2024 VCE Art Making and Exhibiting external assessment report

General comments

The 2024 VCE Art Making and Exhibiting written examination provided students with an opportunity to demonstrate their knowledge and skills in alignment with the [*VCE Art Making and Exhibiting Study Design From 2023*](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/ArtMakingandExhibiting/Pages/Index.aspx). This examination drew upon students' experiences in creating and presenting their own artworks, as well as their analysis and interpretation of works by other artists.

The examination consisted of two sections, both of which were compulsory. Section A comprised eight short-, medium- and extended-answer questions, with a total of 60 marks. Section B comprised two extended-answer questions, worth a total of 20 marks.

Section A included the range of command terms across short and extended responses while Section B included a selection of command terms in two extended response questions. Questions in both sections assessed theoretical understanding and the application of the key knowledge and skills outlined in Units 3 and 4 of the study design. They referenced a variety of unseen visual and written stimulus material, exhibitions visited, specific art forms, and artists and their artworks. Additionally, students were required to demonstrate an understanding of artwork presentation and conservation methods, both in exhibitions and in relation to their own art making and exhibiting.

A critical component of the examination was the use of specific art terminology from the study design, including terms related to art elements and art principles, art forms, subject matter, inspiration, influence, roles and responsibilities in exhibitions and galleries, and context. To ensure comprehensive preparation, it is essential to approach all areas of study with balance during teaching and learning. Developing a thorough understanding of the key knowledge and skills for each outcome will contribute significantly to improved performance in all components of the examination. It is also important that students have a thorough understanding of the definitions described in the Study specifications and Terms used in the study on pages 11–15 of the study design, as these concepts underpin all areas of study across Units 1–4.

Engaging with a variety of both studied and unstudied artists and artworks is crucial for fostering the application of knowledge and skills. Students are encouraged to provide concise responses and to use accurate art terminology, including descriptive language, for art elements and principles. Careful reading of questions is encouraged, and when there is a choice of visual stimulus, artworks should be chosen where there is strong knowledge of the materials, techniques and processes of the art form selected. When discussing the processes used, students should aim to break it down into steps, including any preparation required with the materials, and avoid using generalised statements in the description but provide specific and consistent examples from the artwork being discussed to support the response. Students need to practise handwriting regularly to ensure their handwriting is legible in the examination.

Structuring answers according to the [VCAA command terms](https://www.vcaa.vic.edu.au/Documents/exams/GlossaryofCommandTerms.docx) specified in the questions (e.g. ‘identify’, ‘discuss’, ‘analyse’) will enable students to apply their knowledge effectively, avoiding responses that are either rote-learned or irrelevant to the question. This approach is particularly important for questions related to conservation and care, presentation methods, and the development of proposed exhibitions.

An essential requirement of the study is that students visit a range of exhibition spaces. The requirements for students visiting exhibitions and exhibition spaces for Units 3 and 4 is outlined on pages 27, 30, 33 and 36 of the study design. Exposure to a range of diverse exhibitions allows students to gain insight into the various ways artworks are made, presented, curated and cared for. Recommended exhibitions can be selected from the annual [VCE Art Making and Exhibiting Exhibitions list](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/ArtMakingandExhibiting/Pages/Index.aspx). For further guidance, refer to the rationale, aims and terminology outlined in the study design[.](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/ArtMakingandExhibiting/Pages/Index.aspx)

Specific information

Note: Student responses reproduced in this report have not been corrected for grammar, spelling or factual information.

This report provides sample answers or an indication of what answers may have included. Unless otherwise stated, these are not intended to be exemplary or complete responses.

The statistics in this report may be subject to rounding, resulting in a total of more or less than 100 per cent.

Section A

Question 1

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | Average |
| % | 1 | 10 | 35 | 37 | 17 | 2.6 |

Responses to Claudia Wieser’s use of colour in *Untitled* varied in depth and clarity. Stronger responses effectively used art terminology to describe how Wieser’s muted tones and metallic accents created harmony, evoked calmness, and enhanced the geometric forms.

The higher-scoring responses then linked these effects to the drawing’s mood and spatial qualities with specific reference as evidence.

