



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA



National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

NCEA Level 3 – Visual Arts 2004 – AS90670

Produce original work within sculpture to show extensive knowledge of art-making methods and ideas

Examples of Candidate Work 2004



NCEA Level 3 – Visual Arts 2004 – AS90670

Examples of Candidate Work

Introduction

This resource contains examples of candidate work submitted in 2004 for assessment of Visual Arts at Level 3.

The purpose of this resource is to assist art teachers to prepare teaching programmes and their students for assessment in 2005. The Assessment Report for this standard for 2004 is available on the NZQA website, and provides important information for Visual Arts teachers using this standard in 2005.

Examples have been selected to reflect the range of approaches taken by candidates gaining Achievement, Achievement with Merit or Achievement with Excellence.

The New Zealand Qualifications Authority would like to thank the candidates who gave permission for their work to be published.

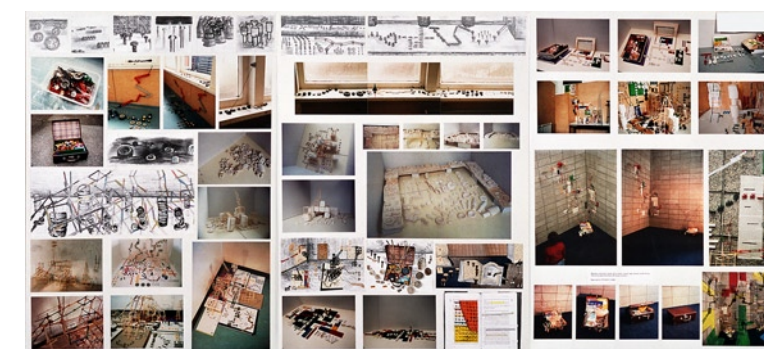
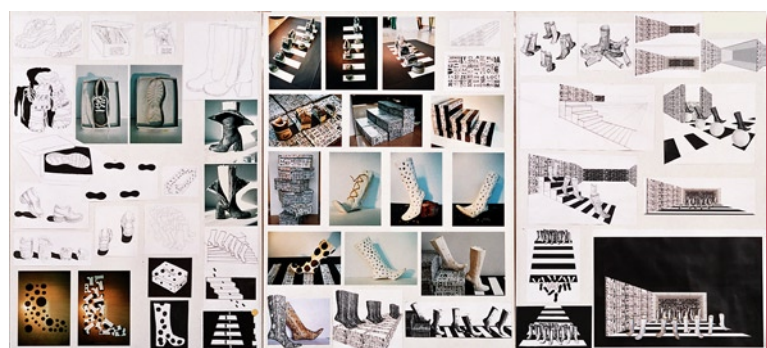
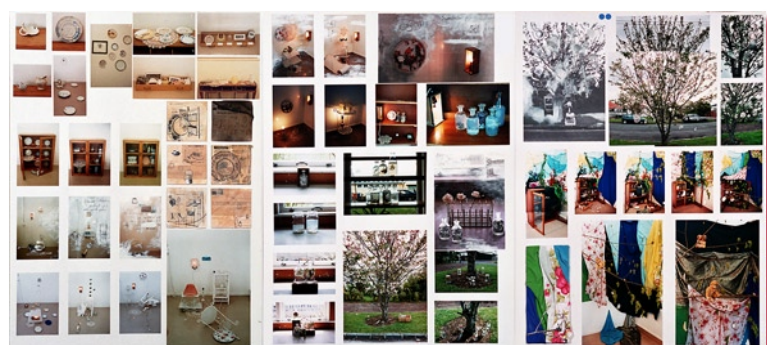
The Assessment Report for 2004 can be found at www.nzqa.govt.nz

Examples of candidate work for NCEA Visual Arts external standards and New Zealand Scholarship can be purchased in poster sets (not Level 1) or on CD rom (all levels).

