



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

## NCEA Level 3 – Visual Arts 2005 – AS90670

# Examples of Candidate Work



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## Examples of Candidate Work

### Introduction

This resource contains examples of candidate work submitted in 2005 for assessment for the Visual Arts achievement standard 90670 *Produce original work within sculpture to show extensive knowledge of art-making methods and ideas*. The purpose of this resource is to provide Visual Arts teachers with specific examples that demonstrated the levels of achievement of the standard in 2005, and to illustrate some of the different ways in which the standard may be met.

This resource also provides further insight into the portfolios by including commentary from the candidates themselves. This has been produced verbatim. The New Zealand Qualifications Authority would like to thank these candidates for providing their commentary and granting permission for their work to be published.

Teachers may use this resource to help prepare candidates for assessment in 2006 by analysing the portfolios and accompanying notations in relation to the standard. The resource should be used in conjunction with the relevant *Assessment Report*, which is available on the New Zealand Qualifications Authority website (<http://www.nzqa.govt.nz/ncea/assessment/>), and provides important information for teachers using this standard in 2006.

Appropriating candidates' ideas and decisions directly from these exemplars is likely to reduce opportunities for other candidates to produce an original body of work, as required by the standard.

Examples of candidate work for NCEA Visual Arts external standards and New Zealand Scholarship can be purchased in poster sets (not level 2) or on CD (all levels).

For further information please contact:

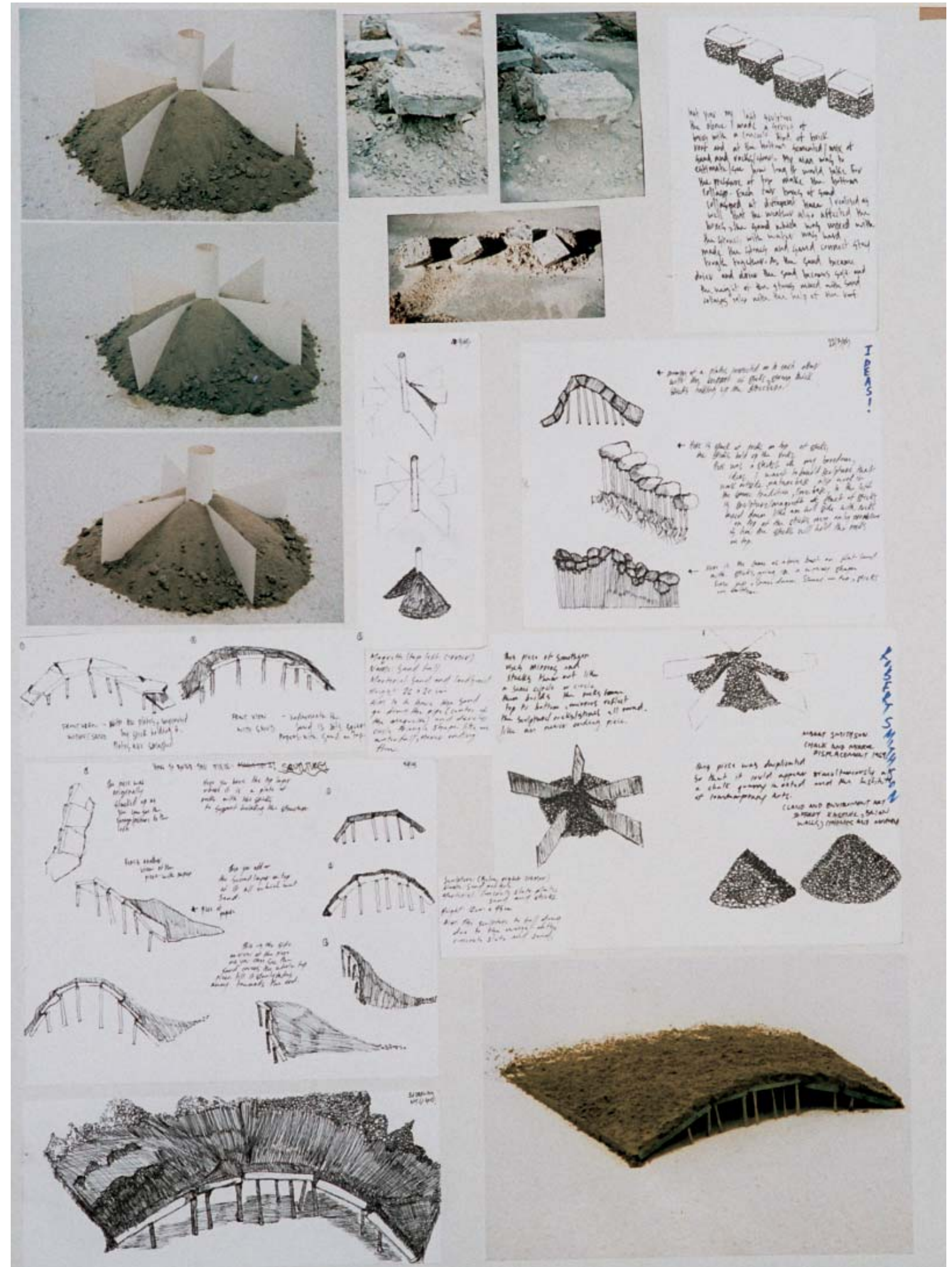
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# PORTFOLIO 1 – ACHIEVEMENT

## Panel Leader Commentary

This portfolio is an example of a candidate working thoroughly with a specific idea and producing work that, in terms of production, is well on its way to achieving with merit. However, the final three sculptures are the same idea applied to three different forms, thus hindering the candidate's ability to fully regenerate or demonstrate a range of ideas. The sculptural enquiry is based on well thought out principles of space and time and demonstrates a good understanding of material processes and constraints. This candidate would have benefited from regenerating via more research, or at least extending the successful propped surface idea from panel one, together with the concept of degradation investigated on panels two and three. The drawing is competent yet overly repetitious without importance being attached to the multiple as a sculptural consideration.