Low-scoring responses tended to list the colours used – such as gold, pink and purple – without expanding on their purpose or impact, showing a more limited understanding of how colour was used within the composition.

Students should be provided with consistent opportunities to practise using adjectives to build their vocabulary and confidence in describing what they see in an artwork.

The following is an example of a high-scoring response.

Wieser has utilised a variety of different values and saturations of the colour purple to create variation and contrast within the different purple triangles illustrated in ‘untitled’. Furthermore, Wieser has created contrast through the use of the complementary colours purple and yellow, as although purple is most dominant colour in the work, the contrast with the bright yellow triangle in the centre-right draws the focal point to the yellow, as being a warm colour. Yellow is more dominant in drawing attention than the cool colour purple.

Question 2

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | Average |
| % | 2 | 15 | 35 | 31 | 17 | 2.5 |

This question asked students to describe how movement was used in William Robinson’s Four Seasons. Responses to this question varied significantly in comparison to Question 1.

Higher-scoring responses connected Robinson’s use of tonal variations, overlapping shapes or the repetition of another art element to suggest a specific movement. These responses used relevant evidence from the artwork and consistent terminology, explaining how it was used to convey an effect, and clearly identifying where this was most evident in the painting.

Low-scoring responses often identified movement depicted through subject matter in the painting, such as the sky or the trees, but did not explain how it was applied as an art principle.

The following is an example of a high-scoring response that focuses on movement as an art principle and describes where and, more importantly, how it was applied and to what effect.

Robinson uses fluid and dynamic movement within ‘Four Seasons’ to craft a harmonious and immersive mood. Utilising line, seen in the repeated depiction of trees, his use of varied line thickness and direction creates a dynamic movement, directly contrasted against the flow of the river, the soft pinks and purples used emphasising the water’s fluid movement within the piece, together the relationship between the dynamic movement and the fluid, and the lack of symmetry and balance between these movement types reinforces visual interest, drawing the viewer’s eye to appreciate the fine details.

Question 3

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | Average |
| % | 4 | 4 | 10 | 27 | 30 | 19 | 7 | 3.6 |

This question required students to discuss the methods that could be used to display Polixeni Papapetrou’s The Watcher. Most responses addressed the requirements of the question.

Higher-scoring responses thoroughly addressed all aspects of the question and effectively linked the characteristics of an exhibition space to the display of Papapetrou’s inkjet pigment print. Common spaces identified were the National Gallery of Victoria (NGV) or the Australian Centre for Contemporary Art (ACCA), with an explanation of the methods used, such as how the print could be curated and displayed with detailed lighting or atmosphere through exhibition design for that specific space. High-scoring responses utilised the provocation and the reference to ‘animals in art’ to respond to the question, drawing on evidence from the artwork to further support the discussion.

Lower-scoring responses did not address all parts of the question, often neglecting either the exhibition space or its connection to the display, resulting in incomplete or superficial answers.

Spaces identified included galleries, museums, other exhibition spaces or site-specific spaces. Methods discussed included exhibition design, curation and conservation (see page 12 of the [study](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/ArtMakingandExhibiting/Pages/Index.aspx) design and the published Frequently Asked Questions).

The following is an example of a high-scoring response.

A possible exhibition space for this artwork could be a public gallery such as NGV which exhibits the theme of nature and the representations of animals in art. Characteristics of this exhibition space includes minimal amount of light, 50 lights in order to prevent the fading of the pigment in the artwork. It reduces the contrast between the yellow dress in the vibrant greens. Furthermore, the exhibition may contain sounds of nature such as crickets chirping and rustling to connect back to the theme of nature and allow for an immersive experience for the viewer. The exhibition space could potentially have earthier tones as the wall colour to compliment the yellow dress that alleys wearing as well as further communicate the theme of nature and animals.

Question 4

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | Average |
| % | 5 | 2 | 5 | 14 | 21 | 22 | 17 | 10 | 4 | 4.5 |

Students were required to analyse how Nick Cave developed subject matter and ideas in response to influences and inspiration.