For further information please contact:

Kelvin Yee
Customer Resource Services Division
New Zealand Qualifications Authority
P O Box 160
WELLINGTON

Ph 04 802 3081
Fax 04 382 6897
Email kelvin.yee@nzqa.govt.nz



NCEA Level 3 – Visual Arts 2004 – AS90670

Achievement

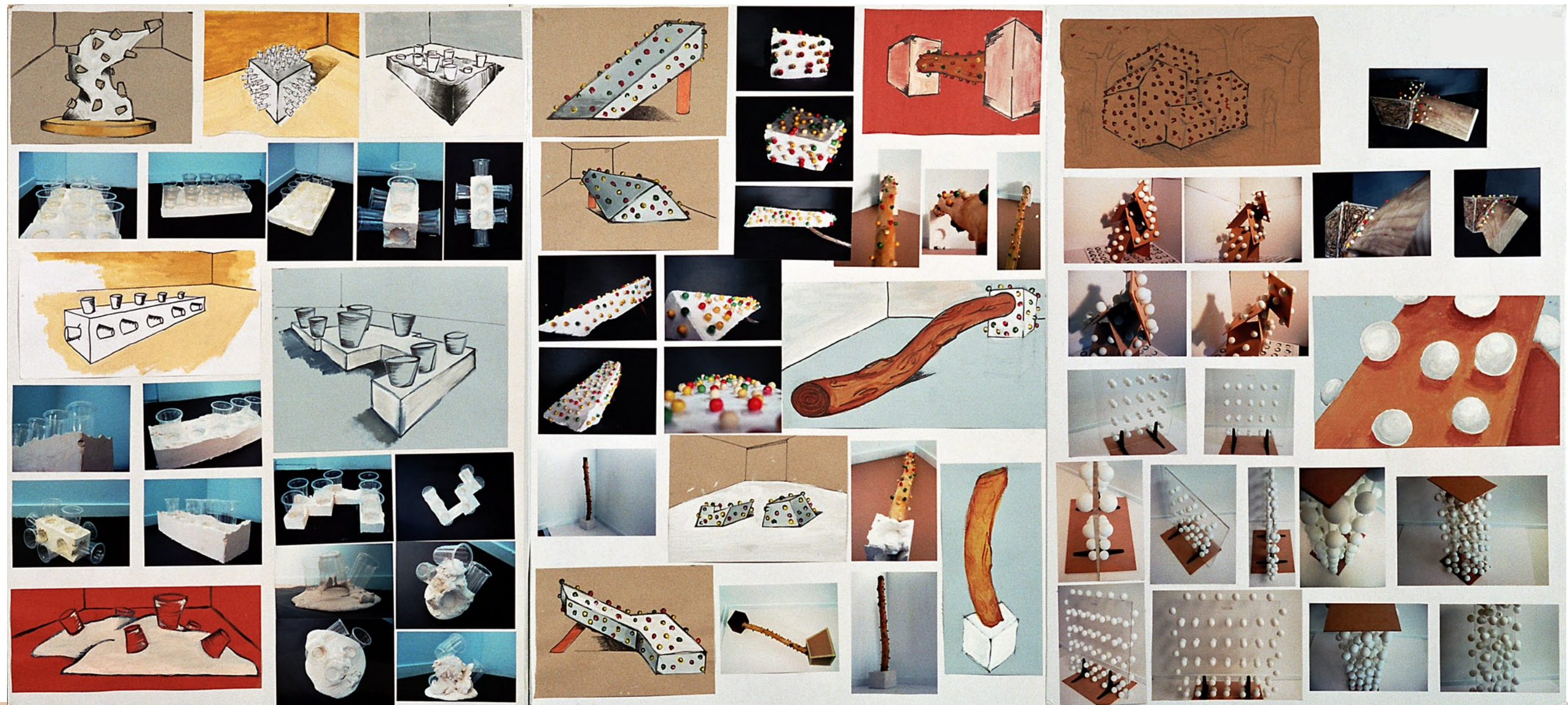


This work shows evidence that:

- an understanding of sculptural drawing has been used to generate ideas limited to the footprint and walking. These ideas have been analysed and clarified, with drawing as the central means to create linked series of works incorporating negative space, casting, structure, order and mark-making. Regeneration has taken place through incorporating previous ideas into new work that investigates verticality and upward steps.
- knowledge is shown of the characteristics and constraints of materials and their processes through an exploration of appropriate drawing media and construction techniques for the larger pieces.
- a systematic approach is demonstrated by the way each idea is built up from the previous, linking the central idea of the footprint and trace of the individual to a number of permutations. Non-critical evaluation has been demonstrated by the way the construction of earlier works for casting purposes has led to the linked but superficial investigation of structural techniques such as the method of production for the final piece.
- recent sculpture has been referenced through the use of basic ideas derived from environmental land artists such as Richard Long, the performance work of Carolee Schneeman and Janine Antoni, as well as a late reference to local contemporary Māori art indicative of Matt Pine and Robert Jahnke.