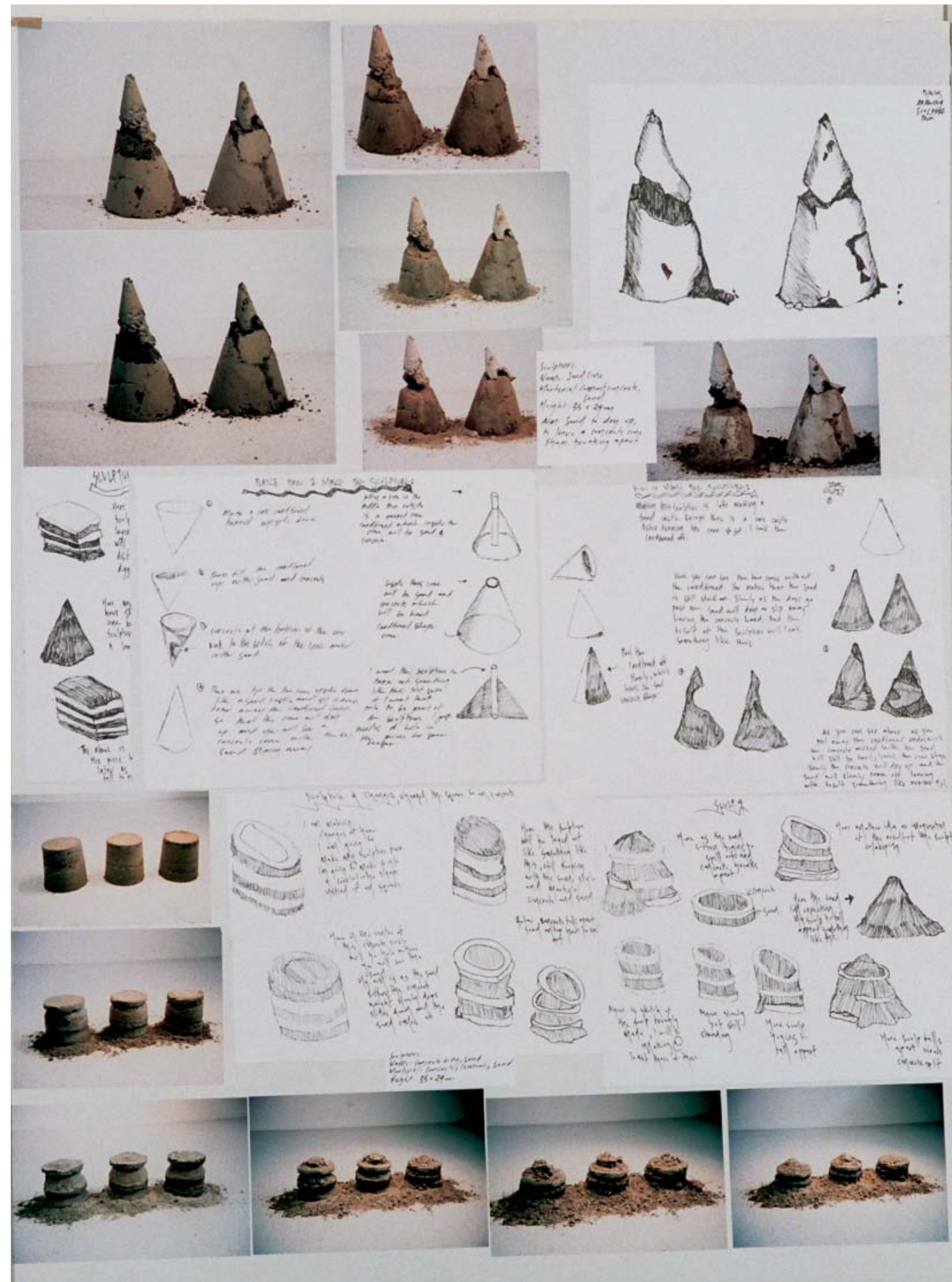
## Panel One



Panel Two



Panel Three



## PORTFOLIO 2 – ACHIEVEMENT

### Panel Leader Commentary

This candidate begins their portfolio with concepts around communication centred around the hand as a sculptural device. A linear material element is introduced as an extension of the hand and developed throughout the portfolio in conjunction with the silhouette. Text is used sparingly but effectively, the hand and shadows creating the word 'listen' on the first panel and the hand signals, probably spelling 'silent', on the second panel complement the inclusion of text in string on the final panel. It is a good representation of the candidate's concerns and the social environment underpinning the sculptural enquiry.

To achieve with merit, the candidate needed to demonstrate more knowledge of sculptural techniques and processes and greater ability to fully utilise recent practice. This is evident in the final sculpture that attempts to fit ideas into the practice of the artist model rather than extending further into original sculpture. This is a thorough portfolio, but without the criticality to achieve with merit.

### Candidate Commentary

#### Themes, main ideas and their sources

Communication:

- Silent/non-verbal, cannot have sound in sculpture.
- I wanted people to see what I was trying to say through my sculpture.
- I used strings, body and hands to communicate (the strings were the sound waves).
- Evolved from using form and silhouette (head) – different perspectives of communication between people.
- Five heads (different colours) represent the community.
- Perspective – changed from front-on to side-on (experimentation).
- Communication between heads.
- String tangled – communication that gets muddled between people.
- Spaces between heads represent how close and far apart people are to each other in the community.
- Sign language – this is where the hands originated from.

Sources: Communication is such an everyday thing that we take it for granted, but it is such an important part of our lives. I was thinking about "what if we couldn't communicate with words – what are the ways we communicate without talking?"

#### Materials processes and techniques

I used string (sound waves) – from Physics – string is an extension of the self; cardboard and paper – silhouettes/ different colours represented different groups in the community; and shadows – the word "Listen" is read in the shadows/extended the shadow idea to the silhouettes. I started by using real body (hands) to create the shadows that formed the word. I moved to silhouettes and miniature figures to make it easier to manipulate and experiment on a smaller scale. I wanted the interplay of heads, strings and shadows.

#### Artist models

- Jenny Holzer – very blunt messages that hit you and made you think; no barriers or boundaries – she said what she wanted to say no matter how disturbing – she knew how to use words for maximum impact.
- Pauline Rhodes – environmental sculptor – she extended natural landforms, environment using natural materials, eg. rope, poles.
- Anton Parsons – Braille (sculpture example in Lambton Quay, Wellington) – example of non-verbal communication.

- Neil Dawson – sculptor of Fern Globe (Civic Square, Wellington) – his sculpture is above the goings-on in the world – you have to stop and look UP to see the sculpture. It seems to be floating up in the air and untouchable. My sculpture about communication is going on above the day-to-day goings-on in the world. You have to stop and look up to see it.

