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Mana Tohu Mātauranga o Aotearoa  
New Zealand Qualifications Authority

## **Scholarship Visual Arts 2025**

**93308 Sculpture**

**SCHOLARSHIP EXEMPLAR**



**Incremental Layers of Confusion**  
 Photographs of my Pop's maps dipped in beeswax and paraffin wax. 1200mm x 100mm x 300mm.

**Map Obscuration**  
 My Pop's map of Christchurch covered in tissue paper and PVA glue. 875mm x 100mm.

**Travel Objects**  
 My Pop's travel adapter and mug wrapped in tissue paper and PVA glue.

**Mongie's Ghost**  
 My Pop's bicycle cast in tissue paper. PVA glue, bamboo skewers and cardboard. 1720mm x 1110mm x 590mm.

**Remembering Mongie's Favorite Ride.**  
 This performance retraced a 9.5km bicycle route that my pop used to ride when he visited us, beginning from our home and looping around [redacted] I left home with the tissue paper bike, walking it along the same path as a quiet act of remembrance. This slow and meditative action allowed me to engage in my Pop's memories as they were fading from him. Duration 2.5 hours.



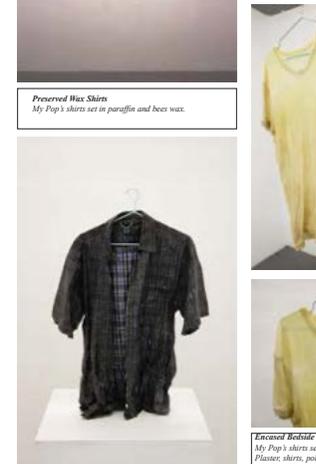
**Preserved Wax Shirts**  
 My Pop's shirts set in paraffin and bees wax.



**Encased Maps**  
 Photographs of my Pop's maps set in plaster blocks.



**Historical Photograph Projection & Expanded View Bicycle**  
 Slide show of family photographs in chronological order from 1968 to date, order projected over the deconstructed tissue cast of my Pop's bike. Data projector (Digital slide show 3 min loop), tissue paper, PVA glue, bamboo skewers, cardboard.



**Encased Bedside Drawers**  
 My Pop's shirts set in plaster within bedside drawer set. Plaster, shirts, polystyrene and MDF bedside cabinet. Dimensions variable.



**Safety Vest 1 & 2**  
 My Pop's safety vest seams nailed to the wall. My Pop's safety vest panels set in wax, sewn together with white thread and suspended.





**Incremental Layers of Confusion**  
Photographs of my Pop's map applied to his work and family work. 1200mm x 150mm x 30mm.



**Found Objects**  
My Pop's travel adapter and mug wrapped in tissue paper and PVA glue.



**Mom's Chair**  
My Pop's bicycle seat in tissue paper, PVA glue, bamboo skewers and wood. 1720mm x 1120mm x 390mm.



**Preserved Photo Shows**  
My Pop's letters, notes, paragraphs and how was.



**Faceted Maps**  
Photographs of my Pop's map set in plaster blocks.



**Expanded Rakishi Drawers**  
My Pop's Rakishi set in plaster with bamboo skewers set. Plywood, stone, polystyrene and NEW! Rakishi cabinet. 2400mm x 1000mm.



**Support View of 2.8**  
My Pop's safety vest panels set in wax, sewn together with bamboo skewers and suspended.



**Remembering Mom's Favorite Ride.**  
This performance retraced a 9.5km bicycle route that my pop used to ride when he visited us, beginning from our home and looping around [redacted] I left home with the tissue paper bike, walking it along the same path as a quiet act of remembrance. This slow and meditative action allowed me to engage in my Pop's memories as they were fading from time. Duration 2.5 hours.



**Historical Photograph Projection & Expanded View Bicycle**  
Slide show of family photographs in chronological from 1968 to date, order projected over the deconstructed tissue case of my Pop's bike. Data projector (Digital slide show 3 min loop, tissue paper, PVA glue, bamboo skewers, cardboard).



# Celebrating My Pop Through Sculptural Action.

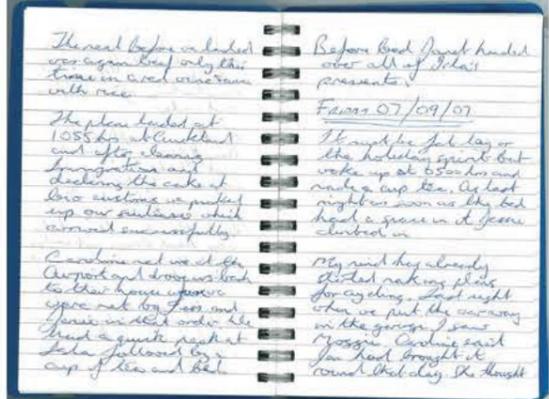
I want to take a moment to introduce you to my Grandfather or as we call him Pop. He has been at the heart of my Y13 sculpture work throughout this year. Pop is 79 years old and lives in the [redacted] with my Nan. After a few years of us having some concerns about him he was officially diagnosed with dementia three years ago. In his working life Pop was an engineer, he worked at [redacted] as a young man and then spent 20 years working on the [redacted]. On his and Nan's return to [redacted] years ago he worked as the property manager at [redacted]. **His whole life has been about details, facts, timelines and logic.** An early adopter of technology he loved the possibilities of computers and was never without one even on his trips to stay with us. Cycling was a huge part of Pop's life and he would be out on his bike whenever he could be.