NCEA Level 3 – Visual Arts 2004 – AS90670

Achievement



This work shows evidence that:

- drawing has been used as the central means to generate variations of an idea based around modular arrangements of two materials. Analysis occurs through the understanding of the relationships of mass to surface, and the submission begins to clarify spatial relationships with the introduction of new materials. Regeneration is evident in the way the final series revisits issues of transparency and modular effects.
- knowledge is evident in how materials and techniques have been continuously added to the sculptural problem to help extend it. This approach to material limits opportunity to clarify ideas beyond experimentation.
- the candidate has developed a systematic approach in identifying and relating the plaster and mass together through the first two series, then adding linearity via the branches and evaluating this, in order to reinvestigate the surface and planar concerns that create continuity, without the need for mass and line.
- the ideas and methods in this submission have been founded in recent and established sculptural practice. Minimalist concerns are evident as repetitious, as opposed to an understanding of repetition, and largely derivative of Eva Hesse and Richard Wentworth. On panel 2, the ideas get more particular but are more derivative of added artist model Martin Puryear, rather than understood in relation to the candidate's own sculptural premise.

NCEA Level 3 – Visual Arts 2004 – AS90670

Achievement

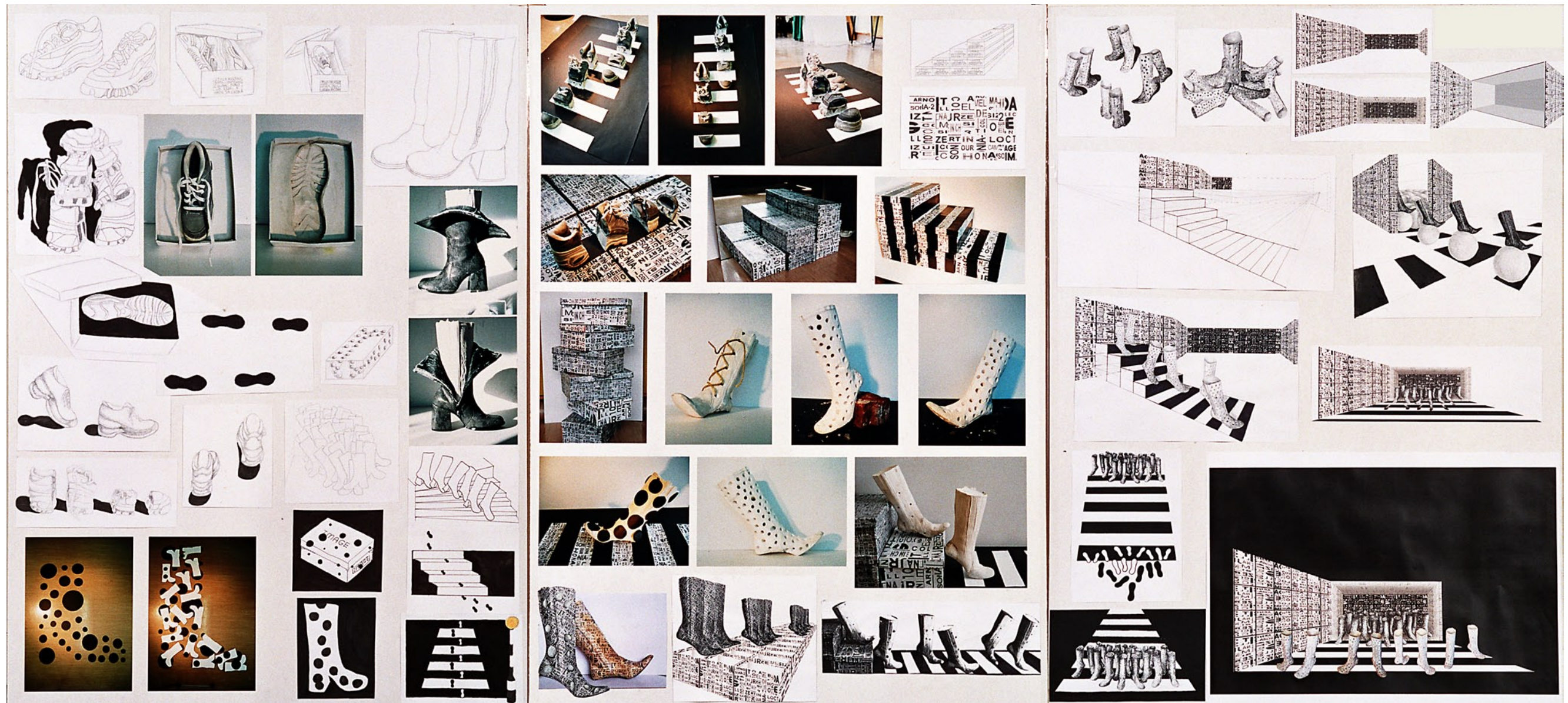


This work shows evidence that:

