the surfaces of the vase moved from dark to light. This enabled me to create smooth gradients in my image of a vase.

Mark allocation: 3 marks

Question 2

Sample response

The artist has employed a variety of warm colours in *Wedding Dress* to create a vibrant garment. The body and sleeves of the dress feature a rich royal purple as a base colour, onto which panels of other hues are attached. The sleeves comprise a warm grassy green panel placed between panels of contrasting magenta, drawing the eye to the difference in colour. This is accentuated through the contrasting purple and metallic gold wrist cuffs. The purple and gold patterns recur in the chest panel and floral details on the sides and lower dress hem, creating unity in the colour scheme. Vibrant pinky-reds on each side of the dress draw further attention to the sides and are also included in the floral patterns, along with the magenta from the sleeves, to create an overall balance across the garment.

Mark allocation: 3 marks

- This high-level response discusses how the art element of colour has been used throughout the artwork by making links to art principles.
- The response describes the colours in the artwork using relevant terminology such as 'vibrant' and 'warm'.
- The response refers to explicit examples in the artwork to support the analysis.



Tip

- *Add depth to your descriptions of colour by describing the characteristics of each hue, such as colour temperature, vibrance and opacity.*

Question 3a.**Sample response**

Artist: Patricia Piccinini

Title of artwork and approximate date: *The Young Family*, 2002

Silicone

Mark allocation: 1 mark

- The response identifies an appropriate material used in the selected artwork

Question 3b.**Sample response**

Piccinini has used the inherently supple quality of silicone to mimic human skin, enabling her to communicate ideas of genetic manipulation. By adding pigment to the silicone at the beginning of the casting process, she has created an accurate flesh tone, which is disturbing when applied to the hybrid mutant figures in the work. The permeable surface of the silicone also allows Piccinini to insert human hair in a way that mimics hair follicles, further communicating the potential horror of genetic advances.

Mark allocation: 3 marks

- This high-level response discusses how the artist has worked with the inherent characteristics of the material to communicate ideas.
- The response interprets the communication of ideas in the artwork and clearly explains their relationship to the inherent characteristics of materials.
- The response refers to visual evidence from the artwork to support the discussion.

**Tip**

- *Think carefully about your artwork selection prior to beginning this response and ensure that your choice features strong links between the application of materials and the ideas communicated.*

Question 4a.**Sample response**

A mystical aesthetic quality is conveyed in *Allegoric Scene* through the contrasting colours used to create a glowing atmosphere. The fiery reds, oranges and golds in the centre of the image form the main light source, and they cast warm golden highlights, seen on the pillars, figures and harps. These colours contrast strongly with the dark browns and greys in the areas of shadow on the table and behind the smoke cloud, creating a glowing, magical quality. Additionally, the larger scale of the dominant shapes in the artwork creates an intimidating feeling in the artwork. The tall cylindrical pillars and the organic, irregular plumes of smoke loom over the tiny subjects as well as the viewer, conveying a sense of fear and awe, further adding to the mystical aesthetic quality of the work.

Mark allocation: 6 marks

- This high-level response identifies aesthetic qualities in the artwork and explains how art elements and art principles have been used in their creation.
- The response refers to visual evidence from the artwork to support the discussion.

Question 4b.**Sample response**

The artwork depicts a grand ceremony in a temple-like structure, with decorative ceilings and walls. The altar is covered in golden objects and offerings, from which flames powerfully erupt. On the right, robed figures play harps, while on the left, another robed figure appears to be praying, with arms reaching toward the sky. A procession of figures walk by the altar, one holding a lamb, perhaps an offering to their deity. Through this depiction of subject matter, the artist conveys the importance of the awe-inspiring ritual to the subjects.

Mark allocation: 4 marks

- The response gives a thorough description of the depiction of the subject matter in the artwork.
- The response refers to visual evidence from the artwork to support the discussion.

**Tip**

- *When discussing subject matter, in addition to describing what you can see in the work, consider what the overall theme or subject of the artwork could be.*

Question 5**Sample response**

In *The Royal Tour 5*, Namatjira's tongue-in-cheek visual language communicates Australia's struggle to come to terms with the history and effects of British colonisation. The artist has repurposed a found photograph of Queen Elizabeth II waving regally to the viewer from the window of the royal carriage. In the front seat, Namatjira has inserted a First Nations man, holding the Aboriginal flag, directly implicating the monarchy in the ongoing mistreatment of First Nations people. The raw application of acrylic paint disrupts the sheen of the glossy photo, suggesting that Namatjira believes that the legacy of Britain's violent colonisation of Australia can no longer be glossed over. The painted figure is clearly an addition; however, the darker tone of his skin and his black jumper create visual harmony with the rich brown and gold of the carriage. As a result, the contrastingly bright figure of the Queen, with alabaster skin and a white fur stole, seems distinctly out of place. This serves as a stark reminder that the descendants of colonisers and other migrants are guests on the land of First Nations Australians, who have inhabited it for tens of thousands of years.

