

2023 VCE Art Making and Exhibiting external assessment report

General comments

The 2023 VCE Art Making and Exhibiting written examination was based on the first year of implementation of the VCE Art Making and Exhibiting study design. This examination report should be read in conjunction with the [study design](#) and the [examination specifications](#).

The examination required students to have a highly developed understanding of art making and the presentation and exhibition of artworks. It is essential that students understand methods used and considerations involved in the presentation, conservation and care of artworks in handling, storage and transportation, and during display in an exhibition space. Practice with both studied and unstudied artworks will help students to test their knowledge and skills in applying understanding of conservation and care methods relating to artworks.

Another aspect of the examination is a demonstration of an understanding of the terminology used in the Study specifications (pages 14 and 15 of the study design), such as visual language, aesthetic qualities and context, the Terms used in all Areas of Study in Unit 3 and Unit 4 and the Key Knowledge and Key Skills of each outcome. Students will benefit from regular practice in applying these terms to artworks across various art forms. Students are encouraged to find opportunities across the assessment tasks to practise responding to the key skills and key knowledge that are underpinned by the relevant [VCAA command terms](#).

In this study, students must visit a range of exhibition spaces. Information about the study of exhibitions for Units 3 and 4 is published on page 27 of the VCE Art Making and Exhibiting Study Design, and artworks must be from different exhibition spaces. Through exposure to a range of exhibitions, students have an opportunity to gain an understanding of the breadth of ways in which artworks are presented, curated and cared for. The exhibitions can be selected from the recommended list of exhibitions in the [VCE Art Making and Exhibiting Exhibitions List](#), which is published annually on the study webpage. For more detailed information, please refer to the rationale, aims, and the terms used in the VCE Art Making and Exhibiting Study Design (Updated Version 1.1), which was published in December 2023.

There were two sections in the 2023 VCE Art Making and Exhibiting examination, and all questions were compulsory.

- Section A consisted of eight short-, medium- and extended-answer questions. Questions assessed theoretical understanding and application of key knowledge and skills of all outcomes in Units 3 and 4, and referred to a range of unseen visual stimulus material. Section A was worth a total of 60 marks.
- Section B consisted of two extended-answer questions that required students to discuss an exhibition they had visited and propose an exhibition using visual stimulus material. Section B was worth a total of 20 marks.

Advice for students

- Remove the colour insert from the examination during reading time and ensure that responses apply to the correct artworks.
- Read the requirements of each question carefully and underline the key instructions to ensure all parts of the question are addressed in the answer.
- Use specific descriptive art terminology.
- Practise applying the terminology to both unseen and studied artworks, exhibitions and exhibition spaces.
- Practise responding to questions within time limits and using the mark allocation as a guide to the amount of time required to respond to the question.
- Use specific evidence from the artwork to justify and consolidate the answer.
- Do not rely on pre-prepared responses. Prepare to apply the key knowledge and skills to a range of question types.
- Practise handwriting and spelling.

Specific 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.

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

Section A

Question 1a.

Marks	0	1	Average
%	7	93	1.0

Question 1a. asked students to identify a conservation method prior to addressing 1b. A wide variety of specific and clear conservation methods were nominated. While most students nominated an appropriate conservation method, a more accurate use of terminology was sometimes required. Conservation methods such as 'glazing', 'light' and 'gloves' were often identified. Students are encouraged to use proper naming conventions. For example, 'handling' would be a conservation method whereas 'gloves' would be a technique used within this method. Methods such as maintaining the humidity levels or lighting used in the display were popular choices.

Question 1b.

Marks	0	1	2	3	4	Average
%	6	10	30	33	21	2.6

Question 1b. required students to discuss how a conservation method identified in 1a. is used with one art form. This question drew on knowledge or understanding of an art form of their choice. In most cases, students demonstrated their ability to make appropriate and well-reasoned choices to illustrate their knowledge and understanding of the conservation method. Higher-scoring responses made direct links from a conservation method to the art form, and included evidence of how the method was used relevant to the art form. Higher-scoring responses also addressed the potential of preventative conservation methods, or the possible damage caused by inadequate conservation of the art form being discussed. A wide variety of art forms were discussed in the responses.