- ideas have been generated throughout the folio, underpinned by the concept of circles and spirals within nature and structure. The drawing ability is strong, yet many drawings double up on the photographs rather than seeking further solutions. Regeneration is demonstrated best by the relationship between the final installation and the sculpture at the bottom of panel 2, where a new direction has been sourced and created by revisiting resolved earlier work.
- knowledge and understanding is evident in the technical aspects of this folio. It is its strength and could sit easily at Merit level.
- the submission is definitely systematic and ideas are continually evaluated in relation to the premise of the folio. This is also evidenced in the notations accompanying many drawings. A critical approach to this evaluation is missing, in that there is much repetition of the same idea without knowing what to build on or extend.
- ideas and methods founded in the established practice of earth- and wood-based sculpture are evident. They are derivative of general ideas within the practice of artists such as Andy Goldsworthy, and it is not until later in the folio that distinctly original work is produced.

NCEA Level 3 – Visual Arts 2004 – AS90670

Achievement with Merit



This work shows evidence that:

- drawing has been used purposefully on panel 1 to quickly establish the field of enquiry and generate a range of ideas, including grouping, arranging, cutting and casting. Although these are centred around the shoe/boot form, which can be restrictive and lacking in depth, they are sufficiently analysed on panel 2 in order to create options. These are seen in the conceptual inclusion of the shoebox and pedestrian crossing, as well as appropriate text relationships and object juxtapositions with spatial relationships. Ideas have been consistently clarified into series of related works and continuously regenerated, building on prior work to create more complex sculptural problems.
- understanding of the constraints of procedure is demonstrated by the investigation of established techniques and real object/space relationships before more complex relationships have been attempted in two-dimensional traditional and digital drawing, that then can be understood as artworks in their own right.
- the critical approach to evaluating ideas and methods is evident through the discarded ideas in one form reappearing again in a more appropriate form later. An example of this is the simple arrangement of flat boots and circles on panel 1 re-emerging in a more valid way via the holes through the cast/carved boot on panel 2, and then again as the boots and spheres drawing on panel 3. It is also evident in the way that the pedestrian crossing leads to and strengthens the cutting the shoe at the top of panel 2.
- original work is evident through references to recent established sculpture, including Tony Cragg (arranging objects and drilling holes), Damien Hirst (slicing), Rosalie Gascoine (cut-up text), and Barbara Kruger (architectural installation). Introducing these ideas early in the folio, the candidate has managed to use them in the production of much more original work in the latter half of the submission.