Mark allocation: 6 marks

- This high-level response articulates how the artist's visual language has been used to communicate ideas and meanings.
- The response clearly interprets the ideas and meanings in the artwork, linking to aspects of visual language such as art elements and principles, materials and techniques.
- The response includes visual evidence from the artwork to justify the interpretation and analysis.

**Tip**

- *Consider the inherent characteristics of the materials and techniques used and how they might contribute to ideas and meanings.*

Question 6a.**Sample response**

While this fragile porcelain sculpture is on display, it must be protected from physical interference from viewers. The details on the figure will attract viewers for a closer look, so some distance must be created to ensure that it is not bumped or touched. The piece could be displayed in a vitrine so that all sides of the work can be viewed up close, without risk of breakage. The work could also be displayed on a plinth that features a low platform to prevent the viewer from stepping too close to the artwork. Museum wax could be used on the base of the sculpture to prevent any movement.

Mark allocation: 3 marks

- This high-level response discusses a method of conservation appropriate to the artwork while on display.
- The response discusses the characteristics of the artwork and how they contribute to its conservation requirements.
- The response refers to visual evidence in the artwork to support the discussion.

Question 6b.**Sample response**

A curator would ensure that this sculpture is highly protected during transportation and preparation for display by adhering to stringent packaging and handling procedures. Porcelain is a very fragile medium, so the sculpture would be packed into a hard-shell case for transportation, with high-density foam inserts to prevent movement or vibrations causing cracks or breakage. The sword and coat-tails would be very susceptible to such damage, so these areas would be carefully supported with more foam packing. The curator would then work with the gallery registrar to ensure the work arrived in its original condition and a condition report would be completed, recording any damage. During installation, the curator would ensure that handling was minimised, leaving the sculpture in its case until the last moment. It would be carefully placed using gloves to prevent oil from the hands from being deposited onto the surface of the sculpture.

Mark allocation: 6 marks

- This high-level response discusses the responsibilities of the curator in conserving the artwork during transportation and preparation for display.
- The response discusses the characteristics of the artwork and how they contribute to its conservation requirements.
- The response refers to visual evidence in the artwork to support the discussion.

**Tips**

- *Take note of the artwork's materials and dimensions, as they can have important implications for the methods of conservation required.*
- *Consider the role of the curator in the gallery, and the other gallery staff they may collaborate with, when considering the conservation of artworks.*

Question 7**Sample response**

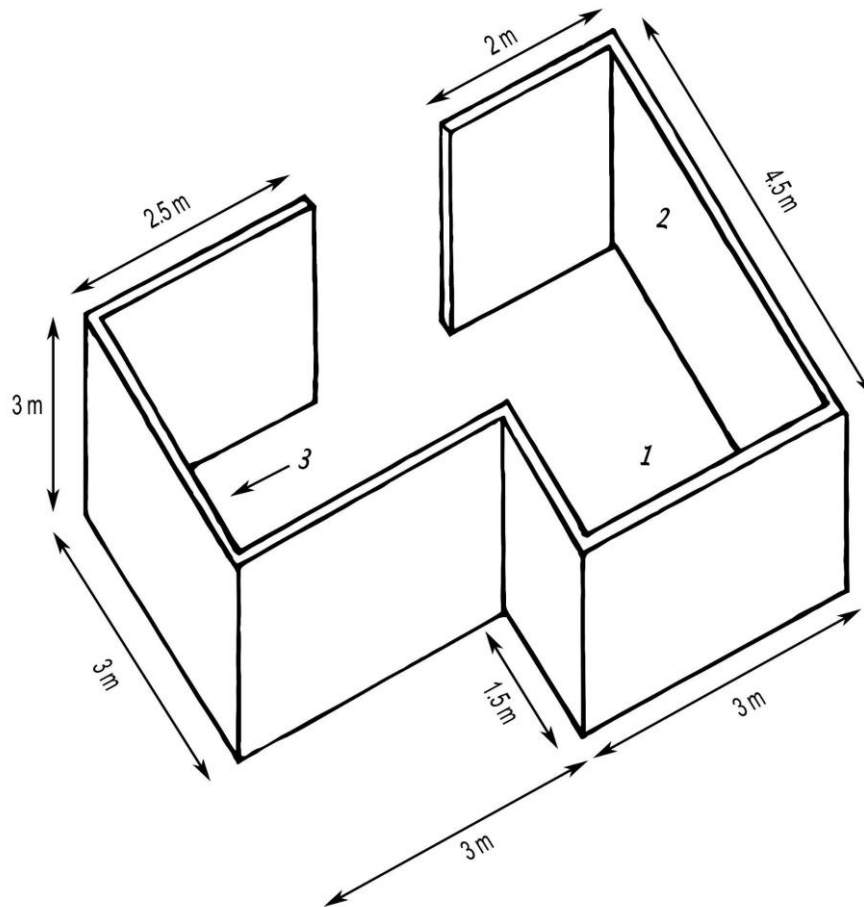
In *China: The Past is Present* at the NGV, exhibition design was used to present Yang Yongliang's *Phantom Landscape* through the installation of two parallel floor-to-ceiling walls. These were built into the centre of the gallery space, creating an open room where the light could be controlled to enhance the video's projection. The work was projected onto the internal wall in the space at a large scale, enabling viewers in the wider space to view the work in relation to the rest of the exhibition. This allowed the video's sound to be subtly heard throughout the wider space. The wall behind the projection was painted deep red, the hero colour of the exhibition. The red contrasted strongly with the black-and-white video, while emphasising the connection to the theme of Chinese artworks throughout history.

