

No part of the candidate's evidence in this exemplar material may be presented in an external assessment for the purpose of gaining an NZQA qualification or award.



Level 1 Visual Arts

**91915 Create a sustained body of related artworks
in response to an art making proposition**

EXEMPLAR

Excellence

TOTAL E



Excellence

Subject: Visual Arts

Standard: 91915

Marker commentary

This submission draws inspiration from traditional tukutuku panel patterns, local whenua, and geometric forms. The selection of a vibrant, colour palette contrasts with the natural colours of the landscape photography, while complementing the hues in the sunset photographs at the beginning of the submission.

The niho taniwha pattern and circle motif are revisited as compositional tools through multiple iterations, unifying the art-making proposition. Text and numbers are successfully integrated as visual elements throughout the developed works. An appropriate typeface is selected to enhance the geometric design proposition.

The submission demonstrates an understanding of layering conventions and the relationship between positive and negative space. In the final two artworks, the use of transparency enhances the seamless blending of layers, creating more complex visual narratives within the imagery.

The candidate demonstrates confidence in digital manipulation, showcasing skilful handling of geometric inverts and splices. Their fluency is also evident in the photographic understanding of natural lighting and exposure.

This submission demonstrates reflection and refinement in the selection and ordering of the works. There is a clear progression of ideas from the initial works to the final compositions. Each outcome is well-resolved and builds on previous work.

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This submission presents a clear art-making proposition, exploring the flora and fauna of Aotearoa New Zealand. The consistent integration of Māori motifs, alongside elements of the natural world, unites the body of work. A thoughtfully applied colour scheme further strengthens the connections between individual works.

The candidate develops ideas from initial patterns and floral studies to more complex and resolved compositions at the bottom of the board. Repeated elements are reintegrated into subsequent artworks, demonstrating the progression of the proposition. Each piece is carefully considered, exploring new techniques or pictorial concerns with skill, reflecting refinement and thoughtful ordering of works.

Fluency with wet media is evident throughout the submission, particularly in the painted manu. The kōwhaiwhai patterns demonstrate the candidate's understanding of how koru interact to form cohesive designs. Further confidence in extending these patterns into more developed compositions would have enhanced this submission.

Overall, this is a strong body of work that demonstrates comprehensive management of thematic, stylistic, and technical connections, effectively clarifying ideas in response to the personal art-making proposition.