



Practical (Production) Examination Submission Sample 1

Visual Arts | ATAR | Year 12

Practical (production) examination 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 the Practical (production) examination submission

Look at what my lover gave me

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*.

Copyright

© School Curriculum and Standards Authority, 2018

This document – apart from any third party copyright material contained in it – may be copied for non-commercial purposes in Western Australian schools, and in schools offering the Western Australian Certificate of Education (WACE), provided that the School Curriculum and Standards Authority is acknowledged as the copyright owner.

The document may not be copied for any other purpose. The document – including any third party copyright material contained in it – must not be communicated to the public on an intranet, an extranet, or an internet site.

Any content in this document that has been derived from the Australian Curriculum may be used under the terms of the Creative Commons [Attribution 4.0 International \(CC BY\)](#) licence.



Government of Western Australia
School Curriculum and Standards Authority



SCSA use only	Item		Bundle	
---------------	------	--	--------	--

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

Title: Look At What My Lover Gave me

Media: Acrylics, Cosmetics, Sculpy, Jewellery, Latex, Plaster, Foam Core, Photo Paper, Wood, Boxes, Paint

Dimensions: 1.2m x 70cm x 40cm



– provides a photograph that clearly depicts to the markers how to arrange each component of the artwork for marking purposes

– displays the resolved artwork as it would be presented in a gallery space

Electrical compliance:

Does the artwork require electrical connections? Yes No

Tick the relevant box

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

Tick the relevant box



2017/13252v4



Government of Western Australia
School Curriculum and Standards Authority



Artist statement

SCSA student number:

--	--	--	--	--	--	--	--	--	--

Instructions to candidates

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

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.

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

The Fifty Shades of Grey and Twilight films are some of many pop culture love stories featuring an abusive relationship. Placing a spotlight on these romances normalises the abusive behaviour, even glamorising it. While these films are works of fiction, relationship abuse without the fairytale ending is a reality for 25% of Australian women. My artwork reflects the 'glamorous' side of abusive relationships and how easily violent behaviour can be viewed as romantic. To convey this, I have created a series of jewellery pieces, boxes, display busts and advertisements. The jewellery represents romance and the bruises are underlying abusive relationship. The busts show purposeful damage, the chips and cracks communicate the destructive nature of abuse, yet they are a white canvas symbolising this could be any female figure. Creating advertisements for the jewellery collection, I conducted four photoshoots, giving my models stylised, glamorous makeup as well as bruising. I challenged myself by using Photoshop to create my advertisements which I was unfamiliar with but am happy with the end result. I manipulated the advertisement style used by Tiffany & Co. which is almost synonymous with romance, to create my 'Tiffany Black & Blue' company. I also used typography, including statistics and wordplay to communicate the theme of the work. I was inspired by Daryna Barykina's series Bruised Behind the Mask, a collection of stylised portraits of women wearing masks covering injuries. The beautiful and painful dichotomy in my work was influenced by artist Damien Hirst's works For The Love of God and Anatomy of an Angel, and photographer Hannah Altman's series And Everything Nice. I want my audience to make a choice when viewing my artwork, will they choose to be horrified and see the violence for what it is, or will they overlook the abuse, simply seeing beautiful jewellery and the romance it's associated with?

– references contextual influences and presents own personal point of view

– describes own artistic choices, use of symbolism and purpose of the artwork

– mentions the use of Photoshop as the tool

– explains the use of specific stimuli (Tiffany & Co advertising campaign) and its significance to the meaning of the artwork

– references other influential artworks and artists as key contributions to own artwork

– clearly states own artistic intention and considers the viewer's interpretation



2017/19247



Government of Western Australia
School Curriculum and Standards Authority



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:

Grid for student number entry



– selects nine photographs as evidence to show authenticity and to support the development of ideas and production process

– references visual influences that inspired the artwork

– obscures faces and names to eliminate identification of model and school

For copyright reasons business names, logos and screenshots of selected websites cannot be reproduced in the online version of this document.



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.



- selects and includes relevant visual diary pages, specifically artist influences and experimentation with media to present key stages of own thinking and working process
- shows research of relevant, selected artist influences and own ideas, in the assembled imagery and annotations



- includes colour schemes and painting samples with various finishes to support experimentation with media
- incorporates evidence of images from Tiffany & Co's campaign advertisement to emphasise the link between influence, design considerations and resolved artwork



- shows candidate's research/ investigation of the theme. Whilst text is small, the marker is able to interpret the candidate's thinking process
- includes an image of completed plaster cast hands from alginate, later refined and used directly in the resolved artwork



– includes a photo that demonstrates the development of the resolved artwork, i.e. the alginate cast/mould process adheres to submission requirements by pixelating model's face to remove identity