#### Problems and challenges

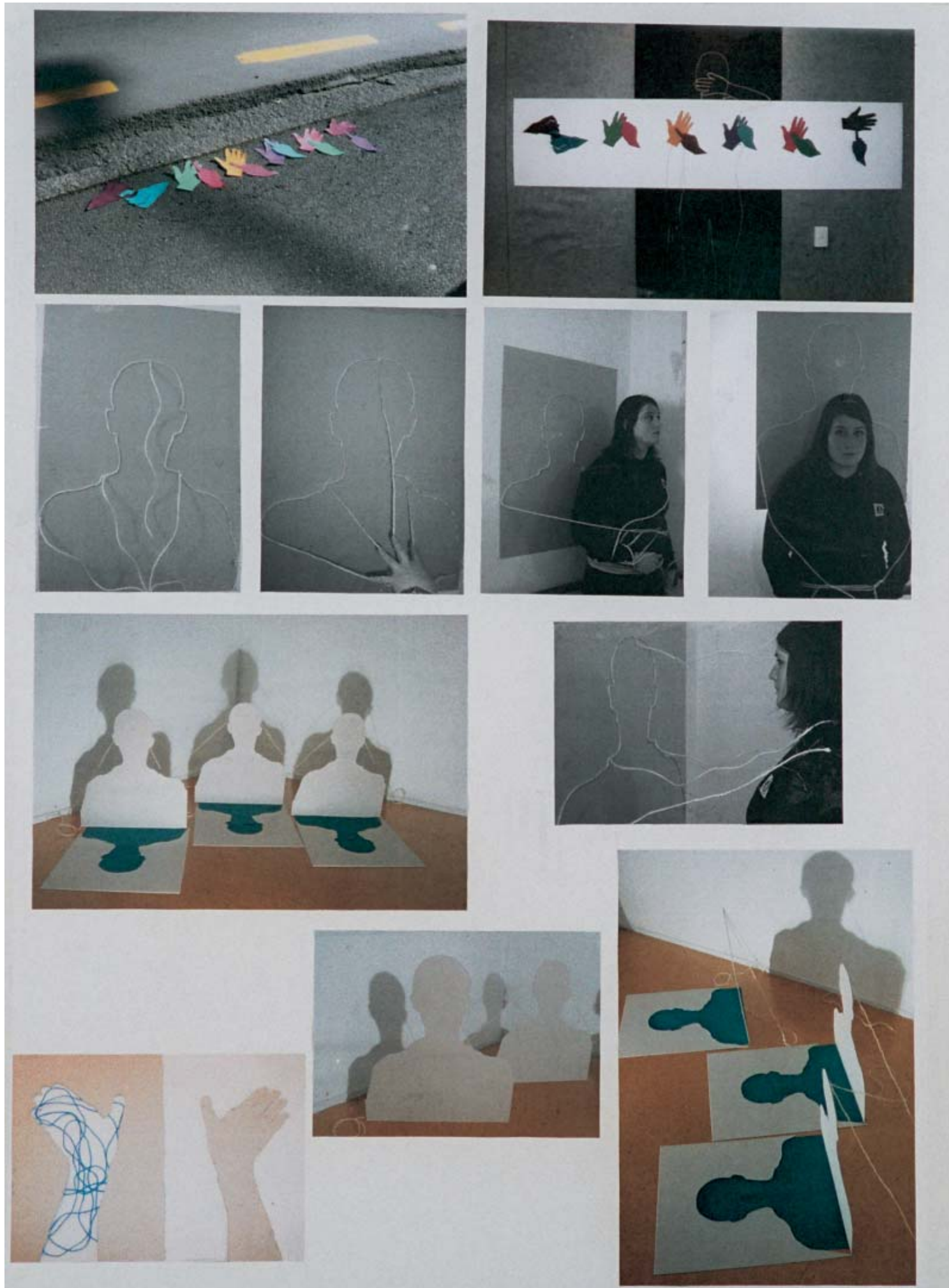
The stuff I wanted to do was quite intricate, eg. the shape of the hands, being able to read the hands. I stencilled the hands in some places so that you could tell they were hands, and made the silhouettes of the heads so that they were recognisable as heads. I made the heads very small to save time and material, and I found they kept their shape better being smaller. Getting the shadows right with lighting and camera angles was a challenge. Photography is not my strong point – I just used "trial and error" and I had some outside help from people who knew about cameras. I took digital photos and kept going until I got what I wanted.

The end product was hard because I could not make my final sculpture to scale. I did it on paper. I didn't know how to use Photoshop so did it by hand, so it was not as accurate or professional as I wanted it to look. Doing it by hand required a lot more measurement. I was the only one in the class doing conceptual sculpture so it was difficult trying to get my ideas through my work. It was not the sculpture that was the focus of my work – it was the ideas behind it.

#### Panel One



Panel Two



Panel Three



## PORTFOLIO 3 – ACHIEVEMENT

### Panel Leader Commentary

This candidate has produced a portfolio that clearly uses drawing as the central means to generate ideas, together with a good understanding of a variety of artist models that have a common thread. Even though each panel is limited to one body of work, drawing and the concept of repetition and variance are used well to develop ideas. The most sophisticated element of the portfolio is the transitions in and out of flat and three-dimensional space. The candidate utilises appropriate models to inform these transitions; there are obvious and derivative references to contemporary sculpture as well as constructivist design, yet the outcomes are original and technically well made. Furthermore, the focus on elements of pattern on panel two and the top of panel three help the candidate to successfully move away from the derivative work on panel one, both in terms of its links to the artist model (Opie) and subject (race-track) into more dynamic and original work. There is just enough evidence of extensive study, which is helped by the future concepts generated at the bottom of panel three. The portfolio would have benefited from attempting to analyse some of these in real space and materials.

### Candidate Commentary

#### Themes, main ideas and their sources

The idea of a racetrack led onto architectural elements in the whole work. Contemporary, modernism and constructivism aspects were all looked at and used. The idea of solid and void was played with. The sources of these ideas came from daily life and me sitting down and doing it.

#### Materials processes and techniques

- Cardboard and hot glue with gun grey paint on the first panel – grey paint linked it to the road surface colour, cardboard was a simple material.
- Thick cardboard painted with enamel spray paint on the second panel – enamel paint gave a slick, smooth finish, a lot like artist model Donald Judd.
- Last panel using iron steel painted with spray paint, also nuts and bolts painted black – using enamel linked it to the last work, black nuts and bolts stood out to show the construction.

