

This assessment is based on a now-expired version of the achievement standard and may not accurately reflect the content and practice of external assessments developed for 2024 onwards.
No part of the candidate's evidence in this exemplar material may be presented in an external assessment for the purpose of gaining an NZQA qualification or award.



Level 1 Visual Arts RAS 2023

91914 Explore Visual Arts processes and conventions to inform own art making

EXEMPLAR

Low Excellence

TOTAL E

James Robinson Experiment Page



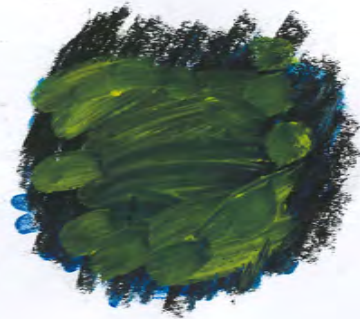
↙ charcoal
+
oil
pastel



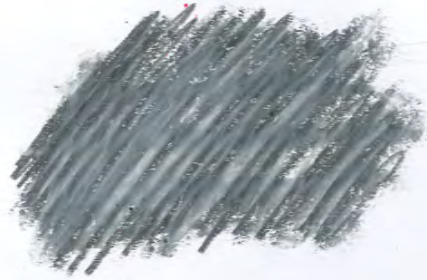
↙ oil pastel
+
watered
down
acrylic
paint



↙ pen +
oil pastel



↙ oil pastel
+ charcoal
+ acrylic



↙ pencil
+
oil pastel



↙ highlighter
+
oil pastel
+
charcoal



↙ collage of
sticky notes
oil pastel
+ charcoal
+ sharpie



↙ canvas
+ plastic
sticker
paper
+ sticker
paper
back + charcoal
+ oil
pastel
+ acrylic
paint



↙ post-it notes
+ charcoal
+ oil pastel

sharpie
+ acrylic
paint



I used a lot of different types of materials in this: (old newspapers, red dye, red ink, pva glue, dirt, wood chips, grass, leaves, plastic straw, cotton tip, acrylic paint, charcoal, yellow dye, black indian ink, white indian ink, clear tape)



This looks really edgy and doesn't fit the theme I have in mind (the digitalised world, big data and personal information) but it was good for experimenting with different mediums and seeing how things mix and match.