Students who effectively analysed Cave’s subject matter discussed how it evolved through his art making. They integrated references to the source materials and from the artwork to explain how inspiration and influences shaped his ideas. These high-scoring responses used the source material and the artwork to analyse Cave’s use of various influences, including social issues, cultural heritage, and his personal experiences to communicate ideas through subject matter. These responses used specific examples through small quotations or inferences and applied art terminology to demonstrate an understanding of Cave’s art making, thus demonstrating skill in interpreting and applying the sources to the response. Stronger responses used both quotations and the artwork to extend the analysis.

Lower-scoring responses, by contrast, often restated the sources without analysis or omitted them entirely, inadequately connecting these influences with evidence from Cave’s work. Some responses did not make full use of the space provided, resulting in underdeveloped responses.

The use of source material in relation to an unseen artwork required the utilisation of research skills developed across Units 3 and 4 of the study design. Students should be provided with opportunities to practise discussing the difference between influences and inspiration (listed in Terms used in the study on page 15 of the study design).

The following is an example of a high-scoring response:

Nick Cave’s ‘Soundsuit’ (2011) has been developed using a wide variety of materials including found objects, metal armature, knit head and bodysuit and a mannequin. Cave’s subject matter has been developed from his training in dance choreography and textile art (Source 1). This is exemplified in the tight fitting body suit that appears to have a shiny green material on it, akin to a dance costume that may be worn by a contemporary dancer. The knitted sleeves with red roses shows Cave’s evident training in textile art which has had a significant influence on the subject matter. In particular ‘Soundsuit’ has been created in response to the ‘brutal beating of Rodney King by police officers’ in 1991 (Source 1). This has had a significant influence on the development of subject matter with the mannequin’s face not being visible, instead opting for an ‘anonymous’ (Source 1) identity. The identity of this person is instead hidden, merely ‘obstructing bias on the basis of race, gender and class.’ (Source 1) This exemplifies ideas such as those in society who are disproportionately and unfairly targeted. Cave’s subject matter has also been influenced by fauna objects such as birds, flowers and twigs representing how items are often devalued, being thrown out or donated. Furthermore, Cave’s artwork has been developed from his previous over ‘500 suits’ developing from materials such as ‘twigs’ to the use of sequins and wire and dyed human hair. (Source 2)

Question 5

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | Average |
| % | 7 | 7 | 10 | 18 | 22 | 16 | 10 | 7 | 3 | 3.8 |

In this question, students were asked to refer to an artist they had studied during the year and discuss the methods used to develop didactic information for a proposed exhibition.

Generally, a lack of understanding of the term ‘methods’ and its application in developing didactic information for a proposed exhibition was evident in responses to this question. Many responses provided a visual analysis of an artwork studied, instead of drawing on the key knowledge and skills of Unit 3, Outcome 3 that the question required. Methods could include research, curation, exhibition design, introductory exhibition panels, didactic panels, interviews or liaising with the artist, exhibition staff, or the exhibition context (see page 12 of the study design).

Higher-scoring responses discussed and referenced the identified artwork and provided detailed methods that correlated to the artist, the artwork and the exhibition. These responses gave a detailed description for sourcing relevant information for a didactic information panel, including research and interviews, and linking this to relevant evidence from the artwork and an informed discussion surrounding the artists context.

Lower-scoring responses identified a method that may be used, but insufficiently explored or explained how didactic information could be effectively developed for the specific artist and artwork they had studied. Some responses overlooked a reference to a proposed exhibition context, focusing instead on vague or unrelated aspects of didactic content. For more detailed information, please refer to the Frequently Asked Questions published on the study design page under Support materials.

The following is an example of a high-scoring response:

Frank Weston Benson – Dark Pool (Drypoint on zinc)

In a proposed exhibition on the serenity of the natural world, didactic information on each artwork will contain the artist and artwork name and creation dates. There will also be a brief paragraph describing the artwork. In Dark Pool’s case, it will highlight the use of tone and light and briefly describe the subject matter (i.e. two birds). The language should be accessible and clear to allow for most people to read and learn from it. There will also be a bit of information on the artist and the artwork’s relationship to the theme.

In this case, one would briefly discuss Benson’s career as an oil painter and his childhood ambitions of wildlife scientific drawing. It would highlight how Benson’s printmaking was not for ‘work’ but rather for pleasure, and the subject matter of his ‘for fun and recreation’ prints were often the birds and marshlands of his childhood home. This would tie into the theme of serenity, peace in the artist and the subject matter. Overall, careful research, brevity, clarity and thematic concerns should be methods of writing used to create the didactic panels in this exhibition.

