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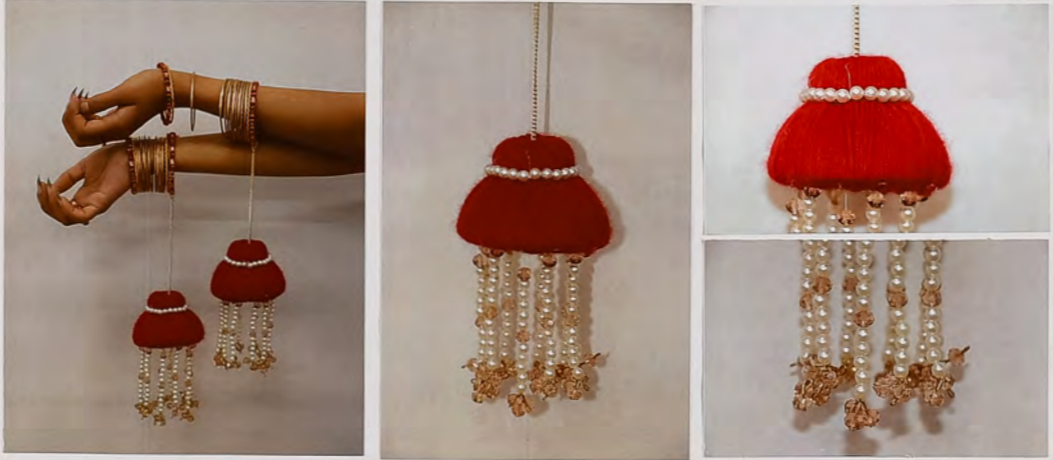
Level 3 Visual Arts 2023

91459 Produce a systematic body of work that integrates conventions and regenerates ideas within sculpture practice

EXEMPLAR

Merit

TOTAL M



Merit

Subject: Visual Arts – Sculpture

Standard: 91459

Marker commentary

This submission presents a very clear sculptural investigation of the objects and rituals associated with a Hindu wedding. The candidate celebrates a personal cultural ritual through sculptural actions and investigations.

The work presented on the first panel is small and object-based, and sets up very clearly the notion of a Hindu wedding. The small figures, in a range of poses associated with the wedding ceremony, are articulated well in singular works and as a group, as if this was a group wedding celebration. The tradition of mehndi decoration with henna is then explored on simple, hand-shaped objects that test the candidate's design ideas in the context of sculptural object as well as the cultural tradition. This notion of the bride and groom ceremoniously decorated by their friends and family in regional dress, jewelry, and flower garlands, is further explored in both life-scale and miniature.

The figurative work on Panel 2 intimates the ritual of placing garlands of flowers over each other's heads in a suggestive pose that is completed by the performative action of the bride in full costume at the end of Panel 3. In this way, the candidate demonstrates how ideas can be developed and clarified between phases and within a body of sculptural work. The work on this final panel also attempts to synthesize traditional ideas with contemporary forms that look to celebrate the cultural rituals of the Hindu faith in a way that is ambitious and considered.

For this submission to be awarded Excellence, it would have needed to increase the research on related, established, sculptural practice and on how to expand the context of the celebration of this ritual. Possibilities exist in how the extended family groups and communities engage in these rituals. Opportunities for performance in this kind of work are evident that have not been realised. Potential for a ritualised setting that engaged in the element of fire, or the creation of a mandap or wedding altar, would have given this submission opportunities to expand this depth. Artists such as Shweta Bhattad or Telly Tuita, who explore cultural narratives through object-making and performance, would have assisted this candidate in thinking about how best to make sculptural work at Excellence level.