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

With the art form of acrylic painting, high humidity, enables the canvas to absorb moisture, causing warping and wilting of organic wooden timber frame as well as flaking and cracking of the paint. As the different layers of acrylic absorb moisture to different extents, high humidity at high temperatures causes proliferation of mould on some organic cotton canvas, impeding the painted surface quality, as well as encouraging the proliferation of pests and vermin, which may induce physical abrasions, to painted acrylic canvas. Through extensive humidifiers, museums standards of 50 + - 5 RH can be maintained to mitigate fluctuations. At lesser funded gallery spaces, this conservation method may be upheld for this art form as much as possible with standard air conditioning or avoiding displaying paintings close to entrance doorways and external environments.”

Question 2

Marks	0	1	2	3	Average
%	1	17	52	30	2.1

Question 2 required students to describe how colour was used in the artwork. Most students demonstrated their ability to make appropriate and well-reasoned choices to illustrate their knowledge and understanding of colour. Many students were able to discuss how the art element of colour was used in the painting, using evidence to support their ideas and observations. These responses applied adjectives and descriptive language and often were able to describe how colour was used and to what effect. The higher-scoring responses made direct links between the application of colour and how it was used by the artist to convey an effect. These responses clearly described how colour was used and where this was most evident within the painting. The higher-scoring responses made consistent and relevant references to the painting. Responses that referred to colour in a more general manner, or merely identified the colours without describing how colour(s) was used in the painting, often scored much lower than those that could name the colour, use metalanguage and reference the use of it drawing on examples from the stimulus. Some successful responses acknowledged the ‘abstract’ nature of the painting through the application of colour. Some discussed multiple elements in the artwork and did not focus on colour. A small number of responses identified and discussed an art principle instead of the required art element, and therefore received no marks. A full list of art elements can be found on page 14 of the Study Design.

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

Alphabet VR uses an analogous colour palette of red, purple and blue to create a dark, oppressive atmosphere. To create a focal point against the dark hues of these colours, Vasarely uses bright orange, the complementary colour of blue, to emphasise the large solidarity of the dark blue circle. Within the

other squares, variations of blue, purple and red are used to create visual interest. This unequal spread creates subtle eye movement as the viewer interacts with the artwork.

Question 3

Marks	0	1	2	3	Average
%	1	13	47	39	2.2

Question 3 required students to describe how repetition was used in the artwork. The artwork was well suited to the question and allowed opportunities for much discussion. Many responses referred to either pattern or the repetition of line or the shape of the turtle motif. A principle requires at least one repeated art element to exist; it cannot exist in isolation. High-scoring responses described the use of the line spirals and the repeated silhouettes of turtles in varying sizes throughout the print, and the effect these had, such as ‘...representing the gentle movement of turtles swimming’. Responses that made direct links between repetition and how it was used by the artist to convey an effect earned higher marks. These responses also used specific evidence from the print while using consistently appropriate art language.

Lower-scoring responses did not identify repetition using specific evidence in the print, or relied on describing the subject matter without addressing the question. A full list of art principles can be found on page 14 of the Study Design.

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

Line is used to create spirals that recur in the background of the composition, varying in size but never in shape. This repeated element creates harmony and mimics a swell of the ocean. Within this pattern, others occur; In some spirals, line akin to an arrow formation repeats, and in others horizontal line. This develops the illusion of texture and depth with horizontal, less condensed line seeming lighter and closer than clustered, dark etchings of arrows.”

Question 4a.