11W
Sing Point
Chase
At Midday
Endle

11W
11:10 Master
Jungle Bird
7:35 Miraculous - Tales Of
Larvaboo And Cat Noir

11W
11:30 New Pub Life
11:30am

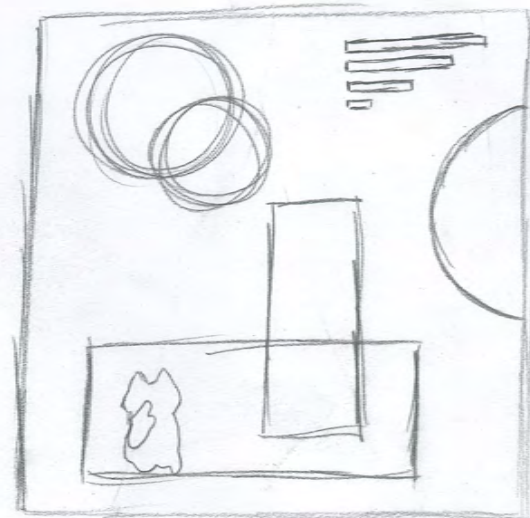
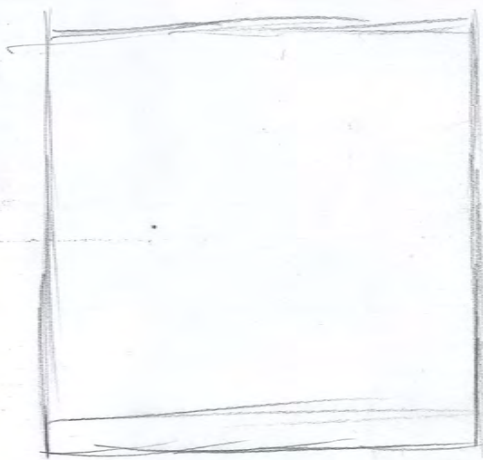
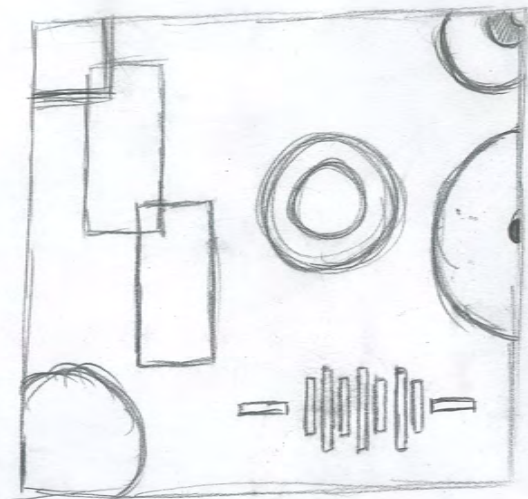
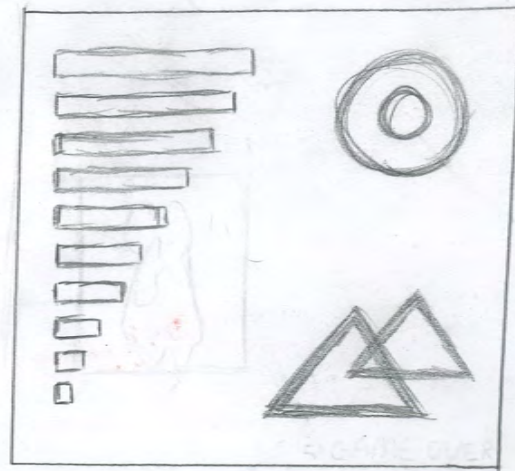
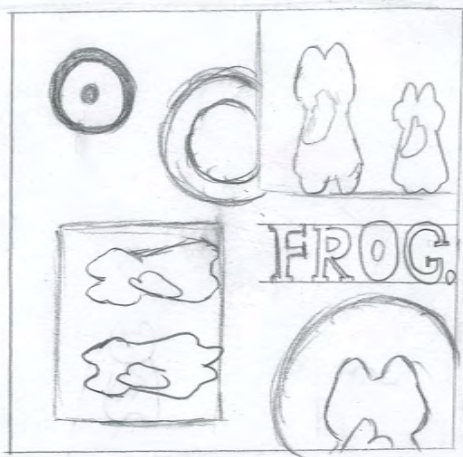
11W
9am Moe Show
9am Wheel Of Fortune
Antiques Roadshow
10:30 The Office
Dwight goes to great length

11W
7:20 Master
7:20 Master
7:30 Kid Mau

11W
9am

Shane Cotton
"cloudscapes"





