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Level 3 Visual Arts 2024

**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 issues surrounding body image and a critique of the commercial world of the cosmetic surgery industry. The presentation starts with a faux interactive advertising poster with detachable coupons for beauty procedures. The candidate then presents a stitched photocollage of models' faces that mimic the Frankenstein monster. This breaking into parts and repackaging them to sell a western stereotypical notion of female beauty is the underlying device for this body of work. The candidate then experiments with both clay and fabric stitching to recreate faces both on a doll scale and a human face mask scale. This mask is then bravely articulated in a site-specific performance at a large high profile department store cosmetics counter. The success of this gives rise to the creation of body part products that are packaged like over-the-counter cosmetics products. These parts continue the critique of cosmetic surgery and the unobtainable perfect facial features that can be purchased as take home parts ready for installation. The level of crafting is highest in the eye, lips, and nose objects which have a lighter skin tone than the artist performer. The verisimilitude of these parts is then tested by a solo performance where they are placed over the performers head. Documentation of facial surgical markings and a performance in front of a mirror are resolved through a site-specific performance in the carpark of a mall complex where a large body scale box promises to provide the consumer with the dream self. The ambition and clarity of the site-specific performance work clearly communicates the ideas embedded in the work with purposeful control.

In order for this candidate to be awarded Excellence they would have needed to increase the research of related established sculptural performance practice and packaging design methodologies that would assist the attention to detail in the critique of the packaging of these products. More care in creating a performance that physically transformed the performer's body would expand the criticality of the ideas presented. The candidate would have also benefited by creating contextual information labels next to each sequence of performance documentation that described the materials, scale, site, duration, and short description of the actions taking place. Artists such as Hannah Wilke, Barbara Kruger, Marina Abramović, and ORLAN would have helped this candidate expand their proposition with a more critical analysis of the state of stereotypical Western notions of femininity, body image, and consumption.