#### Artist models

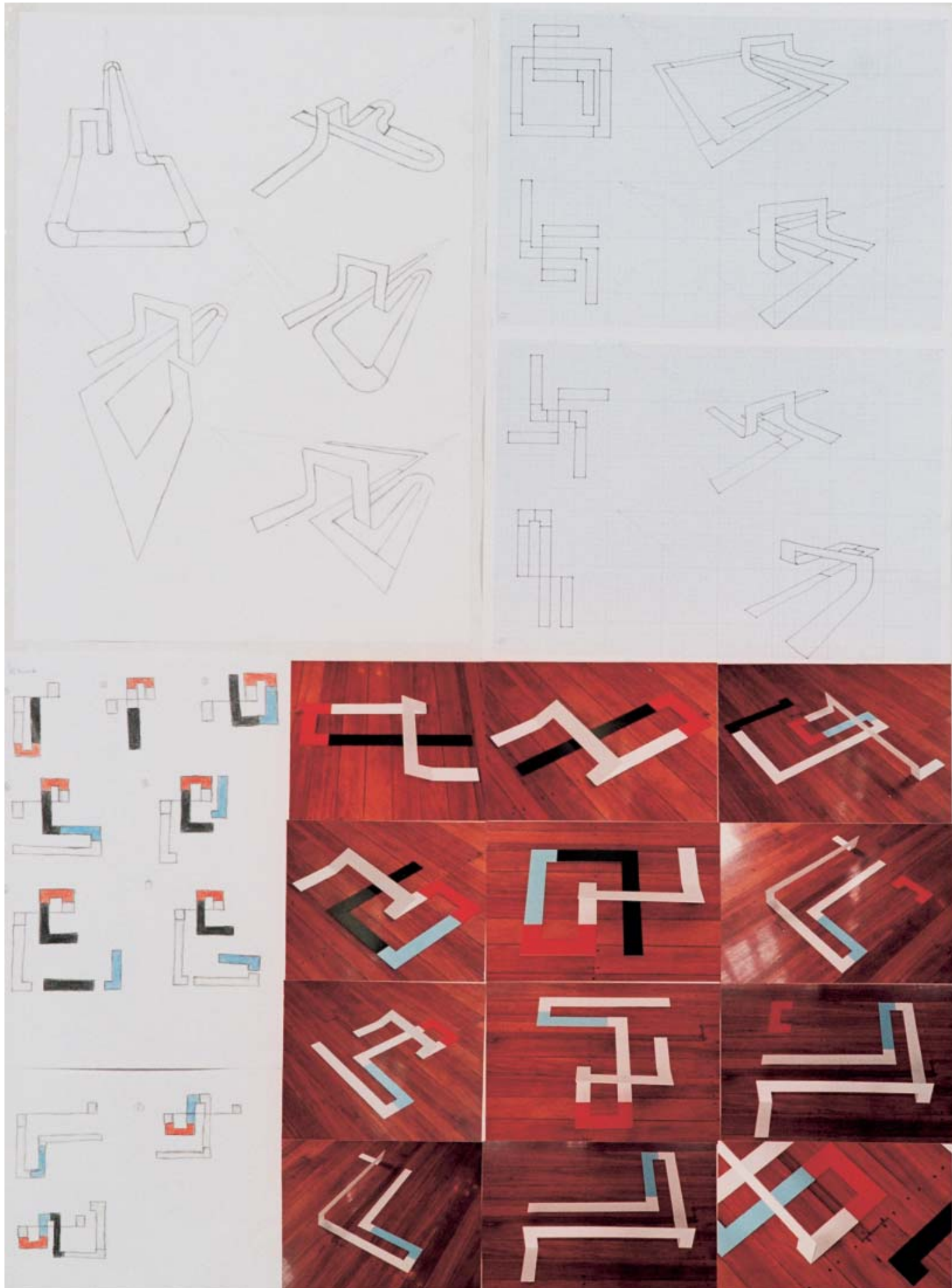
Artist models for architecture and structure included: Julian Opie, Nathan Coley, Donald Judd, David Smith, and Russian constructivists, Konstantin Melnikov and Lissitzky.

#### Problems and challenges

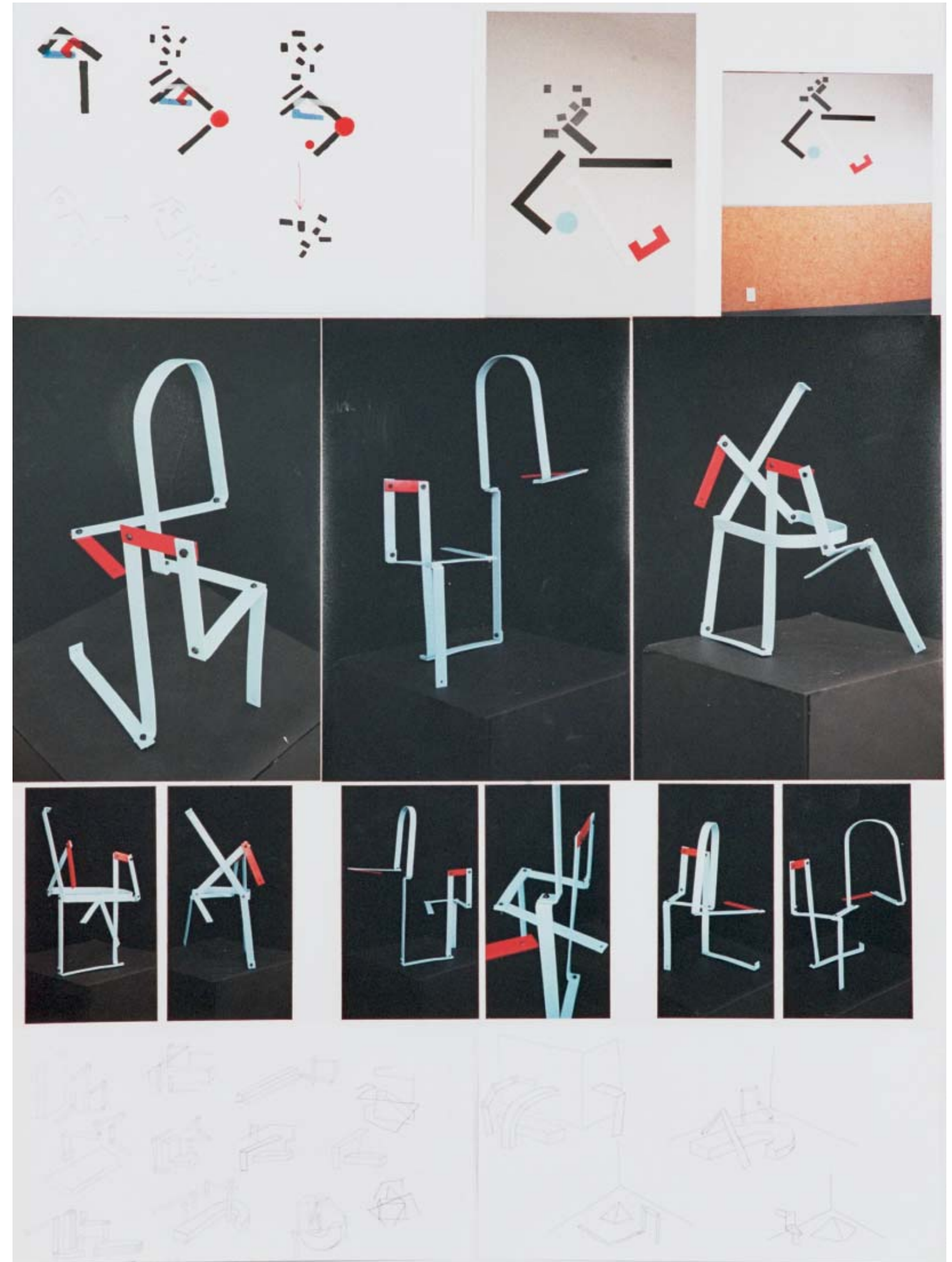
Making the changes/moves seem in order and following a sequence was a challenge. How I addressed this was by sitting down, thinking, not getting others to do it, and getting on with the work. Once you take the stress out, the work benefits from this.