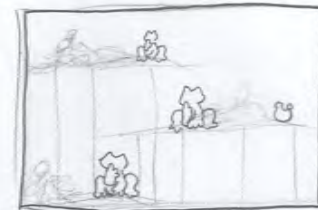
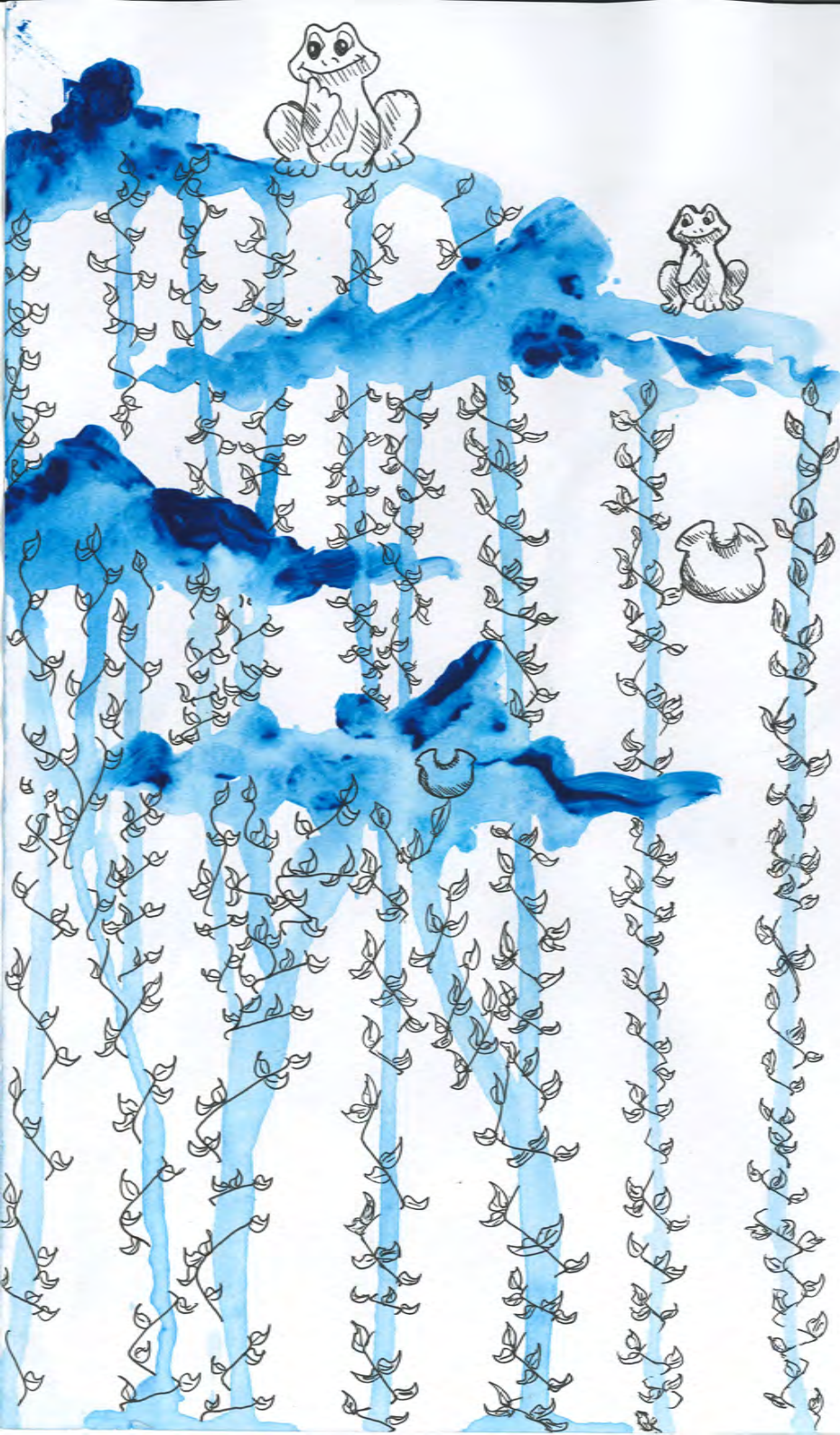
The cloud patterns looked cool without the intense glazing, but with the semi-opaque glaze, it looks unnatural.

This page was just for experimenting with art techniques that Shane Cotton uses. Especially the geometrical patterns he uses in his pieces.

I don't really like the rectangles, they look a little too chunky and oddly app-like.

The circles look pretty cool, the colours look really nice in those perfect circle shapes.





John Pule Reading : Questions

1. What were his interests after leaving school?
He was, and always had been interested in art, poetry and writing.
2. Who was the artist that was of great interest to him in his early years and what was it about him that Pule found inspiring?
Pule took a keen interest in both the life and art of Vincent Van Gogh, because he admired his passion for living despite his struggles.
3. Which countries' destructive presence in the Pacific stimulated his thoughts and activities?
The United States and France's nuclear testing.
4. In 1990, his work was included in the first major touring exhibition of contemporary Pacific art, Te moemoe no Iotefa. This drew a wider audience to his work that included those from his community. Why do you think this happened?
Because this was a major exhibition with the main theme of contemporary Pacific art. Most of the people who went to the exhibition would either be interested in Pacific art, or those who belong in the Pacific communities.
5. His recent works that affirm his relationships with his people and heritage are based loosely on Niuean haipo. List some of the things they include or are meant to resemble in their designs.
Patterning footprints, tracks to fishing grounds, plantations, burial places, landfill sites. Also incorporates genealogies, journeys, stories and history. There are also depictions of mythological creatures as well as birds and real life animals.
6. What has he likened some of the traditional haipo designs to?
He likened the traditional haipo designs to the forces of life, history, and change in the Pacific. He also likened the circles in haipo designs to the wholeness, balance and harmony of a person's life.
7. What is different about the way he paints birds and lizards?
He always paints the insides of the birds and lizards, as well as the life cycle of the seeds they eat (a plant blooming next to the animal, a person tending the plant, the sun or moon always present when there is a plant etc.)
8. What is the new medium he is attracted to and may explore in the future?
He is attracted to film, and wish to explore it more. Especially since it can reach a wider range of audience.

Trying the colours onto the sketch ↗



Colour Palette



← main colour palette for all of my paintings

- stylised plants
- vibrant colours in a set palette
- frog/subject in one colour without shading
- nature themed

Any improvements I might make:

- make the colours more vibrant
- add in a few more plants
- maybe enlarge the frog a little?

