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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

**Merit**

**TOTAL M**



## Merit

**Subject:** Visual Arts – Painting

**Standard:** 91456

### Marker commentary

At Merit, this submission represents a good example of a candidate's ownership and engagement with the imagery. This is arguably central to the motivation required to sustain the exploration of the combinations and analysis of the links across the body of work.

The personal significance of the portraits of famous figures from the political and royal lines of Western Samoa signal the ownership of this proposition. They interact with flattened backgrounds of brightly coloured decorative fields clearly also located in a cultural context understood by the candidate. This allows for a solid investigation with considered combinations of these various elements when refining the links between ideas over the year. The skill set required for portraiture as well as other performances is generally consistent across the portfolio.

Panel 1 begins with a series of white on black studies of selected subject matter culturally relevant to their enquiry. The strong contrast in these images is followed by a small group of quiet landscape studies. The portraits are also trialled with different colour combinations or compositional studies in relation to siapo (bark cloth) and landscapes. These works provide different options to expand the project by establishing the relevant picture making concerns.

The second panel explores dual portraits on brightly painted surfaces using naturalistic plant motifs. The analysis of the structures, motifs, and symbols alongside portraiture conventions steps up again in the strong smaller sequence towards the top. These considered selections and combinations of elements allow the candidate to refine their ideas. The underlying painted surfaces are strong grounds which hold their own in the larger scale horizontal works. The architectural nature of the compositions plays portraits against the patterned surfaces and colour symbolism to show spatial subtleties across various iterations.

The last panel continues a purposeful exploration of these compositional elements. The successful attention to formal concerns allows for further exploration that builds and extends on earlier works. The increased scale of portraits is consistently handled with considered use of colour in the compositions, building successfully on final Panel 1 paintings. This candidate has a confidence in using these painting techniques possibly supported by their ownership of the imagery; they incorporate this imagery convincingly with a clear purpose and a sense of ease.

The potential in this narrow but assured journey is clear. The refinement and integration of ideas could have been built on further by pushing ideas in smaller sequences, as on the second panel, to create a greater range of visual ideas to allow work to develop in new and unpredicted ways.