Panel Two



Panel Three





# PORTFOLIO 4 – ACHIEVEMENT WITH MERIT

## Panel Leader Commentary

The strength of this portfolio is the combination of the natural environment and artificial structure which are both equally well underpinned by good research and knowledge of material and environmental constraints. The context of the enquiry continually moves from outside to inside space utilising the elements of each other and shifting the emphasis. This continual regeneration of ideas is held together systematically by using the concept of water/liquid and temporality or change over time. The third panel extends the enquiry well by incorporating an artificial mechanism aspect to the work but this would have benefited from further exploration.

The portfolio as a whole reads separately across the three panels as top half and bottom half and demonstrates a range of ideas, but insufficient synthesis to reach Achievement with Excellence.

## Candidate Commentary

### Themes, main ideas and their sources

The main theme of my work was water and the environment surrounding. I liked the concept of change and bringing that into my sculptures. This was done by doing my sculptures over a period of time. My pieces this year were a continuation of my previous year's work. I always wanted to do a project to have an influence and expand my thinking on my next sculpture.

### Materials processes and techniques

I always tried to use natural materials in my pieces and made sure the unnatural materials never overpowered the natural sense of the environment and water themes. I was always looking at artists that had worked in the same environment and often influenced me and helped me with the techniques to make my sculptures work. I like the idea of simple ideas and the concept of change in the water.

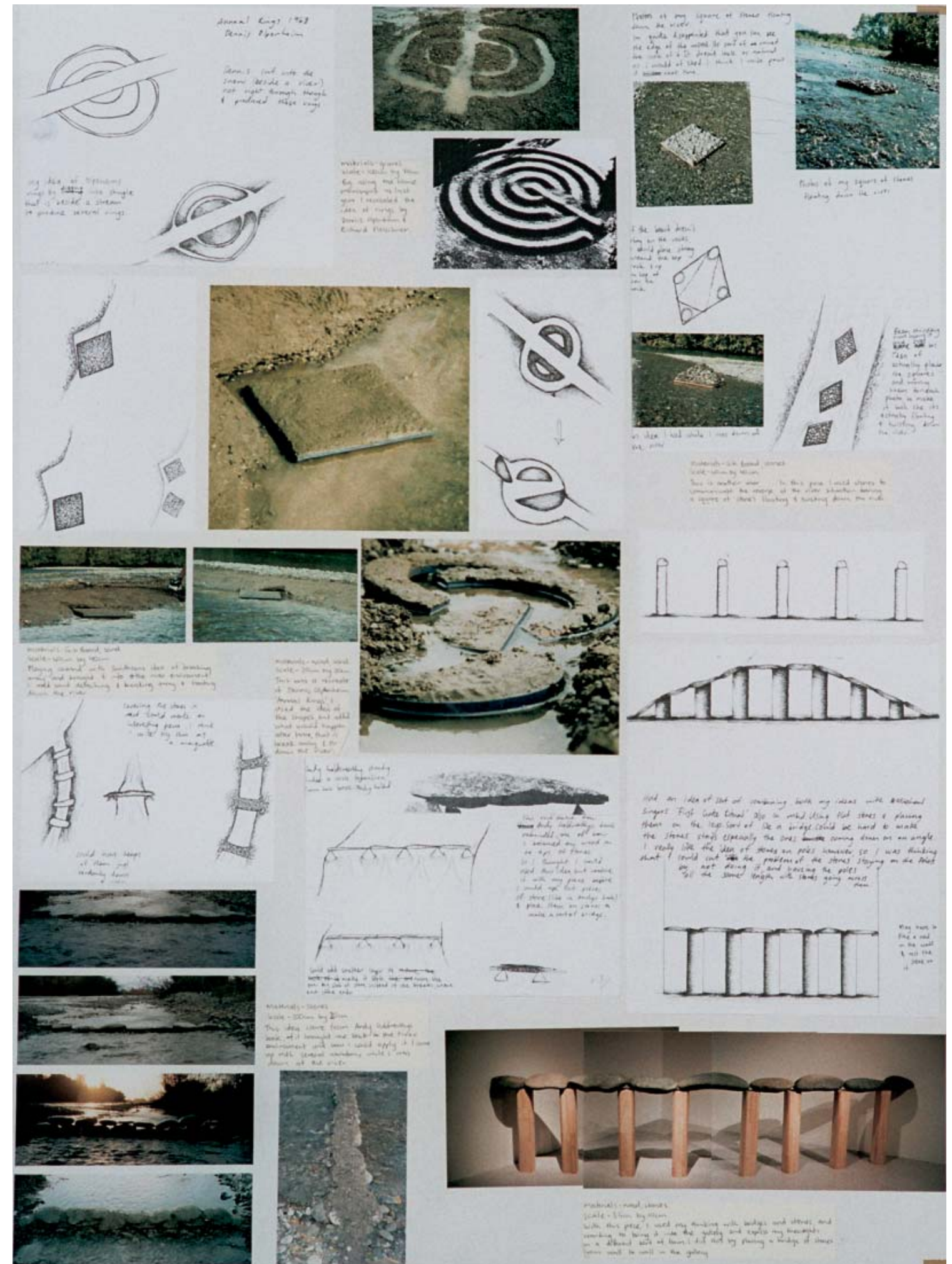
### Artist models

I used a broad base of artists as not many solely based their work around water. I constantly looked at other artists which helped influence my idea in my sculptures. By either recreating ideas in the water environment or taking an idea and expanding it further.