Marks	0	1	2	3	4	Average
%	1	10	40	37	12	2.5

Students were asked to identify an exhibition space where the artwork might be displayed and describe how this artwork might be handled and transported to this space. Exhibition spaces are listed in the study design as private, public and community collections, including art galleries, museums, other exhibition spaces and site-specific spaces (Study Design page 12). Most students were able to nominate an exhibition space. However, some students nominated a space that would have proved challenging to exhibit a sculpture measuring 304.8 x 120.7 x 91.4 cm in dimensions; and others were too general, nominating ‘an art gallery’ as the exhibition space. The labelling of the stimulus examples provided can assist students to think critically about the presentation requirements and considerations needed for the unseen artwork. While this part of the question did not attract marks, it helped to direct the response to the question. At times, the nominated exhibition space did not match the exhibition space used to respond to question 4b. In question 4b., students were asked to discuss the methods used and the considerations involved that the curator undertook to present the work for display, so the same exhibition space was to be discussed in both questions, thus building the detail in the student response.

Higher-scoring responses described handling and transportation of the sculpture specifically in relation to the nominated exhibition space. They discussed how a condition report might be written prior to and after transportation to a public gallery, linking the discussion to their selection of the exhibition space, such as a space at the National Gallery of Victoria. The responses used evidence and discussed why the suggested transportation and handling method was necessary given the size and material of the artwork. Such

responses explained how an artwork could be packed and moved in a specially designed crate with proper insulation and cushioning to withstand movement and control climate. Some responses discussed how the sculpture may have been transported in multiple pieces and installed by an installation team using proper handling techniques. Higher responses demonstrated their knowledge of the exhibition space, and the considerations they would use for handling and transportation of the artwork. Low-scoring responses tended to write more broadly on conservation practices, often listing conservation details that were not relevant to the artwork or the selected exhibition space.

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

As this is an extremely large sculpture, it is most likely to be able to be reassembled in separate pieces, such as the legs, gloves, head and arms. When handled, nitrile gloves must be worn to prevent oil and dirt from staining the paint layer, and for the tactile grip of the nitrile to prevent slipping. A condition report must be done prior and after transportation to document faults. The pieces may be put in crates with dense archival padding to prevent breakage or cracks while transported. It will be carried in a specialised air carrier to prevent further bumps and potential breakage.

Question 4b.

Marks	0	1	2	3	4	5	6	7	8	Average
%	3	2	5	15	22	23	18	10	2	4.6

In this question, students were required to discuss the methods used and the considerations involved in how a curator might present the artwork for display in an exhibition space.

In the question prompt there was a statement that the artwork would be displayed in an exhibition about contemporary sculpture. Some responses appeared to neglect this and missed an opportunity to locate and guide the discussion about the sculpture and the context of its presentation. Students should be aware that questions have multiple parts and they are encouraged to consider and engage with all parts of a question.

Most responses displayed an understanding of the display considerations and care methods required by the nominated exhibition space, listing and discussing methods used to present/conservate the artwork. Stronger responses provided insightful discussions drawing on specific details from the sculpture as evidence to support the curatorial decisions of its exhibition. Higher-scoring responses were more specific and made creative suggestions as to how the sculpture could be displayed – such as the subject matter of other sculptures displayed alongside it; which wall colour would complement the sculpture; the size of the sculpture in relation to other works – and, more importantly, why these considerations were relevant to the artwork. The discussion was supported with evidence from the artwork..

Lower-scoring responses tended to sound rehearsed rather than composed for the question and had little relevance to the artwork provided or to the chosen display space. They used very limited reference to the artwork and the exhibition space, and could have been discussing any artwork in any exhibition space.

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

It is important that the exhibition space has very high walls, as the sculpture is 304.8 centimetres high. Walls and floors should be plain, such as white walls and grey, polished concrete floors, in order to not distract from the soft pink tone colours within the work. As the sculpture is already large, a plinth may be unnecessary, however, a very small/short plinth may be used to discourage audience members from touching the work. A do not touch sign may also be used. Seating may be available in front of the work, in order to increase accessibility of audience members, whilst also allowing people to view the large sculpture in greater detail. The work is in an exhibition about contemporary sculpture, it is important that it is displayed a fair distance from other works. Keeping distance between artworks prevents knocking/damage, and maintains the flow of the exhibition and prevents different sculptures from distracting from one another. It is important that the other works are contemporary sculptures in order to

match the theme and the curator must ensure availability of works while sticking to the gallery's exhibition budget.