I prefer ver. 1 because it shows the frog's silhouette a little clearer

↗

Two ideas for the frog's colours:

ver 1:

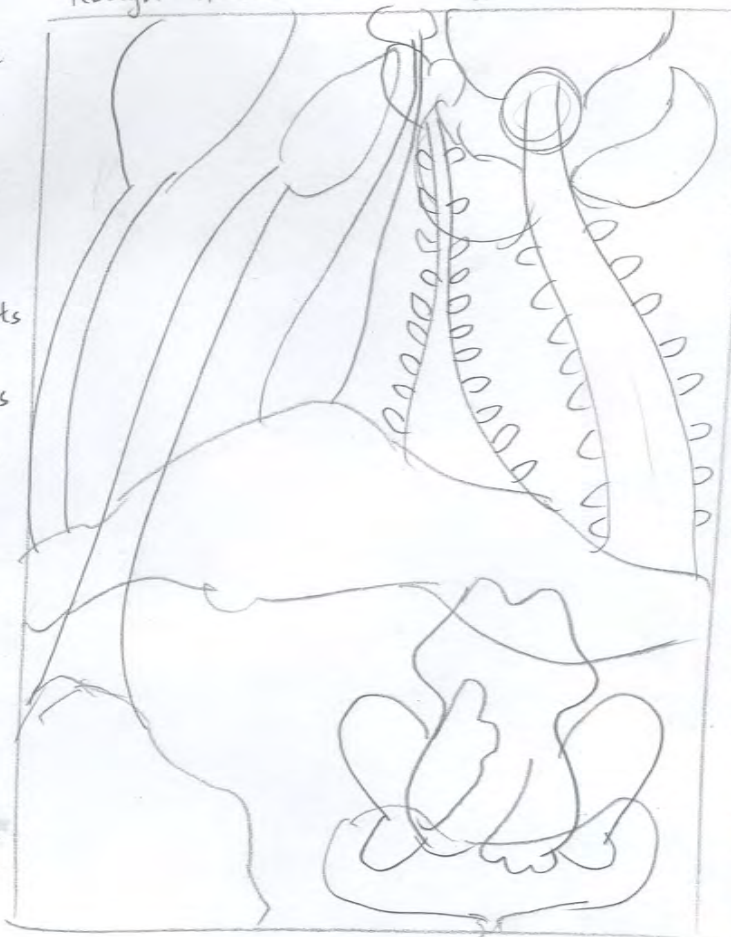


ver 2:



I like the colours for the vine and the heart-shaped plant →

Rough sketch based on my thumbnails



thumbnails



← I like the heart-shaped plant and the one with a circle in the middle



← I like the 3 islands of this composition



Examples:



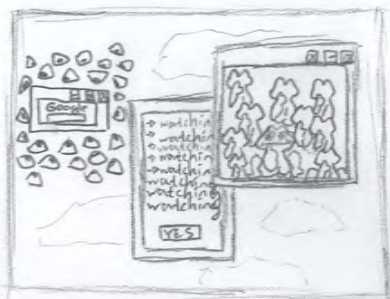
→ subject matter in one colour only



→ mainly monochromatic colours



→ nature-themed

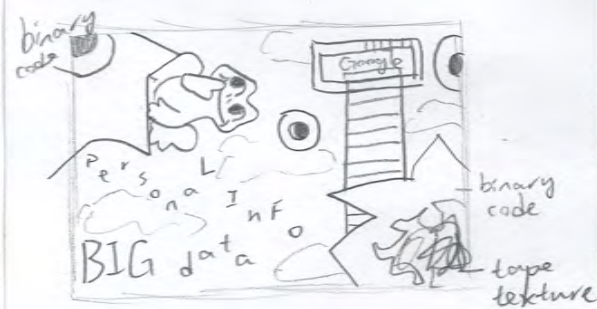


- grids from Shane Cotton
- clouds from Shane Cotton
- text from Shane Cotton and James Robinson
- doodles from James Robinson
- brighter / more vibrant colours from Robin White and John Pule



- Likes:
- I like the duo-tabs open in this, and the John Pule / Robin White art style mix for the frog in the tab.
 - Shane Cotton inspired geometrical designs — circles made to look like the frog's eyes.
 - Big, almost unhinged-looking frog head
 - Google search tab extending past the tab

- Dislikes:
- the placement of all the things
 - it looks cluttered and messy
 - too many geometrical designs



- collage texture from James Robinson
- text from Shane Cotton and James Robinson
- Geometrical shapes from Shane Cotton
- gridding (google screen) from Shane Cotton
- vibrant colours from John Pule
- cloud scape from Shane Cotton



- Likes:
- Shortened Google tab, it makes the search bar's extension look more dramatic and dream-like
 - Floating script inspired by Shane Cotton
 - The added ~~John~~ James Robinson inspired collage pieces — binary coding error screen — makes it look more digitalised.

