Captivate
EDUCATION

SAMPLE QUESTIONS
One question from each section of this exam, with its marking scheme, so teachers can see what the full paper is like. Full exam and solutions: captivateeducation.com.au/trial-exams

Art Making and Exhibiting

Question and Answer Book

Practice examination 1 – 2027

- Reading time is 15 minutes
- Writing time is 1 hour 30 minutes

Materials supplied

- Question and Answer Book
- Insert for Section A and Section B

Instructions

- Detach the Insert from the centre of this book during reading time.
- At the end of the examination you may keep the Insert.
- Use the additional space at the end of this book if you need extra space to complete an answer.

Students are not permitted to bring mobile phones and/or any unauthorised electronic devices into the examination room.

Contents

Section A (8 questions, 60 marks)

Section B (2 questions, 20 marks)

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Practice material in the layout of the 2025 VCAA paper – generated 2027. Not a VCAA examination.

Section A

Instructions

- Please remove the Insert from the centre of this book during reading time.
- Where instructed, use the artworks in the Insert to answer the questions in Section A.
- Answer **all** questions in the spaces provided.
- Write your responses in English.

Sample – Question 1 of the 8 questions in this section.

Question 1 (4 marks)

Describe how Meret Oppenheim has used texture in *Object* on page 1 of the Insert. 4 marks

SAMPLE

Section B

Instructions

- Answer **all** questions in the spaces provided.
- Write your responses in English.

Sample – Question 9 of the 2 questions in this section.

Question 9 (10 marks)

Analyse how the relationships between the artworks of **three** artists you studied this year shaped the curatorial considerations of your proposed exhibition.
In your response, refer to:

- **three** artists and artworks
- the exhibition space
- the didactic information.

10 marks

Artist 1 _____ Artwork title _____

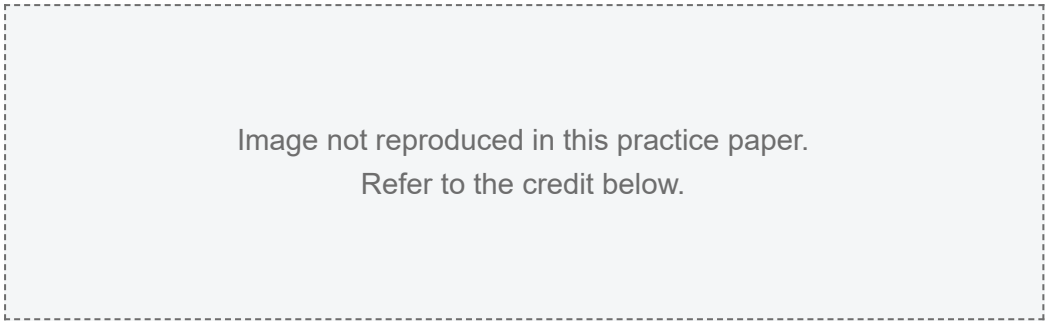
Artist 2 _____ Artwork title _____

Artist 3 _____ Artwork title _____

SAMPLE

End of sample questions

Artwork for Section A Question 1



Meret Oppenheim, *Object*, 1936, fur-covered cup, saucer and spoon; dimensions not stated
Source: The Museum of Modern Art, New York <www.moma.org>

SAMPLE

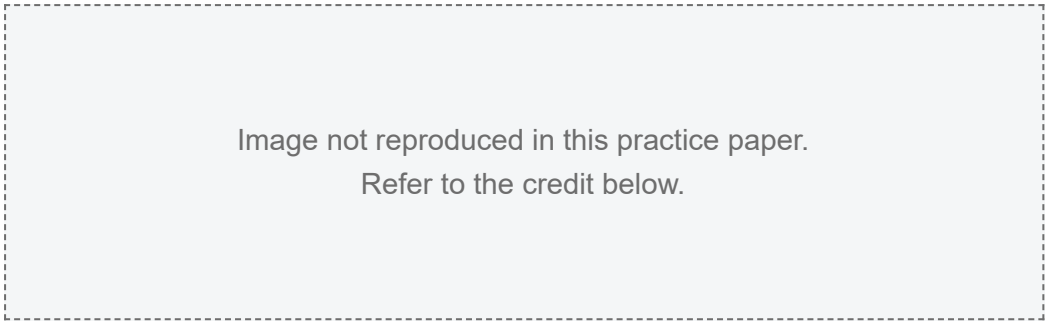
Artwork for Section A Question 2

Image not reproduced in this practice paper.
Refer to the credit below.