Question 5

Marks	0	1	2	3	4	5	6	7	Average
%	3	3	8	16	23	25	16	6	4.2

Question 5 required students to analyse how the artist used aesthetic qualities in the artwork. Aesthetic qualities are defined as ‘the way in which art elements, art principles, materials and techniques work together to influence the mood or emotion of an artwork. The term refers to the visual appeal of an artwork and how aesthetic qualities evoke an emotional impact and reaction within the viewer’ (Study Design page 14). Students must have a clear understanding of this term as some responses indicated some confusion as to what the term fully encompasses. Higher-scoring responses provided a detailed analysis of specific examples from the artwork to support an accurate and relevant discussion of how the artist used aesthetic qualities. A high proportion of responses focused on the analysis of the colour palette and line within the composition and how it created a sense of calm, tranquillity or harmony in the landscape. Another common focus in responses was how the materials and techniques of the woodcut print were interconnected with the Japanese town and visual appearance of the work. Higher-scoring responses gave specific, consistent and relevant references to the print to support the analysis. Lower-scoring responses wrote merely about subject matter or tended to list the elements and principles rather than analyse how they conveyed a mood or evoked feelings or emotions. Improvements can be made by refraining from recounting the didactic information provided with the artwork unless it helps the progression of the response, and avoiding listing too many art elements and principles, as this will dilute the quality of the response.

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

‘Rain at the Great Bridge in Sanjo, Kyoto’ uses the temperature contrast of blue, its complementary colour, orange, and yellow, to create a calm yet warm feeling. As the blue dominates the composition, the artwork exudes cool atmosphere, but with the warm oranges and yellows of the city across the middle of the scene, creates a vibrant feeling of humidity in the cold rain. The use of negative space for the sky also creates a calming quality because the negative space is warm, muted yellow. The colour harmonises with the yellows of the city, instead emphasising the joyous qualities of the vibrant city and bridge. Texturally, the artist uses very cool, straight lines to symbolise rain. These fine lines against the wide swatches of coloured shapes contrast each other, disrupting the horizontal nature of the landscape. The visual disruption adds as a sense of unity to the calm quality of the artwork. This shows how there is peace and serenity even with contrasting visual lines.

Question 6

Marks	0	1	2	3	4	5	6	Average
%	2	3	8	20	30	26	11	4.0

Students were required to identify an artist and an artwork they had studied this year and discuss how the artist had used visual language to communicate meaning in at least one artwork. A wide variety of artists and artworks were presented. Generally, most responses demonstrated an understanding of the term ‘visual language’ and how to apply it; however, there did appear to be some confusion regarding the definition of visual language. ‘Visual language combines the art elements and art principles with materials, techniques and processes to communicate meaning and personal, cultural and contemporary ideas to an audience’ (terms used in the study design: page 15). As it is a defined term, it is important that students understand its definition in the context of all Areas of Study in Art Making and Exhibiting Units 1-4. Some responses went off task and did not fully answer the question by reverting to describing an artwork rather than explaining how

visual language was used in the artwork. Lower-scoring responses focused on biographical information about the artist and the artist's circumstances rather than addressing the question, merely describing an artwork and applying a rote learnt response or using cliched phrases. Higher-scoring responses provided a more genuine response and made connections between the visual language in the chosen artwork and the meanings the artist was communicating. These responses made specific references to the chosen artwork and applied their understanding of the definition of visual language.

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

In 'Spider', Bourgeois utilises a visual language of a tapestry, draped cage and looming steel spider above to communicate the force of nature and the ever-constant protection that comes with motherhood. Bourgeois represents the motif of the spider to depict her own mother and the strength she possessed through the strength and force of the spider. Despite the sinister and threatening appearance of the creature, Bourgeois communicates it as a protective strength, as she invites the viewer to sit in the cage, protected by the mother. Through the incorporation of varied tapestry garments, Bourgeois conveys the power of womanhood through the craft typically done by women as a representative of the underlying and constant strength they possess. Decorating a cage for children to be protected from the cruelty of the world.