### Problems and challenges

Having to rely on the weather to do my sculptures. A lot of my sculptures were done down at a river or creek, and winter/autumn brought a lot of floods. I had to plan well ahead of when I was going to do them, and allow for bad weather so I wouldn't get behind.

## Panel One



Panel Two

could set up all these chairs along the river bank like hundreds of them and watch them fall over, breaking up etc & come back in a few days. Think of the river behaving as still standing.

To add really strong of the structure including some things to make it base firm would probably require experience not to be taken.

to have gotten this is getting there a number of materials would be used in this structure & when I think the water should be able to get in the gaps & when the water is there it will be able to get in the gaps & when the water is there it will be able to get in the gaps & when the water is there it will be able to get in the gaps.

I could do the concrete up the bank into the ground in places that are behind of the point.

at first we set in a gutter where water would normally run through & it will flow through the box & a small amount of water through other side.

all the water - I would place rocks in the bottom to help keep it in and to give it extra a lot of support if they were to see over the river.

small chamber that my all right as bigger than I want but just like a structure.

maybe they will fall.

materials - wood, rocks, gravel, concrete, steel, etc.

This idea is very good but the idea of having the water flow through the structure is not a good idea. The water will just flow over the top and not through the structure.

Panel Three

materials - wood, steel, gravel, concrete, steel, etc.

to have gotten this is getting there a number of materials would be used in this structure & when I think the water should be able to get in the gaps & when the water is there it will be able to get in the gaps & when the water is there it will be able to get in the gaps.

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maybe they will fall.

materials - wood, rocks, gravel, concrete, steel, etc.

This idea is very good but the idea of having the water flow through the structure is not a good idea. The water will just flow over the top and not through the structure.

Another idea of placement of the structure being seen falling into the water into the river and not again. It will look quite stable but will have a lot of 3 layer pattern.

materials - wood, steel, gravel, concrete, steel, etc.

to have gotten this is getting there a number of materials would be used in this structure & when I think the water should be able to get in the gaps & when the water is there it will be able to get in the gaps & when the water is there it will be able to get in the gaps.

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# PORTFOLIO 5 – ACHIEVEMENT WITH MERIT

## Panel One

### Panel Leader Commentary

This candidate demonstrates how interest in a particular concept can be used to generate ideas when combined with appropriate research and knowledge of material processes. The concept of childhood and time is explored in a linked and systematic series of work that adopts different methodologies such as 'found object' construction, encapsulation and repetition. This has required the candidate to use and understand appropriate techniques, such as plaster casting, as well as exploring material effects. Furthermore, it is the concept that allows the candidate to evaluate the success of the technical investigations. Regeneration is clearly evident in the way the candidate begins focus on repetition with slight changes and material interventions in the latter part of the portfolio to elucidate the passing of time. Evaluation of the earlier drip experiments and multiple doll parts make this an informed and critical decision.

A clear understanding of recent practice relevant to the candidate's field of enquiry is evident in the use of materials and they way in which work at the top of panel two is quickly subsumed into a more weathered and macabre sensibility.

### Candidate Commentary

#### Themes, main ideas and their sources

Initially dolls, babies, child abuse, but also the mother haunted by the child. Fear of babies. Later evolved into ideas of confinement, evolution, time (feminist thoughts?), change.

#### Materials processes and techniques

Found objects – dolls, junk, furniture, hair dye, fabric, plaster casting, staining ———> shows time, change, evolution.

#### Artist models

Panel one – Ed Kienholz.

Panel two – Doris Salcedo.

Also Louise Bourgeois Rauschenburg.

#### Problems and challenges

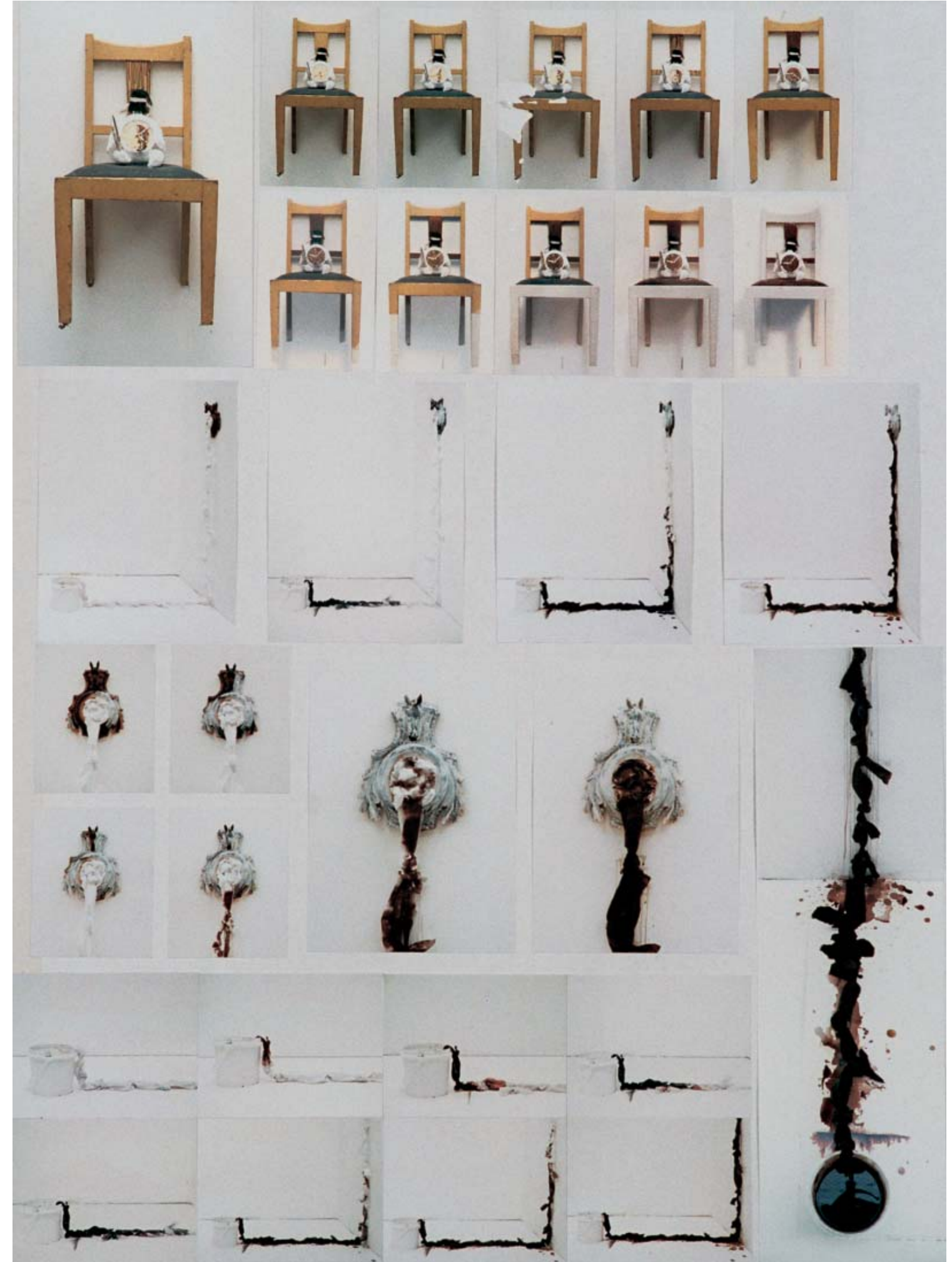
Showing development plus consistency.