Mark allocation: 4 marks

- This high-level response discusses the influence of exhibition design in the presentation of artwork from a studied exhibition.
- The response describes the relationship between the artwork and the exhibition design.
- The response refers to visual evidence in the artwork and the exhibition design to support the discussion.

**Tip**

- *Consider the effect that aspects of the exhibition design have on the experience of viewing the artwork.*

Question 8a.**Sample response****Mark allocation: 3 marks**

- This response proposes one display configuration for the specified artworks from the insert.

Question 8b.**Sample response**

Artwork 3, *Sweet Kiwi*, depicts an intimate moment with a kiwi, so I have chosen to display this work at a distance from the others so that the viewer can have a solitary experience with the lone bird. The photograph would be hung centrally on the wall at eye height so that the viewer can meet the gaze of the kiwi. Artwork 2, *Gamata (Sea grass fire)*, will be hung directly opposite *Sweet Kiwi* on the other side of the gallery, creating a dialogue between the two works, which contrast the stillness of the kiwi with the flurry of movement under the sea. Artwork 2 is the largest, therefore the longest wall in the gallery space is most appropriate for its display. Its alignment on the left side of the wall will ensure that artworks 3 and 2 can be viewed in relation to each other. This placement will also ensure that the large scale and vibrant blue colour of this work do not overwhelm the display of the other artworks. *Lion attacking a horse* would be presented to the right of Artwork 2 in the centre of the space, on a tall plinth. The movement of the battling creatures connects strongly to the vertical rush of the fish and turtles in Artwork 2, making their close placement visually cohesive. The location of the plinth in the centre of the space will enable viewers to see all angles of the bronze sculpture and view Artwork 1 and 2 at the same time, or individually.

Mark allocation: 8 marks

- This high-level response explains the reasons for the presentation choice for each artwork, referring to the aspects of the exhibition space and the relationship between the artworks.
- The response refers to visual evidence in the artworks to support the discussion.

**Tip**

- Consider how each artwork may be viewed and understood in relation to each other; and how this could inform your placement of each artwork in the exhibition space.

Question 9

Sample response

The artworks of Opie, Scharf and Brack could be exhibited together as part of the proposed exhibition *City Alive*. All three artworks present the city from different perspectives, showcasing the curatorial intention to examine a variety of experiences of city life and differing characteristics of cities throughout recent history. Scharf's *Dusk – Night in a city* demonstrates the shadowy nature of an early nineteenth-century city, maze-like and partially lit by gas streetlamps. The city appears sooty, perhaps reflecting the grimy nature of cities during the industrial boom of the 1920s. Brack's mid-century city bustles with white-collar workers, highlighting the city as a hub for business. The austere colour scheme in this work signifies the change from the city as a place of industry to one of office work. Opie's *Modern Towers I* celebrates the majestic glass skyscrapers that dominate contemporary cities around the world. Though the buildings are beautiful and reflective, the city is void of human presence, indicating the sense of anonymity that occurs in overpopulated cities. Though each artist's perspective is unique, they all convey a bleak aesthetic quality, suggesting that city life will always present challenges to those who choose to live there. The figures in Scharf's work disappear together into the darkness, as though their lives belong to the inner workings of the city. The workers in *Collins St, 5p.m.* are shown leaving the drab, grey city, possibly returning to the vibrancy of their families. Unlike Scharf's subjects, they do not interact, suggesting that this city does not enable camaraderie. Opie's buildings are monolithic and appear self-contained, as though the presence of human life is no longer an important aspect of the city.

