



Practical (Production) Examination Submission Sample 3

Visual Arts | ATAR | Year 12

Practical (production) examination submission coversheet and photograph(s), Artist statement, Visual evidence of work in progress, Production validation (source acknowledgements)

The Practical (production) examination design brief requires that candidates submit:

- Resolved artwork(s): artwork submitted can take a variety of forms, including individual artwork(s) linked either conceptually or materially
- Declaration of authenticity.

As well as the following appendices:

- Photograph/s of resolved artwork/s for submission, as it/they would be displayed
- Artist statement
- Visual evidence of work in progress
- Production validation (source acknowledgements)
- Electrical compliance (as required) – *part of the Practical (production) examination submission coversheet and photograph(s).*

The sample exemplifies adherence to the practical production examination requirements and effectively communicates the candidate's thinking and working process to support the Practical (production) examination submission.

Title of Practical (production) examination submission

Jalan Penang

This sample exemplifies the candidate's submission using the 2017 Practical (production) examination submission appendices. The 2018 Practical (production) examination submission appendices can be located at: <https://senior-secondary.scsa.wa.edu.au/syllabus-and-support-materials/arts/visual-arts> under *Examination materials*.

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Final Photo of Production piece

**2017 Visual Arts practical (production) examination
Photograph/s**

This photograph/s should show how the finished artwork/s is intended to be displayed or set up.

Note: Markers will not move artwork to a special room to accommodate lighting and unusual display requests.

SCSA student number:

Category:

1 2 3

How any items make up this submission? (e.g. 1/1 or 6/6)

Title: **Jalan Penang**

Media: **Colour pencil**

Dimensions: **910mm x 615mm, 450mm x 610mm**



– displays to the marker how the two items of the submission should be displayed

Electrical compliance:

Does the artwork require electrical connections? Yes No

Tick the relevant box

If yes, have all electrical connections been certified? Yes No

Has the school's name been removed from the certificate? Yes No



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2017 Visual Arts practical (production) examination

Artist statement

SCSA student number:

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Instructions to candidates

An artist statement is a concise explanation of the resolved artwork/s.

In the statement you should consider including the following:

- a reflection on your thinking and working practices
- the key decisions you made, acknowledging contextual and other influences on your artwork
- a reflection on the purpose, intent and meaning of your artwork, and how this relates to your personal point of view
- if the work is framed, include how the frame is integral to the reading of the work and how it contributes to the meaning and communication of ideas.

One artist statement of 300 words or less must be word processed, using 11 point Arial font.

"When you drink water, think of its source (idiom); gratitude for blessings and their well-spring. Don't forget where your happiness comes from. Be grateful for all your blessings!"

A Chinese proverb about never forgetting your roots, inspired my artworks that reflect on my birthplace of Malaysia.

My collection is called *Jalan Penang* [translates to Walk Penang and is also a real street in Penang, Malaysia.] is a reflection and nostalgic reminder of my heritage. I have always been in love with the vibrant asian diversity in my home country and the life that it's streets bring to every corner I turn. After moving to Australia eleven years ago, I have a profound fear of growing apart from my Asian identity and cultural connection. Even though I am of mainly Indian descent, growing up in Malaysia (and coming back for holidays with the family), made me exposed to the diversity of the many cultures within the country, one prominent, being the Chinese culture. An element of this culture that has always stuck in my mind are the brilliant reds and golds of the Chinese New Year lanterns. This inspired my second composition, the Chinese lanterns, as they are symbolic to luck and prosperity will always have a place in my memories.

Expressionist colour pencil artist, Julie Podstolski, from Fremantle, Western Australia, whose works captured the beautifully detailed imagery of Asian cultures in her Japanese collections was an artistic influence through my art process and who I had the pleasure of meeting.

– acknowledges the contextual influences and cultural themes in the creation of the resolved artwork

– mentions the visual influence of the selected artist, as significant in the candidate's choice of media and subject matter in the resolved artwork



2017 Visual Arts practical (production) examination

Visual evidence of work in progress

You should include nine photographs to support your production submission. Photographs may be from significant and appropriate stages of your production process (e.g. one art journal page, studio process, sensory/experiential stimulus, media experiment). Photographs should be from different stages of the design process as well as some on the working process of the final artwork(s).

Note: Photographs must be of single frames and **not** composite images. Photographs of journal pages must be clear if they contain more than one image on the journal page.

SCSA student number:

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– selects and includes nine significant stages of the design and working process to enhance the markers' understanding of the candidate's Practical (production) submission

– includes evidence of drawings, relevant visual influence and the initial stages of both media experimentation and the resolved artwork



For the purpose of this teaching resource only, the visual evidence of progress submission images have been enlarged to help exemplify the candidate's thinking and working practice and make links to the annotations.



– shows initial experimentation with media, such as colour schemes and watercolour pencil quality, e.g. testing transparency and gradation



– provides a portrait drawing to exemplify drawing skills and the selection and handling of media



– includes primary source images (own photography) to indicate the candidate's main inspiration



– includes significant source images (own photography) which were referenced and used to determine the composition of the resolved artwork



– includes an example of the design process; design planning shows the candidate's concern for focal point, depth and leading lines



– shows evidence of work in progress – early stages of pencil drawing (Item 1 of 2 of the submission)



Practical (Production) Examination Sample

Annotations



– includes an example of own photography as part of the inspiration for resolved artwork



– shows evidence of candidate's consideration for compositional arrangement and the exploration of colour



– provides a photograph of the artwork in progress; image authenticates the initial stages of the process and shows candidate's choice of media



**2017 Visual Arts practical (production) examination
Production validation (source acknowledgements)**

SCSA student number:

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Acknowledge all sources used i.e. from the primary sources (initial designs and stimulus) to the final resolved artwork including any secondary sources (if used). The production validation should be word processed, using 11 point Arial font if possible.

Primary sources (original stimulus/information i.e. original observational drawings, photography, interviews, collection of objects, sourcing of materials).

My own photography

– states own photography as the primary source; however, should have elaborated with more detail, e.g. subject matter/focus of the photography as pertinent to the production process

Secondary Sources (sources that have been utilised in the resolved artwork which are not original primary sources i.e. visual images or sound that has been appropriated, used or adapted, other artists'/designers'/photographers' works and written articles, found online or in hardcopy texts). Supply the full url and preferably a screen shot for work obtained from the internet.

– confirms secondary sources and internal and external assistance, as not applicable in the submission

Tick the relevant box if not applicable

Internal and external assistance (details of all external assistance provided or outsourcing used in the construction of the artwork/s such as machine sewing, laser cutting or commercial casting, printing companies, art materials suppliers, carpentry).

Tick the relevant box if not applicable