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## Level 3 Visual Arts 2024

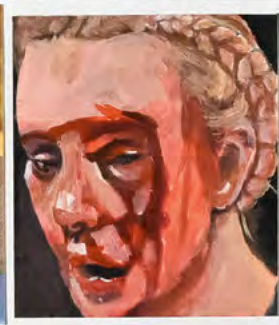
**91456 Produce a systematic body of work that integrates conventions and regenerates ideas within painting practice**

# EXEMPLAR

**Merit**

**TOTAL M**







## Merit

**Subject:** Visual Arts – Painting

**Standard:** 91456

### Marker commentary

This submission represents sustained engagement of painting practice within a limited topic. The candidate explores a variety of painting approaches, formats, compositions, and viewpoints in conveying particular attitudes towards their chosen topic of boxing. The combination of secondary source images with activated backgrounds demonstrates intent and purpose of paint application and creates tension and contrast between dynamic poses to portray attitude and energy. The skillset across the portfolio is consistent in demonstrating ability in rendering the figure with a range of fluid and confident brush marks.

Panel 1 consists of a range of studies that focus on close-up images depicting the reality of the sport which are carefully considered for application approach and effect. Details have been given close scrutiny by the candidate and are challenging to view. These works are juxtaposed with more heroic set poses which serve to convey an attitude of confidence. There is an early attempt from the candidate to re-contextualise their subject by placing them in an outdoor setting. These are treated with confidence and serve as a counterpoint for the assured pose, attitude, and expression of the subject. There are a range of approaches to gaze where figures engage with the viewer. Combinations of particular paint approaches are trialed where dynamic and activated brush marks contrast against more considered, smoother passages where skin tone and reflection are treated with sensitivity. Further investigations are made into expressive colour combinations and brush marks to convey movement.

Panel 2 further explores the materiality of paint, contrasting a heavily textured application with considered rendering. Portions of the figure are left purposefully unfinished, in the mode of Connor Harrington. Surfaces are further developed in a layered approach similar to those found in the work of Ian Francis. Poured, fluid paint, flat black shapes and large, thick gestural brush marks are combined in an extended process of image construction before the figures are finally added on to the surface.

Panel 3 continues a purposeful exploration of these compositional elements and processes which demonstrate maturity in paint handling. In contrast to the earlier performance, figures now convey a sense of movement and energy via confident and immediate application of paint where impasto brush marks are placed without becoming overworked or flattened. Wet-on-wet blending is applied in subtle layering. Counter point and careful consideration of complimentary colour choices are made in the later works to create a successful range of works where subject and painterly approaches are treated on equal terms. The candidate demonstrates a familiarity with their chosen medium and creates successful paintings as a result. Further development in this submission would have been possible by reviewing context more thoughtfully in relation to the range of practice found in the chosen artist models.