

2025 ASSESSMENT REPORT

ART315214 ART STUDIO PRACTICE

General Comments

Art Studio Practice aims to guide students through a professional pathway preparing for an exhibition. Candidates submit proposals outlining their intentions and methods, consider the details of installation, and work to refine technical elements to precisely express their conceptual aims. Students who commit authentically with the process of art making and documenting their development are the most successful.

In 2025, submissions showcased a range of creativity across multiple disciplines. The breakdown for 2025 included: Painting (35.8%), Installation (12.1%), Drawing (11.5%), Ceramics (9.7%), Mixed Media (8.3%), Photography (7.8%), Digital Art (6.8%), Printmaking (5.2%), Video (1.8%), and Textiles (1%).

Painting remains the dominant category, holding steady at approximately 35% of submissions in both years. Installation experienced the most substantial growth, rising from 7.3% in 2024 to 12.1% in 2025. Similarly, Ceramics surged from 6.0% to 9.7%, reflecting a growing interest in three-dimensional and tactile practices.

Conversely, Photography and Digital Art saw declines, dropping from 14.2% to 7.8%, and 8.1% to 6.8% respectively. Mixed media and Printmaking showed moderate growth, while Drawing maintained a strong presence with a slight increase to 11.5%.

Thematically, students showed a marked engagement with the art of politics, activism, and protest, responding vocally to the world around them in clear terms.

The Art Studio Practice course culminates in the presentation of a resolved body of artwork for exhibition. This exhibition represents the synthesis of research, experimentation, and conceptual development undertaken throughout the year. The scope and nature of the exhibited work will vary according to the selected media and must reflect the depth and value of the course. Students are expected to allocate sufficient time for planning, placement, and the design of the exhibition display to ensure a professional and coherent presentation. Students should understand their own practice, context and conceptual aims and articulate this clearly in the proposal, journal and artist statement.

The exhibited artwork should align closely with the student's research proposal, demonstrating a clear connection between conceptual ideas and visual outcomes. The display must communicate the overarching themes and intentions of the artist while maintaining a high standard of technical and aesthetic resolution.

In addition to the exhibition, students were required to submit a comprehensive folio of reflective practice materials. This includes:

- Major Paper: A printed copy of the major paper must be included, displaying the title, word count, and TASC ID. While the panel does not assess this component, it can influence ratings and award eligibility.

- **Exhibition Proposals:** All drafts and the final proposal should be presented in printed form, clearly labelled in sequence (Proposal 1, Proposal 2, etc.), with the final version marked as “Final Proposal.”
- **Active Investigations:** These should have been printed and organised for easy access. If investigations are contained within a journal, they needed to be clearly identified.
- **Artist Statement:** Up to 150 words, the statement should articulate the conceptual underpinnings and contextual significance of the exhibition. It serves as a direct communication between the artist and the audience, focusing on ideas and themes rather than technical processes and artistic context unless directly linked to the explored concept. This statement should have been prominently displayed alongside the artwork.
- **Supporting Practical Work:** Students should include any support work that demonstrates experimentation and development, even if it was not selected for the final exhibition. This material provides evidence of engagement and critical decision-making.

Process Documentation

The folio should also contain thorough documentation of the creative process, including:

- preliminary sketches, plans, and drawings
- visual diaries or journals with reflective statements
- annotated image references and artist research
- technique experiments and media explorations
- photoshoots, proofs, contact sheets, and screenshots
- records of active investigations such as interviews, email correspondence, artwork analyses, and photographic documentation
- reviews of exhibitions, commentary on display strategies, and notes on relevant art events at local, national, or international levels
- catalogues, catalogue essays, and additional artist statements.

This comprehensive submission demonstrates the student’s ability to integrate research, experimentation, and critical reflection into a cohesive body of work. It highlights not only the final outcomes but also the depth of inquiry and creative problem-solving that underpin professional art practice.

Criterion 1

This criterion evaluates a student’s ability to effectively manage the overall demands of the course and produce a cohesive body of work supported by strong supplementary materials. In 2025, the emphasis remained on clarity, structure, and conceptual depth, while incorporating expectations that reflect contemporary practices in the arts.

Students are required to demonstrate strong organisational skills and the ability to synthesise ideas across multiple components, including the proposal, artist statement, exhibition display, and Visual Schematic Overview (VSO). These elements should work together to present a unified and professional outcome that communicates the student’s creative journey and conceptual foundations. Exceptional candidates will not only articulate their methods and material choices but also contextualise their practice within broader artistic, cultural, or social frameworks, showing awareness of contemporary relevance.

Proposals within remain short, precise, and purposeful. Successful candidates avoid unnecessary repetition with the artist statement and instead provide strategic insight into their conceptual aims and material choices. This clarity ensures that the proposal functions as a focused roadmap for the exhibited work. In contrast, overly wordy or redundant materials tend to obscure conceptual clarity and weaken the overall presentation.

Teachers should look for consistency in tone, style, and presentation across all components. Professional standards are essential, and students should demonstrate attention to detail in both written and visual elements. In 2025, we saw that the integration of digital tools is increasingly important. Some candidates used digital journals, virtual exhibition planning, or other relevant technologies to enhance documentation and communication of ideas. These digital elements should complement, not replace, traditional components, reinforcing the student's ability to adapt to contemporary practices.

Comprehensive course management remains a critical indicator of success. Timely and consistent submission of all required components, including proposals, journals, and the VSO is essential for building a holistic picture of the student's artistic process. Teachers should also assess the depth of reflective engagement, looking for evidence of critical thinking and responsiveness to feedback. Journals should demonstrate iterative development, showing how ideas evolved and how challenges were addressed throughout the course.