Question 7

Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	Average
%	4	2	3	7	9	14	15	16	11	7	6	4	2	6.2

Question 7 required students to evaluate the presentation and conservation considerations involved when exhibiting the artwork provided in an exhibition space. Part of the question asked students to identify the exhibition space where the artwork could be displayed.

Most responses were able to identify an appropriate space and evaluate the presentation and conservation of an artwork that was complex in nature and scale. Lower-scoring responses used information that had been 'rote learnt' without evaluating the presentation and conservation or focusing on the actual exhibition space.

Higher-scoring responses referenced considerations for both presentation and conservation directly in relation to the scale and material of the work and considered the experience of the viewer and the space. The structure of these responses identified and discussed the contemporary and at times problematic nature of these materials and the properties of the art form. They then discussed appropriate and detailed presentation methods within the identified space and used evidence from the artwork. These higher-scoring responses were tailored to the artwork and described possible interpretations of the artwork and the potential viewing experience. Responses that evaluated both presentation and conservation considerations, such as safe climate conditions and conservation methods and the curation needed in viewing this large installation, earned higher marks.

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

A possible exhibition space for this installation would be the National Gallery of Victoria in a thematic group exhibition relying on the theme of 'evolution, and expansion in society'. The work could be displayed at the end of the exhibition, creating an immersive space for the audience to truly identify and connect with the theme, both physically and metaphorically, as the work closes the exhibition narrative. No exhibition furniture would be present amongst the installation to ultimately support and encourage the artistic intention successfully, promoting spatial flow within the work as well as the audience builds their own interpretation of the work. Bare white walls complemented with light grey concrete floors could effectively create the illusion of a different, ever-growing world with the white polyurethane boxes, both semi blending into the walls around and reflecting off the concrete floor. This would promote immersion in the space while also adequately representing Whiteread's intention of sending the audience on a journey

through her installation as a hero. Tracking and ambient lighting could be employed to amplify the enormity of the work and encourage audience directional flow, whilst moving about the artwork, establishing the installation as a maze-like structure, further supporting Whiteread's artistic intention through multiple conversations between, all curator and artistic parties, in the presentational considerations of the work. Moreover, as the installation is somewhat interactive, considerations would be made about both balancing artistic intention and presentation of the artwork from accidental damage. Wall labels relaying artistic and thematic didactic information could also include 'do no touch' symbols and signs to encourage the audience to still engage with but not interact with the work. No obsolete technologies or cultural protocols are required to be conversed for this artwork, however, due to the unconventional manner of the white box materials, frequent condition reports would be completed to ensure the stability of the installation in such a large space for the protection of the audience and elimination of any potential damage that may occur. No food or drink should be present in the exhibition space, thus ensuring no biological pest or excessive dust, that could create exit holes or mould in the work are not present whilst the work is on display. Thus these conservational considerations will need to be discussed with the curator, conservator and artists to ensure that the work would maintain the artistic intention to create an immersive experience and promote the long-term display of the work itself.

Question 8a.

Marks	0	1	2	3	Average
%	1	0	4	95	2.9

This question asked students to show the possible presentation of three artworks in the exhibition space by placing correlating numbers in the diagram and then explaining their choices in 8b.

Some measurements were provided on the diagram. It is important to look at these details and those of the artwork to think critically about the appropriate placement. Responses varied and students viewed the walls as either internal walls in a much larger space or interpreted them as a single space. Many students engaged with the diagram beyond the scope of the question, drawing the movement flow, sight lines, seating, people and the projector for the video work; however, these details were not required in the response to the question and students were not awarded additional or higher marks for this.

Question 8b.