- Dislikes:
- Leaving out the second tab, I might replace the frog in this one with the second tab.
 - Placement of the yellow eyes-like shapes, it looks odd and unnatural
 - I also like the ladder-like search bar, with people climbing up to reach for your search history



- tabs
- art inspired by Robin White
- repeated pattern/text
- eyes
- digital/computer
- James Robinson inspired textures and surfaces
- Cookies - signifying the personal data being collected when you allow cookies on a website.

Likes

Dislikes

- eyes - too many
- pure black background - maybe change it to binary code?

What other themes I want to include =

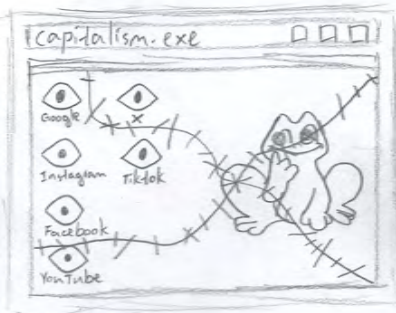
- maybe replace the eyes with grabby hands
- more texture - James Robinson inspired



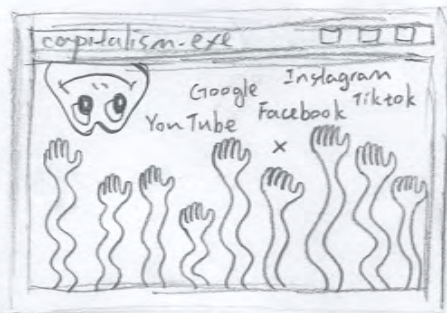
Inspirations from my previous artworks:



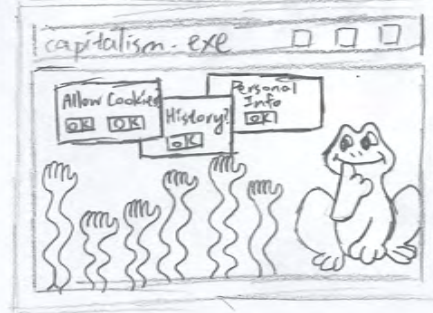
1



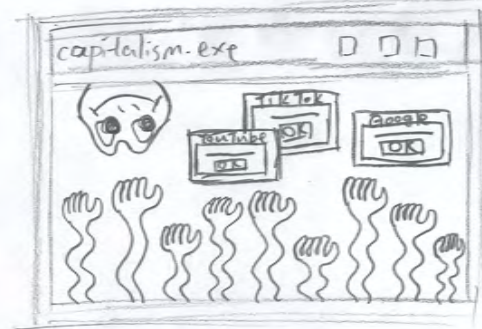
2



3



4



Themes I want to include:

- old fashioned/retro computer tab
- capitalism - big data feeding the mega corps your personal information to cater personalised ads
- hands
- maybe stitches?
- surrealism
- eyes

Which one of the thumbnails do I like the most?

I like number 4 the most, because it looks the most harmonious, but in the subtly creepy/uncanny way fits in with my theme.

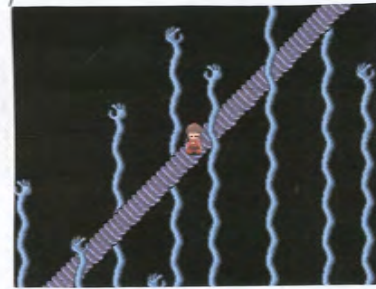
Likes from the thumbnails

- tabs with mega corps names on the top (like Google, TikTok, Youtube, X, Instagram etc.)
- The 'capitalism.exe' tab name
- The wiggly hands
- upside-down frog head
 - ↳ maybe in Robin White's art style?
- background - in pale blue and clouds dotted around - inspired by Shane Cotton

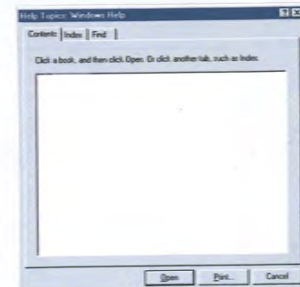
Dislikes from the thumbnails

- stitches - too over-the-top and messy. It makes the art look too cluttered doesn't fit in with the digital theme I'm going with
- full-body frog - makes the art look uncomfortable and cluttered
- eyes - makes the art look unnecessarily edgy
- mega corp names scattered around randomly - looks cheap and a little too messy.