Question 6a.

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | Average |
| % | 1 | 0.2 | 2 | 4 | 92 | 3.9 |

This question asked students to show the possible presentation of the four artworks in the exhibition space illustrated and was a scaffold into Question 6b.

Responses to this question demonstrated varying levels of engagement. Most responses went beyond the requirements by illustrating the artworks in situ and adding flow paths and seating. These additional details were unnecessary for a high score and detracted from a focus on numbering the diagram as instructed. A successful response to the question required numbering the artworks provided in the exhibition space appropriately, demonstrating an understanding of relationships, materials, scale and conservation.

A small percentage of lower-scoring responses did not place the artwork number on the diagram, or placed the artworks in unsuitable locations, such as on a wall too small to accommodate the scale or off the diagram provided.

Question 6b.

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | Average |
| % | 2 | 1 | 2 | 5 | 8 | 17 | 17 | 20 | 15 | 9 | 5 | 6.2 |

The question required the analysis of the proposed presentation of and possible relationships between the artworks in the exhibition space illustrated in question 6a. Responses to this question demonstrated a sound ability to analyse the proposed presentation of the artworks provided in a proposed exhibition and articulate the possible relationships between them.

Most responses understood the relationships of the artworks required for an effective display. Many responses provided thoughtful explanations for placement choices, and considered factors such as thematic connections, visual flow and spatial relationships. However, some responses overextended by delving into detailed analyses of individual works, which was beyond the scope of the question. This indicates an overall positive level of engagement, although it suggests the need for clearer guidance on focusing responses to match the specific requirements of the question. Some responses focused on the colours or scale of the artworks as a guide to curating the proposed presentation, but often in a simplistic manner.

Lower-scoring responses did not use art terminology, including terms used in exhibition display, and mentioned ‘tables’ or ‘benches’ rather than ‘plinths’, while some did not differentiate display techniques with the varied materials being presented, or identified that the artworks were ‘placed’ somewhere without explanation of how or why. Other low-scoring responses described placements of the artworks in the space without justifications or discussed each artwork in isolation.

The following is an example of a high-scoring response.

The proposed presentation, ‘The Will of Women’, aims to consider a display that allows the ~~works~~ (seeks) to convey their respective meanings whilst also creating a cohesive narrative to underscore the power of resilience, particularly as it pertains to womanhood. Artwork four, the three channel video, would be best situated in the larger room with black walls. An enclosed space would capture the sound and light of the screen, engrossing the viewer, where more intimacy would be allowed through seating. The screens could be hanging or standing throughout the large space, encouraging deep engagement. Artwork two, with its bright colours, may be best placed away from the darker works, but instead neither entrance of this space in order to hook viewers and invite them into the space with a tense, bold, warm declaration of cultural power. In the smaller enclosed space, artwork three and one could be placed in closer proximity due to their shared monotone colour palette. Artwork one would be displayed in a corner on a low race plinth encased in perspex, where it would be safe from knocks. Artwork three would be framed at eye height on an adjacent wall, allowing for a dialogue, but also to ensure that they are allowed separate considerations.

Question 7

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | Average |
| % | 2 | 1 | 2 | 8 | 12 | 18 | 20 | 19 | 13 | 6 | 5.7 |

Students were required to identify and discuss the methods used to conserve and care for the materials used in an art form they had studied and needed to focus on conservation and care during storage, transportation and when on display. The depth and application of knowledge demonstrated in the responses varied for this question.

Higher-scoring responses considered what happens because of conservation and care methods for specific materials, rather than providing rote-learned methods. These responses scored high marks through appropriate references to the art form that elaborated on the effects of light, humidity and temperature, and how these could affect the art form’s materials using specifics, and not just statements of fact. Effective discussions identified considerations such as the materials’ sensitivity, and provided connections to why these methods might be important, noting the impact on the properties of the materials. Some responses struggled to appropriately identify an art form, confusing it with a technique, such as ‘stippling’ or ‘lead pencil’. Other responses correctly nominated the art form but discussed the methods too broadly, such as referring to ‘painting’ but then not identifying in the response if the materials were oil on canvas or synthetic polymer on board, which limited the ability to use specific evidence.