Marks	0	1	2	3	4	5	6	7	8	9	Average
%	2	1	2	7	11	25	19	17	12	4	5.6

Question 8b. required students to explain their presentation choices for each of the three artworks. The question gave students a chance to be creative and demonstrate their knowledge of presentation within an exhibition space, and there was much variety in the responses that explained creative solutions and ideas. Higher-scoring responses gave informative explanations with specific information about the appropriate curatorial decisions and methods, including decisions made about placement of the three different artworks and the art forms and how they connected. Such responses were able to link the placement choices to the specific artworks; some students noted the light and sound of artwork 2 and rationalised its placement in the space. Stronger responses also referred specifically to the concepts and subject matter evident in the artworks. Thematic connections such as landscape or Australia were common themes. Higher marks were earned by referring to the content in the artwork and the visual and aesthetic links. Unfortunately, some responses were not able to link the three artworks or explain the choices made about the placement of the artworks. Lower-scoring responses also discussed conservation rather than presentation, or added extra information that was not asked for (e.g., giving the space a bench).

Generally, responses considered the following: the art forms and the display methods required for each, the thematic connections, the audience experience, the aesthetic links between artworks, the dialogue between the artworks, the sightlines, and the characteristics of the space.

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

The largest artwork, Artwork 3 will be placed on the largest two metre wall nearest to the doorway. This allows the audience to have ample space to engage with the artwork, as due to its large scale, it requires more physical space to view the full intention of the artwork subject matter of the falls. Across from this artwork will be artwork two, creating a visual dialogue with artwork 3 due to the contrasting nature of the colours – hot, vibrant red and dark blue. This creates visual interest throughout the exhibition space, emphasising the visual contrast between the artworks. Artwork 2 also needs to be placed here, further away from the door so there is space for the exhibition furniture like seating, as the videos combined are around 23 minutes. This provides a comfortable viewing experience for the viewers. As this is a projected video, being in the corner away from the door also ensures less light to point in from the doors better, allowing for the projection to be seen clearly in the dark. Artwork one will be placed in the smallest corner as it is a small sculpture. There will be space around it, as for the viewer to engage with its 3D form. Placing these positions, at least one artwork will be within the line of sight from at least one doorway, ensuring that the viewer understands that they need to head there from different spaces. As there are empty walls surrounding these three artworks, wall text and didactic panels may be placed to provide the viewer a better understanding of the artworks and artists.

Question 9

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	7	4	6	7	10	12	12	17	12	9	4	5.4

Students were required to identify an exhibition they had visited this year and discuss the display of at least two artworks with reference to curatorial considerations and thematic connections.

Student responses demonstrated that a broad range of exhibition spaces were accessed, covering regional and metropolitan spaces visited both virtually and in person.

Most responses demonstrated a clear understanding of artworks, artists, and spaces of the exhibition they had visited. It was clear that some students had revised or studied this more than others. Structured responses that gave the context of the exhibition and clearly identified the two selected artworks also provided descriptive evidence of the artworks to discuss the curatorial intentions. Some responses were able to provide details such as the curator's name and how the artworks supported their vision; the layout of the room was clearly articulated; the characteristics of the exhibition space were described; and these combined to create a specific experience in the exhibition. Higher-scoring responses consistently used evidence from the artworks to discuss the curatorial intention and the thematic connections of the exhibition.

Lower-scoring responses often talked about either the thematic connections or the space but did not link the two. These responses tended to mix conservation with curatorial considerations or only referred to one artwork, or listed the artworks, but broadly discussed all artworks in the exhibition space. It is important to demonstrate better knowledge of the exhibitions visited through the application of more specific evidence.

It should be noted that the VCE Art Making and Exhibiting study design has been updated for 2024 and students are no longer required to specifically discuss thematic connections between artworks in Unit Outcome 3. However, presentation of artworks in an exhibition, curatorial considerations, and the relationships between artworks and artists should be analysed and explained.

