

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.



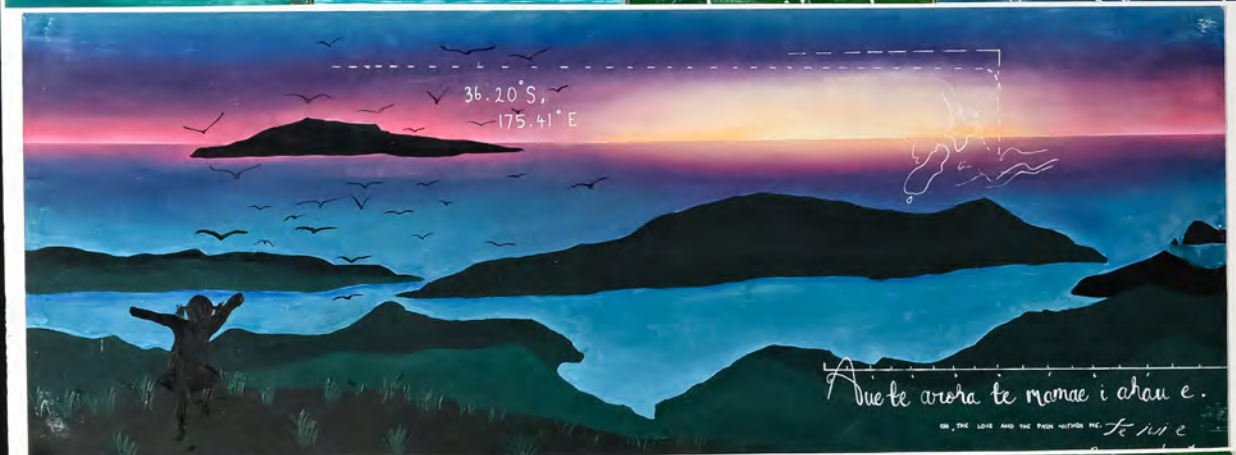
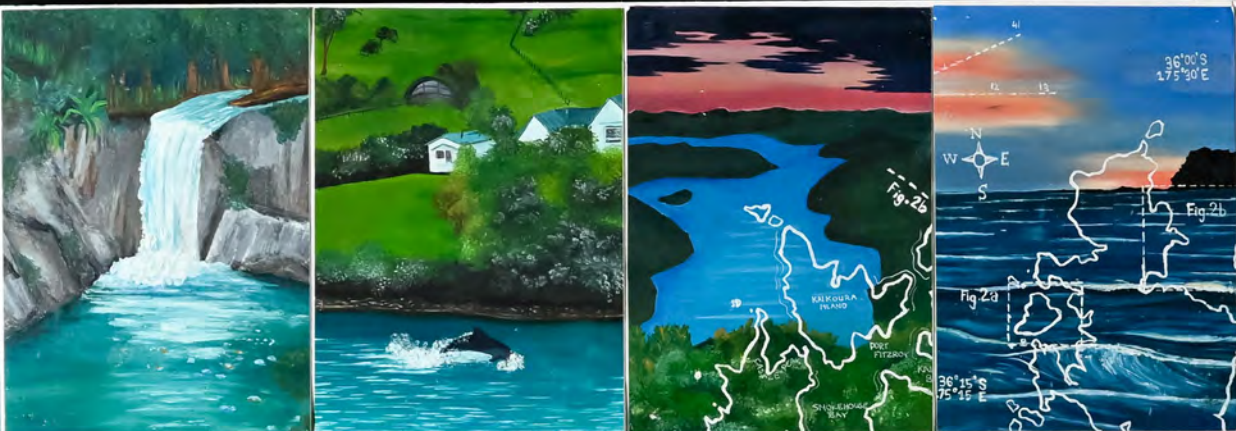
Level 3 Visual Arts 2025

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 portfolio represents sustained engagement within painting practice within a personalised programme relating to tūrangawaewae. The candidate integrates and regenerates a variety of painting processes and strategies to vary format, composition, point of view, and canvas shape in order to develop and expand their work. The combination of imagery demonstrates a personal relationship with the landscape, celebrating flora, fauna, and places of special significance to the candidate. Techniques and processes are well understood, and the candidate purposefully combines imagery, paint surface, and mixed media to communicate their ideas.

Panel 1 introduces the topic through differing views of specific places, initially described through traditional, representational approaches. Rich application of paint gives a sense of close observation and a desire to capture the look and feel of being within the landscape. Layered impasto surfaces are used purposefully to capture the roughness of rocks and the movement of water as it cascades in a waterfall, while carefully blended grounds juxtapose with delicate texture to capture a moment in time in the first two works. A subtle shift in colour suggests a change in time of day, and the adoption of Peter James Smith as an artist model enables the viewer further understanding of this specific location. The candidate communicates the significance of the landscape to themselves through inclusion of the figure and expands their use of text, incorporating te reo Māori and decorative script reminiscent of an early chart or map. Decorative motif communicates the night sky, and pattern is incorporated into a seabird, influenced by Sofia Minson.

Panel 2 begins with inventive combinations of materials and point of view, positioning the viewer above the landscape, where a motif is scratched into the surface of the work by the figure, creating a sense of being within the depicted space. A warm palette and careful layered paint application create depth of surface, and the bird motif is further developed in the manner of Don Binney. In the third artwork in this sequence, the candidate flattens pictorial space and combines motif, moving beyond initial representational approaches to explore forms as symbols. The candidate expands the submission by further developing painterly approaches and integrating mixed media. Landscape motif as canvas shape, combined with figure and text, creates a triptych that communicates contemplative, experiential connections between themselves, whānau, whenua, and time.

Panel 3 continues a purposeful exploration of modular compositional elements and develops an inventive use of space where motif extends beyond the canvas edge. Paint processes advance from previous works, demonstrating further understanding through tonal range and multiple focal points. The realistic treatment of the bird in this suite of works maintains the illusion of space and aerial perspective, providing a sense of a longer journey above the land. In the final work, the candidate combines their chosen elements—shifts of perspective, space, motif, and trompe l'oeil—to conclude the study. The work returns to a more formal pictorial solution in alignment with the initial images.