NCEA Level 3 – Visual Arts 2004 – AS90670

Achievement with Merit

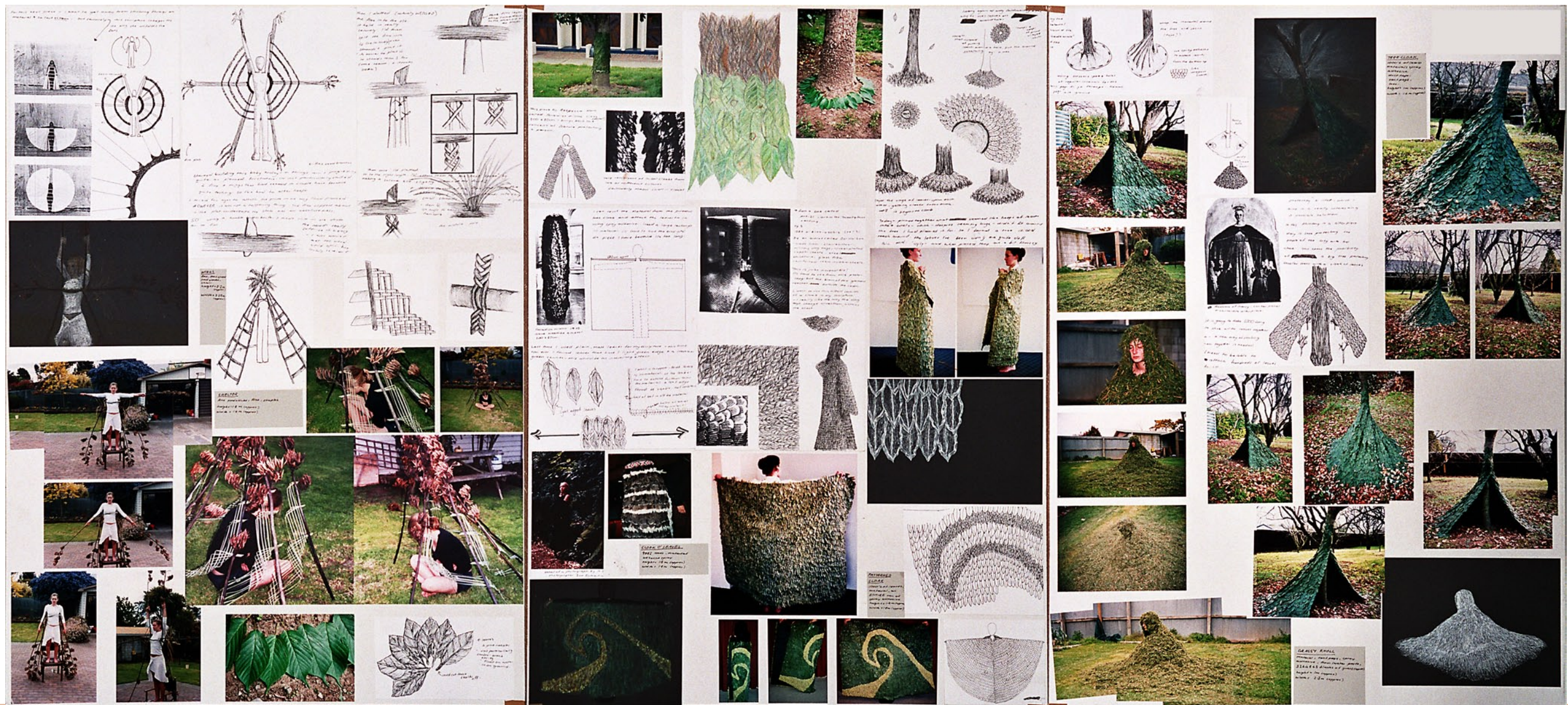


This work shows evidence that:

- the generation of ideas on the first panel comprehensively establishes the folio as an installation-oriented submission, with interest in the domestic environment and codification. The analysis of these ideas begins early on the bottom of panel 1 and allows the candidate to clarify specific areas of concern and regenerate fully throughout the folio. This regeneration continually shifts the context from the inside to the outside and back again, which gives the folio options but not depth.
- the characteristics and constraints of working within this particular field of installation are well understood. The apparent need to shift the emphasis of the folio contextually has interrupted its fluency and some of the purpose.
- critical evaluation has been demonstrated by the way in which an initial generation of domestic installation has quickly become more about artificiality, via images of nature within objects of domesticity that have influenced the decision to install objects on an actual flowering tree and, further still, to bring tree parts back inside, juxtaposed against sheets with floral prints and other assorted items.
- initially this submission has derived predominantly out of the recent practice of New Zealand artist Et Al; other influences include Monique Redmond, Doris Salcedo, Annette Messager and Jessica Stockholder. The candidate has demonstrated originality by the end of the submission, mainly by combining aspects of the artist models together. It is commendably well founded in particular ideas of established feminine sculpture, yet this submission falls short of the innovation and understanding of context expected at Excellence.

NCEA Level 3 – Visual Arts 2004 – AS90670

Achievement with Merit



This work shows evidence that:

- purpose is demonstrated in the generation of a broad range of ideas, including garments and structure, pattern and symbolism, harmony and camouflage, all underpinned by the relationship between the figure and the earth. Analysis and clarification are very thorough and resolved into predominately four series of work. Their relationship to each other is indicative of solid regeneration where earlier ideas are re-analysed with new insight and empirical knowledge that is then developed into new directions.
- understanding and fluency of process and technique are demonstrated throughout the folio. Importantly, because the candidate has chosen this particular field of sculptural inquiry, processes and procedures take on more importance than in some other fields, so the time spent on making the key works on the folio is significant in its effect on the candidate's ability to create a depth of ideas. The commitment to this type of work is commendable, especially as it is appropriately related to established art forms and their accompanying reasons or tikanga, eg the time spent imbues life into the work. However, in this submission the finished works are not accompanied by the depth of ideas and purpose that could be achieved by drawing. Instead, it tends to illustrate the research and techniques involved in each idea.
- critical evaluation in this case has enabled the candidate to bring disparate elements and contexts together. This is evident in a mathematical sense where a linear tepee-like structure plus leaf wrapping, plus garment making and body wrapping, equals a leaf tent and eventually and most successfully body amalgamation with the earth. It is important to note here that the body has been an important element of the folio from panel 1 and has not been added on superficially because of its popularity in recent sculptural practice.
- the candidate has produced original work through good understanding of contemporary practice within the field of study (explicitly referencing the work of Rebecca Horn), together with more traditional practices from our own indigenous culture.

NCEA Level 3 – Visual Arts 2004 – AS90670

Achievement with Excellence



This work shows evidence that:

- this submission has purposefully generated a range of ideas, using appropriate drawing techniques early on panel 1. The investigation of the feminine and masculine, through pattern juxtaposed with sailing and model-making, provides a depth of ideas and a variety of options.
- a strong understanding of the constraints of processes and techniques has been demonstrated consistently and fluently throughout the submission. The candidate has handled the shift in scale and used the understanding of the inherent qualities of the materials to synthesise the concepts. For example, the pink chux cloth on panel 1 references the domestic environment, as well as being appropriate planar material for a sail.
- critical evaluation is evidenced in the way the candidate fluently moves between the context of the marina and the interior spaces occupied by the models. The concept of the boat as a feminine metaphor is tested throughout. This skill in evaluating and synthesising contexts has given the candidate the confidence to push boundaries without losing the direction of the submission. The little flowering bush in the shape of a boat is an interesting development on the floral investigation but does not interrupt the predominant use of patterned material to drive this concept.
- distinctly original work is evidenced through the use of appropriate artists' processes rather than their outcomes. Referenced in the produced work are the feminine craft-based work of Ani O'Neill, the photographic images of Boyd Webb, the constructivist aspects of Tatlin and design principles of the Bauhaus movement. These disparate influences have been synthesised under the candidate's interest in femininity and sailing.