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

The curator, Jessica Clarke curated an exhibition featuring 10 Indigenous Australian artists, portraying the experiences and stories of Indigenous Australian culture. As ACCA is a kunsthalle, the curator liaised with

artists to create a work for ACCA's temporary exhibition, paying homage to the theme of the exhibition; Uncovering and recognising Aboriginal beliefs and stories that exists beyond time. Marie Clark's work 'Now You See Me; Seeing the invisible #1 2023', was a collection of microscopic photographic prints on acetate, pigmented to be bright vibrant colours. Clocks Work depicts photographs of river reeds under microscope that once stood on the native land of the ACHA Gallery. Clarks vivid work, focuses on drawing light on the Natural land that once stood, highlighting the destruction of the environment since white settlers arrived. Mandy Quadrio's wire mesh installation at ACCA, titled 'Not Gone', elucidates shape shifting, shadows, light and reflections produced by the work in the gallery space. Quadrio's work symbolises the discrimination experienced as an Indigenous Australian, with the wire material symbolising how she was told to 'scrub her skin away.' The title of her work reflects the resilience of Indigenous Australians and how, despite people trying to forget Australia's brutal history, they still stand. Through these works, part of the collection of the Between Waves exhibition, that artists convey impactful experiences and stories held by Indigenous Australians.

Question 10

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	6	2	4	8	11	13	15	15	13	9	4	5.7

Question 10 required students to propose an exhibition using the three artworks provided in the insert. The question also required an exhibition space to be nominated and a discussion of the thematic connections between the works and the possible conservation methods needed while on display.

Higher-scoring responses used knowledge of the role of different types of exhibition spaces and were able to provide informative descriptions using the art forms with specific information about the curatorial intentions and methods. They included explanations of the decisions made regarding the placement of and the relationship between the three artworks, with 'home' being a very common link. Some responses explained the theme, and provided a title of exhibition and discussed the aesthetic considerations, especially exhibition flow to the proposed theme. Higher-scoring responses justified display choices and explained how these would impact the viewer's experience of the proposed exhibition.

There was generally a demonstrated understanding of the specific conservation considerations needed for each different art form. However, lower-scoring responses relied on rote learning of conservation methods, which often did not apply to being on display or for the artworks being discussed. Some responses named an exhibition space or a specific gallery that was not appropriate or applicable to the artworks or art forms. For example, Centre for Contemporary Photography (CCP) or Museum of Australian Photography (MaPh, formerly known as Monash Gallery of Art, or MGA) focus on photography but there was only one photograph; Australian Centre for Contemporary Art (ACCA) focuses on contemporary art, but only one of the artworks was contemporary. Lower-scoring responses tended to relist the didactic information or rely on a description of the subject matter. Evidence should be used from the works to support the discussion and to directly relate the conservation needs. All aspects of the question need to be discussed in an equal and balanced manner to earn high marks.

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

In the selected works of Olive Cotton, Jenny Watson and Corrairie Connelly-Northey, the exhibition proposed for this is 'Australia: Beauty of our Home.' This is heavily drawn from the exploration of different depictions of home environments, and each experience is from the artist. These works will be displayed in a public gallery of NGV Australia., where it focuses on art making based in Australia. The earthly coloured exhibition design, drawn from the colours of the artworks, will be placed in different rooms, which allows the audience to capture the different individual emotions and artistic expressions of each artwork. For Cotton's work, a dark monochromatic wall will enhance the deep emotions that is present in the artwork, giving a deeper meaning of the experiences of home. An earthly brown wall colour will be appropriate for

Connelly Northey's work to emphasise the geographic environment of home. Watson's world colour would be pure white to emphasise the purity of her depiction of home. To conserve the works, the light level for Cottons and Watson's work must be at 50 lux due to the material being susceptible to higher light levels, which can cause fading or discoloration of the works. A higher light level of 130 lux for Connolly Northey's work can be used, as is less susceptible to light damage, due to the materials, and a stronger, brighter light can enhance the visual textures of the work. A temperature of 20° + -2° and relative humidity level of 50% is needed by using humidifiers, de-humidifiers and air conditioning, to avoid the growth of mould or cracking of the work, as the materials for all of the selected works are mostly organic. Furthermore, an introduction of behaving in an exhibition, by addressing no touching and flash photography for any experienced exhibition audiences minimises accidental damages of the work."