Mark allocation: 10 marks

- This high-level response proposes an exhibition with a clear curatorial theme and intention that includes the specified artworks.
- The response clearly explains how the artworks connect to the curatorial intention, and together communicate a single theme.
- The response refers to visual evidence in the artworks to support the discussion.



Tip

- *Prior to beginning, make a brief list of similarities and differences between the artworks to assist in determining your curatorial intention.*

SECTION B

Question 10

Sample response

Artist 1: Guan Wei Title of artwork: *Plastic Surgery*

Artist 2: TextaQueen Title of artwork: *Ritual*

Artist 3: Dylan Mooney Title of artwork: *Stuck on You*

The exhibition I proposed this year was called *I Am, You Are*, and the bold exhibition design drew heavily from the subject matter of the featured artists, including Guan Wei, TextaQueen and Dylan Mooney. The artists were selected as they all explore their own identities as members of contemporary Australian society – the theme of the exhibition. A strikingly colourful exhibition design was selected, inspired by the vibrant use of primary and secondary colours featured in the selected artworks. Each artwork was presented individually on adjoining walls. This method of presentation was selected as a way to properly celebrate the identity of each artist. Each wall featured a wallpaper that adopted an aspect of the corresponding artwork. TextaQueen’s wallpaper featured a pattern of red and green chillis, taken from their artwork, representing the artist’s Goan-Indian heritage. Mooney’s wallpaper was an intersecting pattern of gold First Nation symbols, taken from the clothing of the figures in his work, representing his culture. Lastly, Wei’s wallpaper adopted blue numbers and Mandarin characters that were featured in his artwork, representing real features from his Chinese passport. The wallpapers were applied so that at the corner of each adjoining wall, a triangular sliver of wallpaper crossed into the next wall, representing the way in which identities and cultures come together and influence each other in Australian society. The careful selection of red, green, gold and blue symbols from each artwork ensured that the vivid colours worked cohesively together, as well as with the bright colours in each artwork.

Mark allocation: 9 marks

- This high-level response analyses the exhibition design and presentation methods in an exhibition proposed by the student this year.
- The response clearly describes the exhibition design and presentation methods, and explains how they reflect the theme of the exhibition.
- The response refers to visual evidence from three artworks included in the exhibition and from the exhibition design to support the discussion.



Tip

- *Remember that the examiner will not have read your exhibition proposal, so be sure to clearly describe important aspects of the exhibition design and presentation methods.*

Question 11

Sample response

Title of exhibition visited: *100 Faces*

Exhibition space visited: Museum of Australian Photography

Artist: Maree Clarke

Title of artwork: *Carolyn Briggs*

Title of your own artwork: *False Memory*

The conservation methods involved in presenting my artwork *False Memory* were quite similar to those employed by the Museum of Australian Photography (MAPh) when presenting *Carolyn Briggs* by Maree Clarke, despite their different mediums. My artwork is a watercolour painting on watercolour paper, whilst Clarke's artwork is a pigment inkjet print, and as both are works on paper, they both require careful conservation. Despite this, when presenting *False Memory* in our school gallery space, there were limited conservation methods available to me to protect my artwork from damage. Contrastingly, MAPh employs very stringent conservation methods to ensure that artworks are maintained in their original condition and in order to retain their status as a museum. A key consideration for the conservation of works on paper is to ensure that lighting is kept to a maximum of 50 lux, as brighter lighting will cause colours to fade and paper to discolour. MAPh followed these protocols in the display of *Carolyn Briggs*, especially important for this artwork due to the deep black background, as any fading would detract from the impact of the work. In my school gallery, the lighting is UV-free LED, minimising the risk of washed-out colours from fading, though the lux level could not be controlled. However, my work was displayed for two weeks only, reducing the impact of the higher lux levels. MAPh also carefully controlled the temperature to 20 degrees $\pm$ 2 degrees and the relative humidity to 45% $\pm$ 5%, preventing any risk of the paper expanding and contracting, absorbing excess moisture, or becoming dry and brittle. The school gallery had only basic airconditioning, so my artwork was at greater risk from such damage. My work was also at risk of being touched by unsupervised students, possibly resulting in moisture from the skin disturbing the watercolour and detailed imagery of the city. At MAPh, Clarke's print was framed behind glass, ensuring that the inkjet print's surface could not be damaged by dust or fingerprints.

Mark allocation: 11 marks

- This high-level response compares the conservation methods used in the presentation of one student artwork and one artwork seen in an exhibition this year.
- The response discusses relevant conservation methods for each artwork based on its materials, and how the methods prevent damage.
- The response refers to visual evidence from both artworks to support the discussion.



Tip

- You may not have had access to many conservation methods when presenting your artwork, so consider the aspects that you did have control over.

END OF SAMPLE RESPONSES