Panel Two



Panel Three



# PORTFOLIO 6 – ACHIEVEMENT WITH MERIT

## Panel Leader Commentary

This portfolio deals with sculpture-based performance and the concept of beauty and advertising. The fundamental key to its success at Merit level is that it is a particular idea that drives the portfolio with options throughout that are tested against sculptural principles and contemporary artist models.

An example of how regeneration is used is to track the use of lipstick from being used as lipstick and a conveyor of meaning through the grotesque, to it being used as a symbol and a giant prop, to it eventually being used as an element of costume and conveyor of meaning again – but literally as a writing tool.

The text leads also to advertising in a conventional sense via proposed billboards but this is superficial although it does demonstrate extension. Even though this portfolio is comprised of only a few performances, it is clear that solid research, investigation and preparation has been undertaken. This is evidence of the processes and procedures matching the field of enquiry. To have reached Achievement with Excellence more evidence of depth of enquiry would have been necessary.

## Candidate Commentary

### Themes, main ideas and their sources

My main theme was 'beauty is ugly'. I wanted to show that if we grew up thinking this was beautiful we would all want to look like it.

### Materials processes and techniques

I used performance to show movement and development. My materials I used were bold and bright and sickly to the eye. I used these techniques to show my theme.

### Artist models

I used Pipilotti Rist because of the amazing performing she does. I thought I could develop a lot from her work. I also used Claus Oldenburg for my sculptures. I liked the way my ideas were able to connect with his.

### Problems and challenges

I didn't really have any problems – just that I had to watch that my performance looked like a performance.

## Panel One



Panel Two



Panel Three



## PORTFOLIO 7 – ACHIEVEMENT WITH EXCELLENCE

### Panel Leader Commentary

Achievement with Excellence is demonstrated by this candidate through the level of technical fluency and the purpose evident in the way the materials are constructed to convey the idea. The first panel sets up a clear proposition that deals with the articulation of space through mechanisms such as locks and hinges, plus the use of doorways and beds. This idea is quickly given more depth and sophistication through strong research and the particular idea of confinement. To best express this idea, the candidate has included aspects of the body to be incorporated within the furniture-based sculptures. The transition of wire material from being the spaces to being the body and real objects defining the spaces is evidence of thoughtful regeneration. An interesting element to trace across the portfolio is the use of barbed wire. This is a loaded material that can overwhelm the other elements of a sculpture. However, this candidate has successfully utilised it as a substitute framework and subtle foot entrapping device on panel two, as well as sensitively using it in true context as a barrier on panel three. Even though panel three only really provides evidence of one installation, it is an ambitious and necessary extension of the idea that conveys the meaning of entrapment via scale.

### Candidate Commentary

#### Themes, main ideas and their sources

In a lot of my work, I explored difficult parts of the human psyche – issues that many people wouldn't feel very comfortable with. In my submission, I dealt specifically with people who mentally entrap themselves within spaces. Somehow these people believe that they are only safe within their own house. Although dealing with ideas of entrapment, my main focus is on the human and how it deals with such complex issues and how powerfully the mind can distort reality.

#### Materials processes and techniques

To achieve a repressive, restrictive aesthetic, I used considerable wire meshing and chicken wire throughout. In panel one, all of the works are constructed (man-made), reflecting how the mind constructs many of its own realities. The first panel works are all small scale (Marquette) works exploring possible realities, but the second and third panels are full-scale installation works that allow the viewer to experience the mental journey that these people can take. The three panels as a whole are a progression from early mental diversions from every day life, to full-on psychosis and how you could possibly escape the situation you were in.

#### Artist models

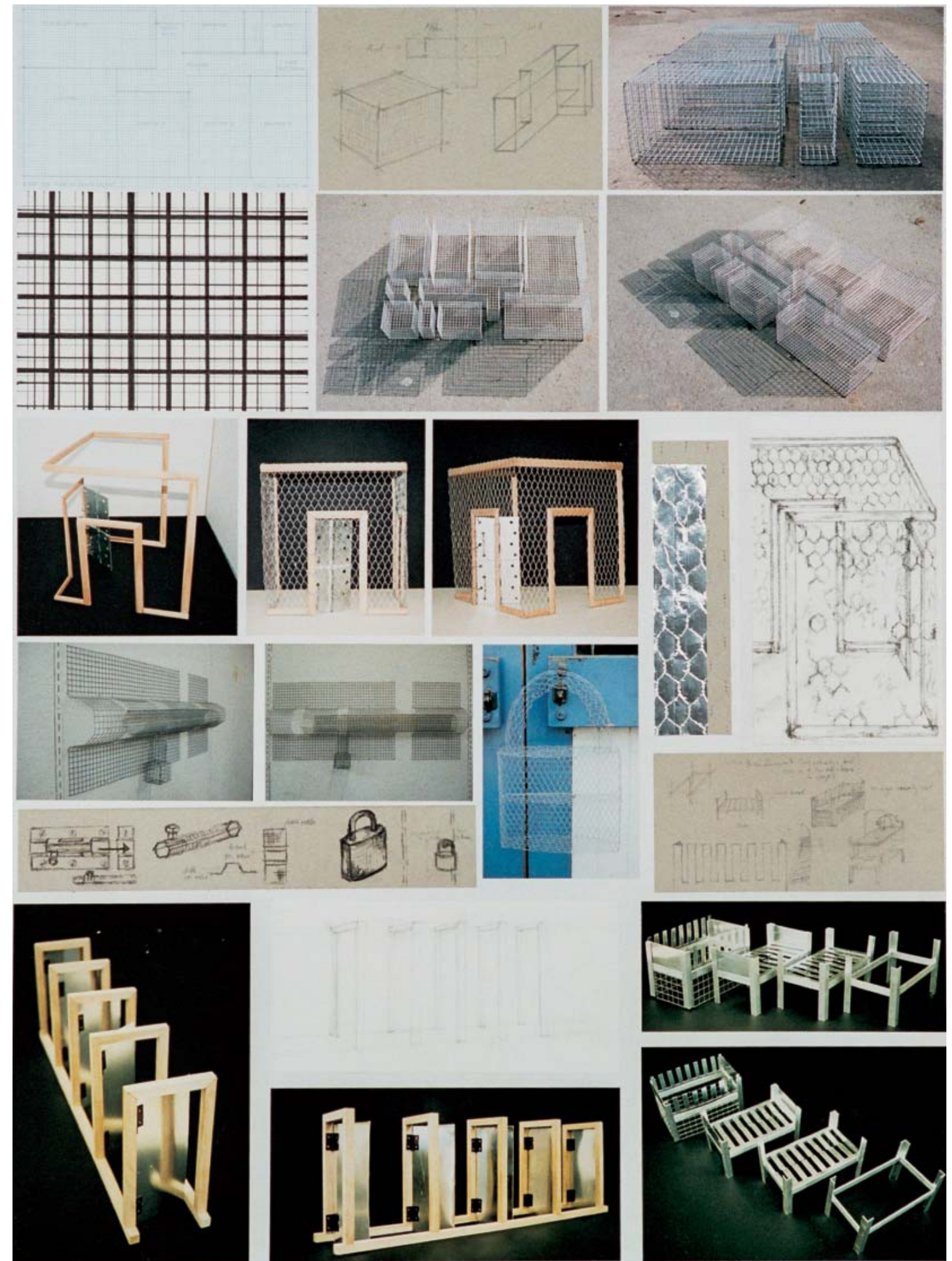
Mona Hatoum was my main artist model. A lot of the inspiration that I got from her work was aesthetic (caged, repressive environments), whereas a lot of the conceptual ideas were my own. A couple of my works are very similar to Hatoum's and I have recontextualised them so they have a new meaning that relates to my themes and idea. For the locks in panel one, I drew on the work of Claes Oldenburg (enlarging everyday items) to give more significant importance to them.