Inspirations for this piece:



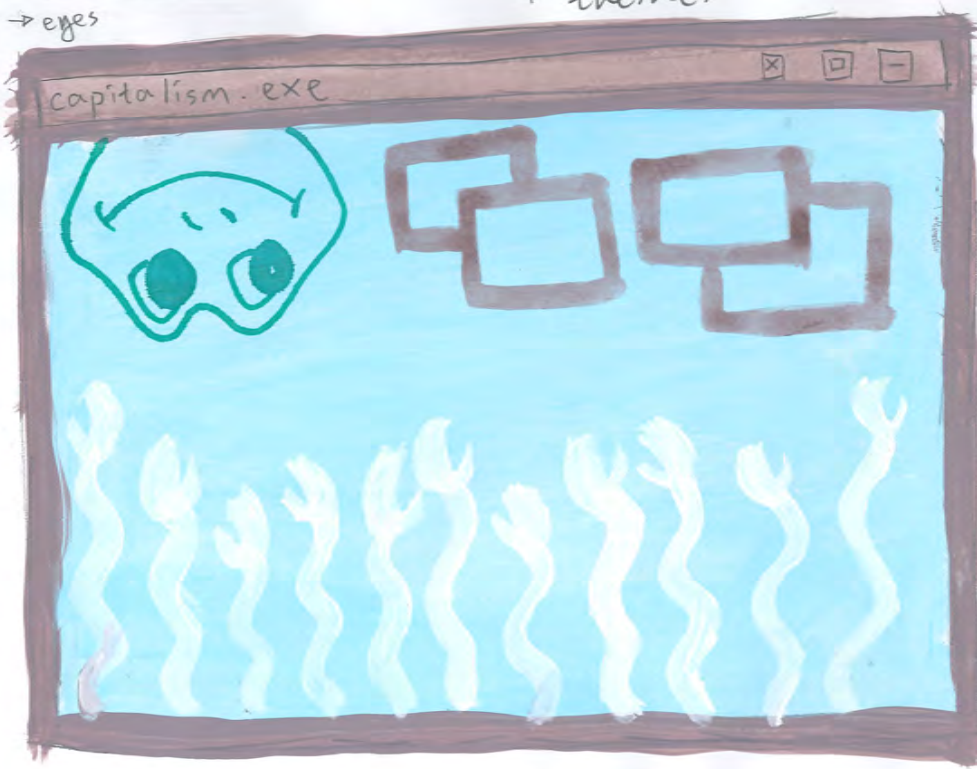
source: 2004 adventure game - Yume Nikki



retro windows tab



my frog in the Robin White art style.



Excellence

Subject: Visual Arts RAS

Standard: 91914

Marker commentary

For Excellence, candidates need to evaluate Visual Arts processes and conventions, to inform their own art-making. This involves refining a range of processes, materials, and techniques through iteration, and selecting and reflecting on experimental work to advance an art-making intention.

This submission has been verified at the lower end of the Excellence grade range at Level 6 of the New Zealand Curriculum, fulfilling the criteria for Excellence by:

- experimenting and rapidly honing their grasp of processes informed by established practice
- making media and process choices for subsequent works based on explorations to refine art-making intentions; the candidate annotates these choices, but they are evident visually in the work
- revisiting and refining processes in later sequences of the investigation
- developing compositional ideas while introducing own subject matter early in the submission, allowing for greater reflection and refinement in the latter part of the submission
- undertaking a set of compositional sketches and media studies in each section to refine their intention, supporting reflection in later work
- building on the outcomes of later explorations, this submission refines its intention from a character in an environment proposition to an abstracted and surreal sequence, culminating in a pop art and design-influenced proposition dealing with a political concept.

To be placed securely within the Excellence grade range, the candidate could explore additional media processes, honing skills to amplify the strong conceptual intention. This could incorporate digital processes. Additionally, the candidate could edit some of the extensive annotation and biographical detail of established artists from the submission (page 6), as most elements contributing to the candidate's achievement level are evident in the practical work.