Grant Wood, *American Gothic*, 1930, oil on beaverboard, 78 × 65.3 cm
Source: The Art Institute of Chicago <www.artic.edu>

SAMPLE

Artwork for Section A Question 6



Ai Weiwei, *Sunflower Seeds*, 2010, hand-painted porcelain; dimensions variable
Installation: The Unilever Series, Turbine Hall, Tate Modern, London, 2010–11, where approximately 100 million individually made and painted porcelain seeds covered the floor of the hall
Source: Tate, London <www.tate.org.uk>

SAMPLE

Artworks for Section A Question 8

Image not reproduced in this practice paper.
Refer to the credit below.

1. Elsa Schiaparelli (designer), in collaboration with Salvador Dalí, *Woman's dinner dress* (known as the *Lobster dress*), 1937, silk organza with printed lobster motif; dimensions not stated
Source: Philadelphia Museum of Art <www.philamuseum.org>

Image not reproduced in this practice paper.
Refer to the credit below.

2. *The David Vases*, China, Yuan dynasty, dated 1351, a pair of porcelain vases with underglaze cobalt-blue decoration, each approximately 63 cm high
Source: The British Museum, London (Sir Percival David Collection) <www.britishmuseum.org>

SAMPLE

Artworks for Section A Question 8 – continued

Image not reproduced in this practice paper.
Refer to the credit below.

3. Jackson Pollock, *Blue poles*, 1952, enamel and aluminium paint with glass on canvas, 212.1 × 488.9 cm
Source: National Gallery of Australia, Canberra <nga.gov.au>

SAMPLE

Artworks for Section A Question 8 – continued

Image not reproduced in this practice paper.
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4. Max Dupain, *Sunbaker*, 1937, printed 1975, gelatin silver photograph; dimensions not stated
Source: National Gallery of Australia, Canberra <nga.gov.au>

Image not reproduced in this practice paper.
Refer to the credit below.

5. Pipilotti Rist, *Ever Is Over All*, 1997, two-channel video installation, colour, sound; dimensions variable
Source: The Museum of Modern Art, New York <www.moma.org>

SAMPLE

Artworks for Section A Question 8 – continued

Image not reproduced in this practice paper.
Refer to the credit below.

6. Barbara Hepworth, *Pelagos*, 1946, carved wood with painted interior and strings; dimensions not stated
Source: Tate, London <www.tate.org.uk>

SAMPLE

Artwork for Section B Question 10

Image not reproduced in this practice paper.
Refer to the credit below.

Edward Hopper, *Nighthawks*, 1942, oil on canvas, 84.1 × 152.4 cm
Source: The Art Institute of Chicago <www.artic.edu>

Source 1

Hopper finished *Nighthawks* in January 1942. He said that the scene was suggested by a restaurant on Greenwich Avenue in New York, where two streets meet, but that he simplified the scene a great deal and made the restaurant bigger. His wife, the painter Josephine Nivison Hopper, posed for the woman at the counter.

Curator's note (written for this examination)

Source 2

Before he began painting, Hopper made a series of preparatory drawings in charcoal and chalk. In them he tested the angle of the counter, the positions of the four figures and the shape of the light thrown from the window onto the pavement.

Exhibition label (written for this examination)

Source 3

The diner is lit by a cool, even light that spills through the long curved window onto the street. No door into the diner can be seen. The street outside is empty and the shop windows opposite are dark.

Observation notes (written for this examination)

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Marking scheme for the sample questions

Section A

Question 1. (4 marks)

Describe how Meret Oppenheim has used texture in Object on page 1 of the Insert.

To be awarded full marks, students were required to:

Describe how texture is used in Oppenheim's *Object*: where the texture is most evident, what it looks and would feel like, and the effect it has on the viewer and the meaning of the work.

Common errors included: naming texture without describing how it appears; describing the colour of the fur instead of its texture; retelling that the work is Surrealist without addressing texture.

Mark allocation: 1 mark for identifying where texture is most evident (the dense, flecked animal fur covering the inside and outside of the cup, the saucer and the handle of the spoon); 1–2 marks for describing the texture with adjectives and terminology (soft, tufted, matted, bristly; a natural, organic surface laid over hard, smooth, functional forms; the fur following the curve of the cup); 1 mark for the effect (an unsettling, sensual contrast between the expected cold smoothness of china and the warm softness of fur, which makes the viewer imagine drinking from it).

Responses could have included:

- texture described as an actual, tactile surface and as an implied texture the viewer imagines touching
- the contrast between the fur and the familiar smooth ceramic surface it hides
- a link from texture to the unsettling, humorous or uncomfortable mood of the work.