NCEA Level 3 – Visual Arts 2004 – AS90670

Achievement with Excellence

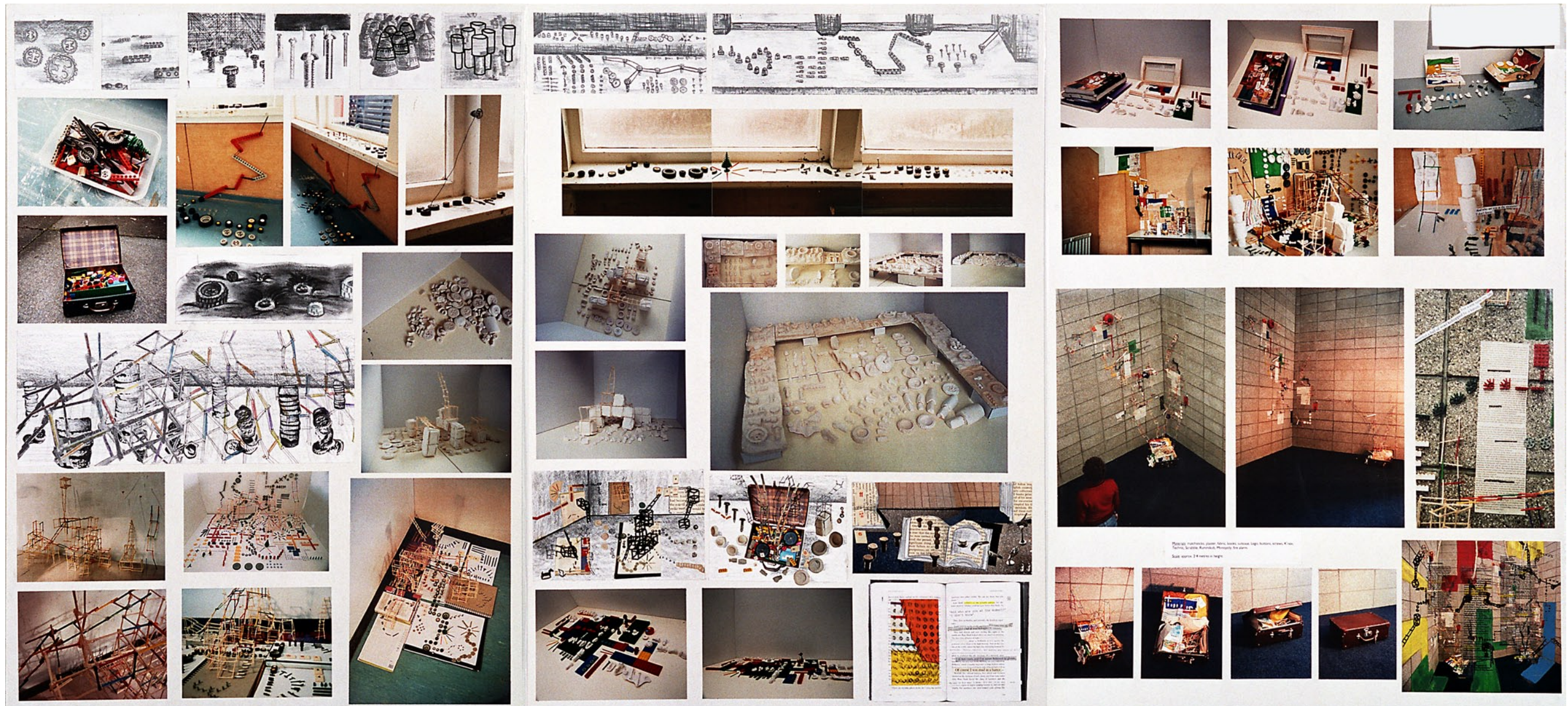


This work shows evidence that:

- depth of ideas is demonstrated on panel 1, where complex relationships of the figure to furniture are explored through repetition and the multiple, physical dynamics, domestic strategies of presentation, and the introduction of the bizarre and macabre. Further depth of analysis and clarification extend on the relationship between image and object, with consistent and innovative regeneration, especially on panel 3 where, for example, a photograph of a foot position (referencing ballet) is inserted into the chair (investigated in-depth on panel 2) and amalgamated with a real figure (extended out of the previous series) clutching the rail (also referencing ballet) with false fingers that were created on panel 2.
- the candidate has not only demonstrated an understanding of the constraints of processes, materials, and techniques, but also pushed the boundaries of those techniques and processes. This is demonstrated consistently in the use of digital technology to fluently test ideas that are then purposefully manifested in real space as well. This integrates performance, object, and documentation.
- critical evaluation has been evidenced by the way it has enabled the candidate to choose the next set of possibilities from a range of explorations. The success and use of these ideas in regenerating new ideas have been weighted on their synthesis of the components and methods within the candidates' practice and all relate to and extend upon the central premise of the folio.
- insight and innovation is evident in the way the candidate has been able to produce a cohesive body of work that situates itself parallel to contemporary sculpture, film, and installation artists, such as Doris Salcedo, Matthew Barney and Annette Messager, without having to be too derivative.

NCEA Level 3 – Visual Arts 2004 – AS90670

Achievement with Excellence



This work shows evidence that:

- a wide range and depth of options have been generated, analysed, clarified and regenerated throughout this submission. Drawing is the central means to achieve this and is evidenced in the complex drawings that establish, for example, material and process on panel 1, strategies of presentation and content on panel 2, and the commitment to further options still on the bottom of panel 3.
- there is material fluency and purpose from the delicate linear structures on the bottom of panel 1 to the large and detailed installation on the final panel. There is also a sophisticated relationship between found objects and casts to further regenerate material-based concerns.
- synthesis has been demonstrated in the way each aspect of the folio supports another and is integrated into the system as a whole. Collections, structures, texts, and presentation strategies are thoroughly related to each other. Excellent evaluation skills have enabled this candidate to understand the reverse quality of the suitcase, in that it can be packed up as well as having sprung forth its contents. By placing this packing-up procedure virtually last on the folio, the candidate has strengthened the notion that they have not exhausted all possibilities but could continue, perhaps onto site-specific performances with suitcases, etc.
- the candidate has demonstrated an indepth understanding of the ideas and methods used in installation-based accumulative sculpture, mainly influenced by the work of Sarah Sze. The critical aspect of this submission's success is its ability to produce innovative and distinctive work without having to move far off its initial premise (often something that can restrict a candidate's performance).