Low-scoring responses relied on generic or vague information about conservation and care without linking it to the specific materials or context of the nominated art form. In contrast, higher-scoring responses demonstrated a clear understanding of explicit conservation and care methods. These responses applied learned methods directly to the chosen art form and balanced the discussion about each of the required parts of the question: in storage, during transport and on display. This suggests that while many responses displayed understanding of the fundamental concepts, there was limited application of the knowledge of the materials in the art form as required by the question.

The materials are the various properties and characteristics of an art form. A list of art forms can be found on page 12 of the study design. There is further information regarding the selection of art forms for study in the Frequently Asked Questions published on the study design page under Support materials.

The following is an example of a high-scoring response.

Due to colored pencil drawing being a work on paper it will be displayed in a climatized room set to 20 degrees Celsius (plus or minus 2°c) as well as set to have a relative humidity of 50–55%. This will allow for the paper to not become too brittle or mouldy. Further the room’s lighting should be dimmed and set to maximum 50 lux in order to prevent fading of the pencil. The drawing should be displayed in a frame that contains UV resistant and non-reflective glass. When transporting the artwork it should be removed from the frame and handled with cotton or nitrile gloves in order to prevent the transfer of dirt and oil. The paper should be replaced in a solander box, stacked horizontally in between acid free tissue paper. The solander box is shallow, brittle and will ensure no light, bugs, moisture, or dust will destroy the paper. The artwork should be stored and transported in the solander box which will protect it from being torn, fade and destroyed in any way.

Question 8

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Average |
| % | 9 | 7 | 11 | 19 | 23 | 17 | 9 | 4 | 3.5 |

Responses to this question demonstrated an ability to evaluate how the artist used materials, techniques and processes in an artwork selected by the student from the insert.

Stronger responses incorporated appropriate art terminology that referenced the specific details from the selected artwork in detail and provided clear examples to support an evaluation of how they were used, for example, for David Hockney’s Will It Ever Work, an iPad Drawing, specifying the tools or software used. Using specific details enhances the clarity and relevance of the understanding displayed about the material, techniques and processes used in art making.

Lower-scoring responses often demonstrated insufficient familiarity with the chosen art form, leading to vague or incomplete evaluations. Other lower-scoring responses focused narrowly on one aspect of the question, such as materials or techniques, rather than addressing all components.

Encouraging students to select an appropriate art form and reinforcing the need to address all parts of the question comprehensively could improve overall performance. Materials, techniques and processes are discussed on page 14 of the study design and in the published Frequently Asked Questions on the study design page.

The following is an example of a high-scoring response that evaluates the materials, techniques and processes used in Robinson’s painting and provides considered evidence from the work using terminology aligned to the art form.

William Robinson – Four Seasons

When producing the work, the artist would have first built the frame and stretched canvas on top. Following this he would have gessoed the surface several times to create a smooth based. To create a defined colour palette, he would have used under painting to create a neutral ground, as seen by the tints of orange in the sky. Robinson would have used a preliminary sketch in graphite over the top of the dry underpainting to produce structure. When painting, the artist used a wet-on-wet technique to create the smooth surface and clearly blended colours in the sky. While the canvas was still wet with oil paint he imposed thick brush strokes over the trees to produce texture and moreover utlised a sgraffito technique in the background to produce the movement in the small streaks of grass.

Section B

Question 9

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | Average |
| % | 6 | 8 | 5 | 8 | 10 | 14 | 14 | 16 | 11 | 7 | 3 | 5.2 |

Students were required to discuss the conservation and care methods used to display one artwork that they viewed in an exhibition this year, in comparison to the presentation of their own work. This question revealed clear distinctions in students’ ability to apply strategies to plan and develop an exhibition.

High-scoring responses provided balanced discussions that equally addressed the conservation and care methods used when displaying the viewed artwork, and the comparison of the viewed artwork with the student’s own artwork. Effective comparisons discussed connections between exhibition practices and personal experiences. The higher-scoring responses provided informative descriptions with specific information about the curatorial decisions and methods, including decisions made about placement of artworks and specific conservation considerations about the two artworks. Discussion of conservation considerations wasn’t influenced by rote-learned knowledge of requirements but was individualised to the different art form requirements.