Failure to submit key materials significantly hinders outcomes, as these omissions limit the ability to demonstrate conceptual development, technical refinement, and engagement with the course. For example, there were multiple occasions where candidates were significantly under word count for the Major Paper, missing proposals, art statement and VSOs. Each component serves as an essential piece of evidence, contributing to the overall narrative of the student's creative journey. It is important to note that from 2026 the VSO is no longer a component of the course.

Criterion 2

This criterion assesses a student's capacity to thoughtfully explore and refine ideas throughout their creative process. In 2025, students engaged with an impressive breadth of themes, ranging from deeply personal and cathartic reflections on family, community and place through to conceptual explorations and extensions of traditional mediums and forms. Students equally looked introspectively and externally, responding to self and questioning the greater world via many nuanced avenues. There was a notable increase in art movements and a stronger presence of artistic ideas, while 'identity' did not carry the same emphasis as in previous years.

Exceptional candidates demonstrated a sophisticated understanding of their conceptual intentions and the processes employed to realise them. Their artist statements were concise and evocative, revealing a strong awareness of thematic concerns and creative approaches. The most successful statements clearly articulated the intersection between conceptual aims and technical decisions, offering compelling insights into the rationale behind artistic choices.

Conversely, candidates who struggled often displayed uncertainty about their influences, failed to establish meaningful links between technical approaches and thematic intentions, or presented contradictory elements that weakened the cohesion of their folios. These shortcomings typically stemmed from unclear conceptual exploration or insufficient refinement of ideas.

The refinement process remained a critical factor in determining success. Students who embraced the iterative nature of artmaking through experimenting, reflecting, and making informed

adjustments, produced more resolved and compelling outcomes. Criterion 2 underscores the importance of a deliberate and reflective approach to both conceptual and technical dimensions of practice. The ability to articulate the connection between these elements was key to achieving high results, highlighting the value of self-awareness and intentionality in the creative process.

Criterion 6

This criterion evaluates a student's ability to investigate, contextualise, and integrate their artistic practice within the wider art landscape. In 2025, emphasis remained on the depth and authenticity of engagement through Investigations, Visual Schematic Overviews (VSOs), and journals.

Outstanding candidates produced highly polished VSOs that combined minimal text with visually compelling maps, clearly illustrating connections to key artistic influences and identifying critical turning points in their creative process. These VSOs provided a concise yet comprehensive representation of each student's artistic journey. Journals, while not necessarily extensive, reflected genuine engagement and thoughtful reflection, offering clear insights into decision-making and the evolution of ideas.

Students who excelled demonstrated an ability to critically analyse the work of other artists and integrate these insights meaningfully into their own practice. This contextualisation enriched both conceptual and technical dimensions, resulting in more sophisticated and cohesive outcomes. In contrast, candidates who offered superficial investigations or failed to establish meaningful links between their work and the broader artistic context struggled to meet the criterion's expectations.

Criterion 6 reinforces the importance of research and reflection as integral components of artistic practice. Successful students showed a deep understanding of how their work relates to the wider art world, using investigations to refine ideas, techniques, and thematic intent. The capacity to engage critically and creatively with artistic context was pivotal in achieving high results.

Criterion 7

This criterion assesses the technical proficiency demonstrated in a student's exhibited work and its alignment with their conceptual aims, closely linking to Criteria 2 and 6. In 2025, the emphasis remained on technical execution as a vital component of successful artistic practice.

Exceptional submissions showcased technical mastery that not only supported but elevated the conceptual intentions of the work. These candidates demonstrated a sophisticated understanding of the interplay between technique and meaning, producing works where technical skill and conceptual depth were seamlessly integrated. Comprehensive process documentation was a defining feature, enabling examiners to trace how each element was thoughtfully developed and refined.

The strongest folios reflected extensive experimentation and deliberate refinement. Candidates who exercised selectivity, presenting only their most resolved and highest-quality works, achieved greater success. This approach highlighted technical competence while demonstrating a considered curation process that prioritised quality over quantity.

Conversely, students who exhibited inconsistent technical skill or included excessive, undeveloped, or contradictory works struggled to meet expectations. Similarly, a lack of documentation showing technical experimentation, learning, and progress weakened the overall presentation and limited examiners' ability to assess the development of the work.

Criterion 7 underscores the importance of technical excellence as a means of communicating artistic intent. It highlights the value of deliberate refinement, thoughtful curation, and effective documentation in achieving a cohesive and impactful artistic outcome.

Concluding comments

The diversity of approaches, originality, and technical mastery demonstrated by students across Tasmania in 2025 has been exceptional. This year's work reflects a deep engagement with conceptual thinking, research, and reflective practice, showing how students have embraced the evolving expectations of Art Studio Practice. The ability to integrate rigorous investigation with creative experimentation has resulted in highly resolved bodies of work that communicate clear artistic intentions.

Students have shown increasing confidence in managing the entire creative process, from initial inquiry and documentation through to exhibition design and professional presentation. The inclusion of detailed proposals and artist statements has strengthened conceptual clarity, while technical proficiency across a wide range of media highlights the adaptability and innovation of this cohort.

The examination process continues to affirm the vitality of contemporary art education in Tasmania. It demonstrates that students are not only developing strong practical skills but also cultivating critical and analytical capacities essential for future artistic and academic pursuits. The originality and professionalism evident in 2025 exhibitions underscore the dynamic growth of Art Studio Practice and its role in fostering creative thinkers prepared to contribute meaningfully to the arts and broader cultural landscape.