#### Problems and challenges

Due to the size of some of my work, there were a couple of practical challenges. Dealing with barbed wire and lugging furniture and cage segments (from panel three) required time, but was well worth it. But I think the main problem I had was making sure that my work fitted into the NCEA marking schedule. So sometimes being conscious of having to tick all the boxes off got in the way of the creative process. For example, the fact that you have to demonstrate direct influence from your artist model in the first panel can be a little restrictive. I also had to make sure that I had enough ideas to develop from in panel one.

#### Further information

Because my work in panels two and three were installation works, it is often hard to communicate through photographs. It was important that the photos did justice to the work. One other thing that I did find difficult was incorporating drawings into the panels. Rather than simply re-depicting the works in drawings, I used working drawings and specific drawing styles to give a different perspective on the works. I would just like to note that if I could have any influence over students for this year, I would encourage them to push the boundaries and not to be scared off by large scale works or performance art. I would hope that they could find something that really interests them so they can produce work they can be proud of.



Panel Two



Panel Three





## PORTFOLIO 8 – ACHIEVEMENT WITH EXCELLENCE

### Panel Leader Commentary

This portfolio demonstrates a strong conceptual underpinning to a fluent and well crafted series of sculptures and sculptural propositions. There is evidence of a clear starting point that positions the work as individual, but with strong links to a range of sculptors and painters in and around pop art that also position the work as sculpture of a specific type. This allows the candidate to set parameters that arguably are not completely three-dimensional, that is, most sculptures on the portfolio are not seen from 360° but, within the space constructed, there is a strong understanding of conceptual and material sculptural concerns. The deer that reoccurs throughout the portfolio is seen first in planar form, then as cutout silhouette, then in woodgrain head, then as a solid crafted head, and as a trophy skin. There is also humour in the portfolio, which allows the candidate to be innovative and take risks. This approach to regeneration means the candidate can reintroduce elements such as the forest, or paper gun, at any time and in any form, whilst still maintaining the integrity of the sculptural enquiry.



Panel Two



Panel Three



# PORTFOLIO 9 – ACHIEVEMENT WITH EXCELLENCE

## Panel Leader Commentary

This candidate demonstrates excellence through the speed in which they are able to produce distinctive work and then regenerate further and further still. The initial focus on suspended objects becomes extended to include deconstructed suspended objects conveying a sense of suspended time also. This is reinforced by the cereal sculptures and made more sophisticated with the inclusion of repeated images that also serve to freeze the loop time. The falling cereal glued together with suspended bowl is an excellent example of regeneration from the earlier idea on panel one of the multiple cereal boxes with a bowl on the floor.

Then the relationship between image and object is investigated in more depth with the inclusion of tinfoil to act as an intermediary between the two. The focus of the body via consumption is an interesting jump from the objects and is strongly linked to the breakfast eating on panel two.

The installations on the final panel are well-related to the first panel but not similar, demonstrating the conceptual distance travelled by the candidate.

It is important to note that even though the car and radio components on panel one seem unrelated to the subject matter on the rest of the portfolio, and are somewhat derivative of the artist model, they are still fundamental pieces in the development of an idea. With evaluation, effective regeneration has allowed this candidate to clarify their enquiry as they have progressed.

## Candidate Commentary

### Themes, main ideas and their sources

My first idea was deconstruction of everyday objects sourced from Damian Ortega. I also began to use the idea of suspending everyday objects and their contents (with breakfast cereals) as they would fall. Pipilotti Rist inspired the idea of using multiple pictures in the background and then the object that is related in front of it. Thomas Hirshhorn then inspired me to use individual photos more specifically related to the breakfast environment.

### Materials processes and techniques

After beginning with deconstruction, I simplified this idea into suspension, as it was simpler to do. I experimented with different materials on the first page (books, cars, cereal) but then narrowed in on cereal/ breakfast, as it had many opportunities for development and allowed me to ring in people. I also decided to use individual selected photos with use of tinfoil for interest and texture, multiple pictures was becoming too busy.

### Artist models

My deconstruction idea came from Damian Ortega. The idea of multiple pictures in the background and use of photography was from Pipilotti Rist. My use of tinfoil and individual pictures stemmed from artist model Thomas Hirshhorn.

### Problems and challenges

Deconstruction only looks effective, I found, if it is perfectly hung to be symmetrical. This was very time consuming and often had to be done twice or new materials selected, eg. the radio didn't work as well as the car (first page of folio). Another small problem was that when cereal is glued together, it smashes very easily. It required a lot of care.

## Panel One