– selects and includes a photograph that shows the candidate working on the resolved artwork

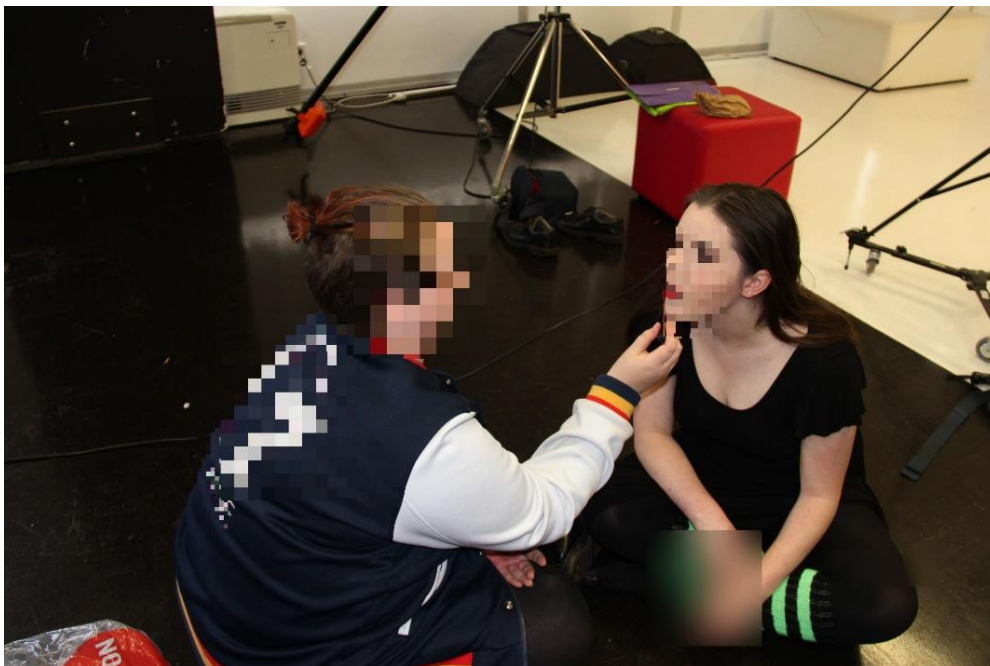
– shows evidence of the early stages of the artwork, e.g. the marker can see the two plaster busts and three altered pieces of jewellery used in the artwork, inclusive of the paint and materials used in the construction



For copyright reasons this image, featuring Lady Gaga's Tiffany & Co campaign, cannot be reproduced in the online version of this document, but may be viewed at <https://fashionista.com/2017/04/lady-gaga-tiffany-co-campaign>

– includes reference photographs to acknowledge the original visual influence and to clearly establish the strong stylistic influence in the design of the 2D artwork (advertisements)

– assists the markers to understand the candidate's creative choice, through the use of a black and white scheme, close up photographs and specific poses



– shows the candidate in a photography studio applying make up to the selected model. This visual evidence authenticates candidate's working process relevant to the art form, such as theatrical design and make up application, in preparation for the photoshoot. Candidate and school identity were pixelated to meet practical submission requirements



– shows the initial photograph on camera screen taken during a photoshoot; by including this image, the candidate shows the development of the initial photograph, leading to the edited photoshopped image of a model, evident in the resolved artwork



2017/13249



Government of Western Australia
School Curriculum and Standards Authority



2017 Visual Arts practical (production) examination Production validation (source acknowledgements)	
SCSA student number:	<input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/>
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).	
Jewelry pieces found and some bought from [redacted] Cosmetic products donated Display boxes purchased from [redacted] – painted myself	
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 for work obtained from the internet	
Influencing artists: Tiffany & Co "Some Style Is Legendary" Campaign (http://www.tiffany.com.au) Daryna Barakina (darynabarakina.com) Hannah Allman (hannahallmanphoto.com) Damien Hirst (http://www.damienhirst.com) Kiana Jones (Freakmo) (youtube.com/freakmo)	
[redacted]	
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)	
Assistance with cutting of 2 wooden base planks Wood purchased from [redacted] Casts created from moulds taken from model's bodies Makeup used from [redacted] Friends modeling for photoshoots	
<input type="checkbox"/> Tick the relevant box if not applicable	

– lists some of the primary sources, specifically where materials were purchased and/or sourced; should also have included information about other relevant initial sources of inspiration, e.g. own photography

– details influential artists as the secondary sources; provides internet sources by including URLs and screenshots of the internet sites, for markers to reference

– clearly lists aspects of the resolved artwork that the candidate did not create or had assistance in creating; details specific level of assistance, but does not disclose the names of people involved

For copyright reasons, makeup brands, business names, logos and screenshots of selected websites cannot be reproduced in the online version of this document.