Lower-scoring responses demonstrated difficulty with the comparative aspect, often focusing solely on the artwork they viewed and neglecting to address the methods to display their own. When discussing their own artwork, many responses described the school art show rather than considering how the knowledge of conservation and care could be applied to the presentation of their own artwork. This indicates a need to encourage deeper reflection on art making and clearer guidance on the comparative requirements of the question. Some responses compared works at an exhibition that had no connection or relatable comparison to their own artwork, such as comparing sculptures with paintings and stating that they were different as a comparison.

Students should be encouraged to understand the conservation terms and facts through the knowledge of why it is important: the artist’s intention, cause and damage, and knowing if a method is intended to prevent, slow or protect against damage. Further information about the requirements for Unit 4 Area of Study 3 is outlined in the Frequently Asked Questions published on the study design page.

The following is an example of a high-scoring response that entwines the comparison of conservation and care and provides evidence from the artworks to support the discussion.

Public Museum – Ralph Balson and Grace Crowley

‘Girl in pink’ (1937) as an oil painting by Ralph Balson was presented at a lux level between 150–200 lux to avoid fading and discoloration of the pigments. Similarly ‘reflections of girlhood’ (2024) as an acrylic painting must be presented at the same lux to prevent pigment fading and maintain the integrity of the work. Both works, sensitive to temperature and humidity, are displayed at a temperature between (20+−2 celsius) to prevent cracking and flaking of paint pigments that may occur due to high temperatures, or mould growth as well as canvas shrinkage/swelling that may occur for both works, that use wooden canvases. ‘Girl in pink’, however, due to its social significance for the abstraction art movement within Australia as well as its historical significance, utilized invigilation processes such as security guards that discouraged viewers from touching the works to prevent damage such as smudging and tearing.

Question 10

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | Average |
| % | 8 | 4 | 7 | 9 | 11 | 13 | 11 | 15 | 11 | 7 | 3 | 5.1 |

Students were asked to use the three artworks provided to propose an exhibition and to identify and analyse the curatorial considerations and the relationships between the artworks.

Responses to this question were generally confident, demonstrating strong skills in proposing exhibitions and describing the relationships between the artworks provided. Many responses titled the proposed exhibitions and effectively connected these titles to visual relationships between the three artworks.

Stronger responses considered the context of the proposed exhibition (see page 14 of the study design) and provided thoughtful analysis of curatorial considerations. Some considerations students discussed were thematic cohesion or spatial arrangement (linear, salon or grouped), and these were accompanied by an explanation of the decisions for the presentation choices.

Lower-scoring responses relied on rote-learned information about conservation methods without clearly integrating these into the context of the curatorial considerations and relationships between the artworks. This suggests that further emphasis on distinguishing curatorial considerations from general conservation and care knowledge would be of benefit.

Further information about curatorial and conservation considerations are included in the Frequently Asked Questions published on the study design page.

The following is an example of a high-scoring response that considers the context and the curatorial considerations such as subject matter and materials in a proposed exhibition that presents still life over history as a focus.

A proposed exhibition for these 3 artworks would be titled ‘the future’ as the context they’re made and the subject matter highlights a progression through time. Made in 1962, the ‘still life #2’ shows the way life was like in the 1960’s in western culture, particularly America, highlighted through the popular drink coca-cola and the depiction of canned goods which reflects the western cultural interests of the 1960’s. Similarly, Risley’s ‘still life’ from 1995 portrays a gathering of popular culture from the 1960’s, as it lacks the bright reds and purple and unique collage essence of ‘still life #2’ and instead shows a variety of artistic vases along with some found objects, highlighting a cultural shift away from obsession and consumerism with more of an acknowledgement of the mundane. Furthermore ‘will it ever work’ highlights the biggest cultural shift into the digital age, shifting away from interest in the mundane into an obsession with technology and digital media. Due to the communication of the progression of society and time with these artworks it would be ideal for them to be displayed in chronological order to further highlight the ways in which they communicate the priorities and interests of western culture through the subject matter. And the extent to which context has influenced the communication of ideas and meaning within these still lifes.