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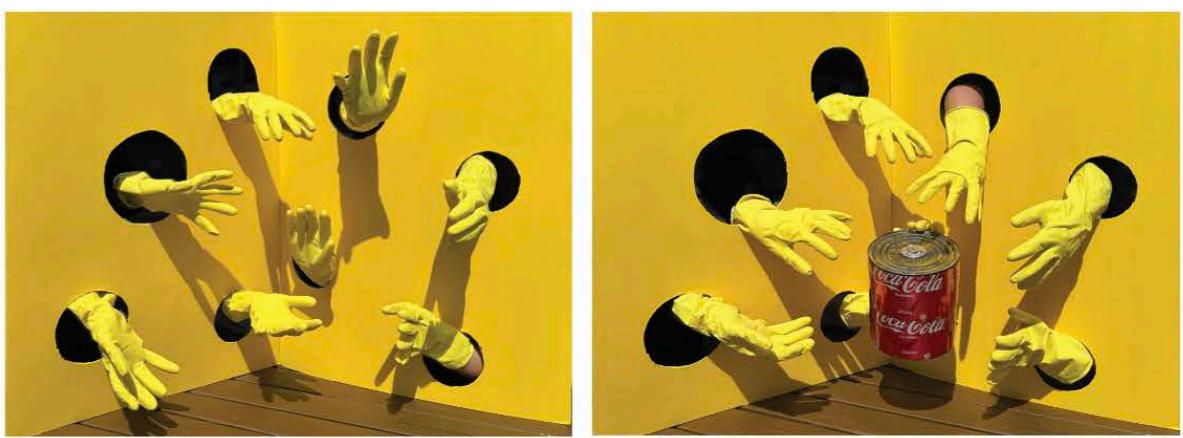
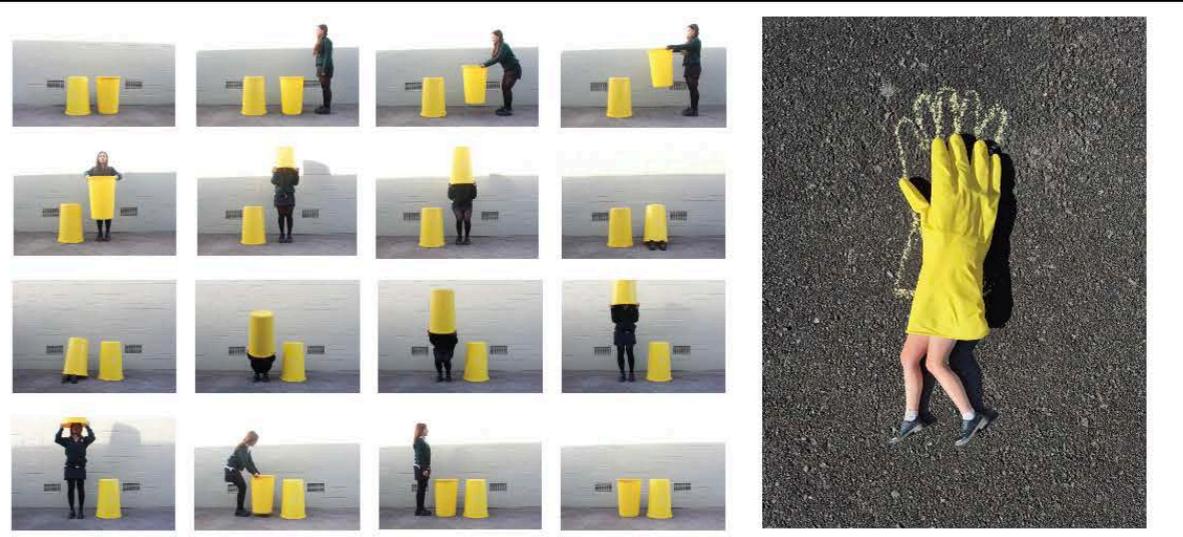
Level 3 Visual Arts 2025

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 portfolio presents a clear sculptural investigation that consistently explores ideas of object transformation through the conversion of refuse and cleaning materials into anthropomorphic characters or elements. A sense of humour and visual pun gives way to the charming and idiosyncratic performance works and the augmented press-on tongue nails on Panel 3. The candidate utilises a coherent visual strategy by making connections between yellow objects and spaces that relate to the initial phase of work with the yellow rubbish bin. The portfolio begins with honest idea drawings using felt pens over photographs of the yellow rubbish bin. This enables the candidate to move through ideas rapidly and generate a range of related sculptural ideas. Once they establish the idea of the anthropomorphised rubbish bin, the candidate trials several sculptural personification transformations of the bin as a rubbish-consuming creature.

As a consequence of this direction, the candidate employs the concept of the bin eating rubbish and licking its lips. Imagined dribbles of waste liquid become outstretched tongues that lick the bin's exterior, or body. Recycled and accessible materials such as newspaper, plastic bubble wrap and fabric are transformed into tentacles showing the bin creature pursuing their nourishment. Following this playful assemblage, the candidate creates an anthropomorphic can creature positioned in various situations around the school environment. Recognising the opportunities offered by a small-scale purple wheelie bin, the candidate produces a large tongue in proportion to the bin to further extend the surrealist investigation.

This colour selection contributes to the purposeful nature of the submission, where decisions about appropriate materials are considered as both conceptual and formal concerns of sculpture. A strong example of this is the introduction of another yellow bin together with the familiar yellow rubber gloves associated with domestic cleaning. The idea of the human form is further extended through the creation of high heel shoes made from aluminium cans, which are worn by legs cast in clear cellulose tape. These legs read simultaneously as refuse being cleaned up and as the cleaner being consumed by the bin creature. Panel 3 builds logically from the legs and arms used in the earlier performance-related works and presents actual performance documentation, including arms in yellow rubber gloves interacting with an oversized cola can. The candidate also presents photographic work suggesting a performance in which the performer climbs into and out of two similar bins, mimicking a sleight-of-hand gambling trick. The digital photocollage in the top right of Panel 3 suggests a direction the candidate could explore in future works, engaging with large-scale shifts of objects in absurdist performative action. The body in the glove has a chalk outline, suggesting that either the glove or perpetrator causes the demise of the protagonist. The final work reintroduces the notion of the tongue as fingers, reframing the proposition with a humorous twist in which the artificial nails become miniature tongues presented as a packaged product labelled "Nail Art – finger licking good". The candidate demonstrates a willingness to take risks and shows clear potential for further investigation in sculpture.

To be awarded Achieved with Excellence, this candidate needed to extend their research into established absurdist object and performance practices. The submission would have benefited from contextual information labels alongside each sequence of performance documentation describing materials, scale, site, duration, and a concise description of the actions taking place. Engagement with other practitioners would have supported the candidate in developing a more critical analysis of absurdist performance and object-based practice.