Sample full-mark response

> Oppenheim has covered a teacup, saucer and spoon completely in animal fur, so texture becomes the whole subject of the work. The fur is short, dense and slightly tufted, with fine brown and cream flecks, and it follows the curve of the cup, the flat ring of the saucer and the thin handle of the spoon. Because we know these objects as hard, cold and smooth, the soft, hairy surface is a shock: the viewer imagines lifting the cup to their lips and feeling fur in the mouth. The actual texture of the fur and the implied texture of the china beneath it work against each other, creating an uncomfortable, strangely sensual and humorous effect.

Section B

Question 9. (10 marks)

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*Analyse how the relationships between the artworks of **three** artists you studied this year shaped the curatorial considerations of your proposed exhibition.*
In your response, refer to:

- ***three** artists and artworks*
- *the exhibition space*
- *the didactic information.*

To be awarded full marks, students were required to:

Name three artists and artworks from their proposed exhibition, identify the relationships between the artworks (shared subject matter, ideas, art forms, techniques, contexts, or deliberate contrasts) and analyse how those relationships shaped the curatorial considerations — selection, placement and spatial arrangement, sight lines and flow, lighting and display furniture, and the didactic information — in a named exhibition space.

This 10-mark response was marked holistically against descriptors.

Point bank: relationships — a shared subject (the river, the suburban house, the body), a shared material or process (hand-built clay, etching, collage), a shared context (Country, migration, the city), contrasting treatments of one idea, a dialogue between generations; curatorial considerations — thematic cohesion, linear, grouped or salon arrangement, placing related works within one sight line, contrast and pairing, the order of the visitor's path, wall colour, lighting levels for each art form, plinths, vitrines and mounts; didactics — the introductory panel stating the relationship, object labels that connect each work to its neighbours, accessible language, placement at the entry and beside each work; the space — a regional gallery, artist-run space, school gallery, museum or site-specific location, with its walls, light, scale and audience.

Structure advice: name the space, the exhibition title and the relationship in the first sentence; one paragraph per artist that names the artwork, the relationship it holds to the others and the consideration that follows; a closing paragraph on the didactic information and how it reinforces the relationships.

Mark allocation: Descriptors: Criteria: three artists and artworks named and used; the relationships identified specifically; curatorial considerations analysed as consequences of those relationships; the exhibition space named and its characteristics used; didactic information discussed as something written from the relationships; terminology. **High:** the relationships drive every consideration, with the space and the didactics integrated. **Mid:** relationships and considerations discussed but loosely linked; the space or the didactics generic. **Low:** three artists described separately; conservation offered as curatorial; no space. **Band guide:** 9–10 — three artists and works, specific relationships analysed as the cause of the curatorial decisions in a characterised space, didactics integrated, precise terminology · 7–8 — all elements present, one thinly developed · 5–6 — relationships and considerations described with limited analysis; space or didactics generic · 3–4 — artists described with little connection to curation · 1–2 — fragmentary · 0 — no relevant content.

Sample full-mark response

> (Written for a plausible proposal; students are not required to have studied these artists.) My exhibition *Salt and Ash*, proposed for the long single gallery of a regional art museum with pale timber floors and a skylight at one end, brings together a large assemblage of weathered found

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timber by Artist 1, a small gouache landscape on paper by Artist 2 and a hand-thrown stoneware vessel by Artist 3. The relationship between the works is a pared-back response to dry Australian country: Artist 1 arranges sun-bleached materials into a grid-like field, Artist 2 reduces the land to scattered marks on an empty ground, and Artist 3 distils the colour of dry earth into one quiet, repeated form. Because the three share restraint and a muted palette, thematic cohesion became the first curatorial consideration: I chose a warm grey wall colour and wide spacing so the works read as one calm sequence. The contrast in scale shaped the spatial arrangement — the 2.5 m assemblage hangs on the end wall where it is visible from the entrance, the small gouache hangs at eye height on the adjacent wall so the viewer moves from the panoramic field to the concentrated mark, and the vessel sits on a low plinth in the centre of the room, aligned with both so that one sight line connects all three. The different materials mean the lighting is not uniform: about 50 lux for the gouache, more for the timber and the stoneware, so the gouache is placed at the end of the room away from the skylight. The didactic information grew from the same relationship: the introductory panel at the door states the idea of distilling landscape into material and mark, and each object label ends with one sentence linking the work to its neighbour, so that the visitor's path and the text tell one story.

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