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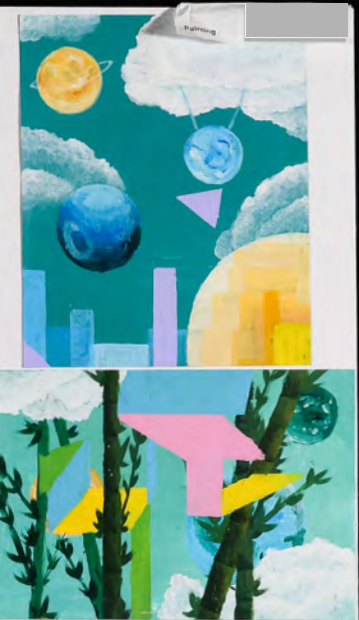
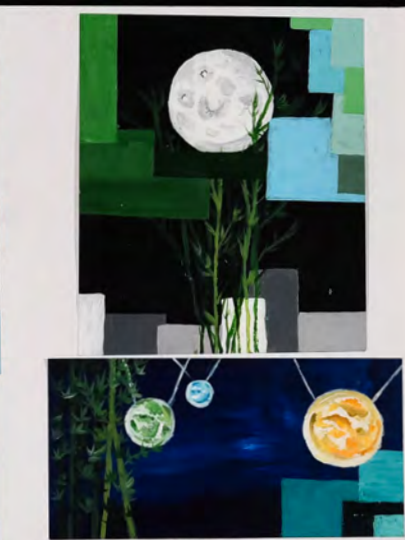
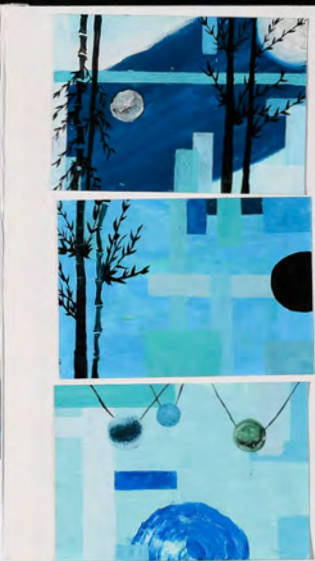
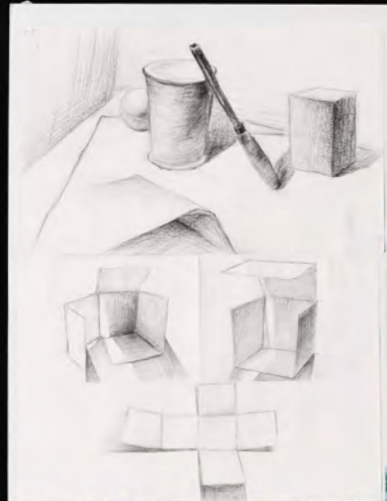
## Level 3 Visual Arts 2023

**91456 Produce a systematic body of work that integrates conventions and regenerates ideas within painting practice**

# EXEMPLAR

**Achievement**

**TOTAL A**



## Achievement

**Subject:** Visual Arts – Painting

**Standard:** 91456

### Marker commentary

This portfolio demonstrates how a pictorial proposition of the still life can inform an exploration of more abstract related conventions. Working with adequate skills in painting, this folio shows a sustained investigation over the year. The initial spatial drawing studies allow for the continued extension of ideas and result in a more convincing final composition.

This body of work is driven by the candidate through a use of observational and surreal imagery alongside formal concerns of shapes, texture, circular motifs, scale, and colour. Identifying and exploring the links between these allows them to push the work forward across different phases.

Panel 1 begins with formal pencil tonal studies of the still life. It quickly shifts to an A4 painted still life in a stylised interior. A surface / texture interest is displayed in the bamboo painting and applied to the cloud and moon forms. The last works establish the colour palette and interest in more flattened aspects of painting abstraction. The box motif in later work has potential.

By using smaller works, Panel 2 is able to consider more clearly the relationship between the use of colour, shapes, and motifs as pictorial concerns. The small ink study seems to offer more ideas in its use of media and composition than the next steps they present. This shows the importance of being able to recognise the right option again.

The last panel shows colour alongside a considered exploration of space, returning to drive compositions. Works point to several different options, but the candidate clearly reforms and extends ideas around colour. They use geometric patterns and shapes in relation to a more three-dimensional space in the final large work. The final painting reflects what the candidate learnt in earlier constructions. This focus on how images are constructed is in harmony with the subject matter.

The strength of the last panel is how it shows an engagement with materials, texture, shapes, and colour, which then provide options as they integrate these conventions into their development. Smaller works at times have allowed more opportunities to push ideas and show links between phases of work. This evidence of analysing links is clearly seen between the formal still life studies and the return to a theatrical stage in the last work. Equally, other work shows the potential for further exploration but was left undeveloped or not fully recognised. Reflection on what was working best rather than jumping to the next idea could have lifted painting skills and therefore the potential to meet Merit.