Despite living in the UK I have been very fortunate to have Nan and Pop be a constant in my life, whenever possible they came to stay with us over Christmas and after retirement would visit for between three to five months at a time each year. So there is not a time I can remember when Nan and Pop were not part of my life. In the case of Pop his **NZ attire was always shirt, shorts and more often than not, a safety vest as he was either about to head off for a 'tootle'** (his name for rides that could be anything from an hour to most of a day) or had just returned from one. Before I was even born Pop had been borrowing a bike from a family friend on his trips to NZ. When the original bike owners moved overseas the bike, a Mongoose, now known as **Mongie**, was gifted to my Pop. As a result, Pop and Mongie have been a pair ever since I can remember. We are also fortunate that his habit of journalling his trips to NZ mean we have a detail record of not only what happened when also his thoughts about it all. **Seeing his relationship with Mongie and bike riding change as his condition progressed has given me pause to think about memory and the ways in which it underpins all aspects of our lives as well as the qualities we attach to objects in relation to memory.** The following pages are a record of the ways in which a have used sculpture to express and share these thoughts.

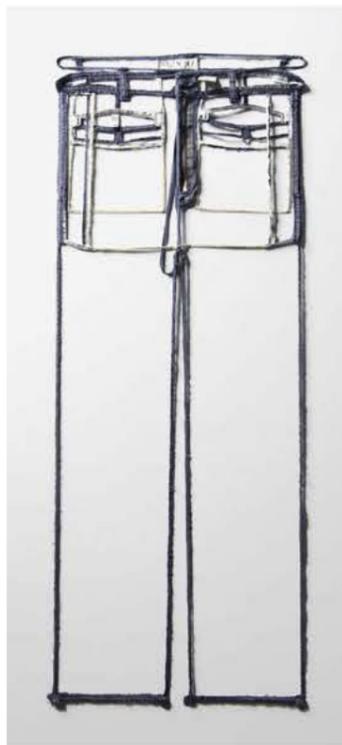


Through my work this year I aimed to experiment with making memories tangible in Sculpture, examining the relationship between objects, space and our memory. Objects hold on to our interaction with them; objects and spaces bear witness to the lives that we live in them. Celebrating/showcasing what used to exist both physically and in memory. This inquiry has explored the relationship between humans and our domestic environment, and how our lives are remembered by the spaces we surround ourselves by. **These spaces and objects are even more important when we begin to forget.** The sculptural actions I have utilised mimic or attempt to obviscate, shroud, or deconstruct the object or action. Thus giving us the sense of memory loss or degridation.

The initial spark for this inquiry came from the research done for 3.1 through which I was introduced to the work of Do Ho Suh. His work 'Rubbing/Loving' 2014, documents his relationship with his friend and landlord. The impact the work had on me led me to the possibility of exploring my relationship with my Pop. Once the work was underway the following Artists became significant influences, either because of their use of chosen materials or because of their ideas.



This page in his journal form 2007 holds particular resonance for me as it records from Pop's viewpoint when he first met me. Pleased as he was with- in a paragraph he is talking about his plans to get out on Mongie.



# Navigating Information



I have selected these items as they represent objects that were regularly bought from the UK by Pop and Nan on their trip to visit us. They were essential to them as part of their stay and by covering these objects in tissue paper and PVA glue, they can no longer be used for their intended purpose. The adapter in particular signifies the way Pop would adapt to being in NZ both in his wardrobe and the patterns of his day.

A big reason that my Pop loved his visits to NZ was his adventures on Mongie, the challenge of finding new routes, as well as the familiarity of old favourites, took up much of his time. Maps of the area were essential to these adventures. The act of mapping out a route, then going out to do it with the map safely stowed in the map case on his handlebars, was an integral part of his routine. **On his last trip, he struggled to find his way around and frequently got lost, despite having his maps with him.** I felt that the maps came to represent the difficulties and challenges that my Pop was experiencing due to his condition in relation to navigating information. As connection and understanding fragment, everything becomes harder to grasp. **By obfuscating, altering, and distorting the maps, I aimed to create a tangible representation of this intangible state of mind.**



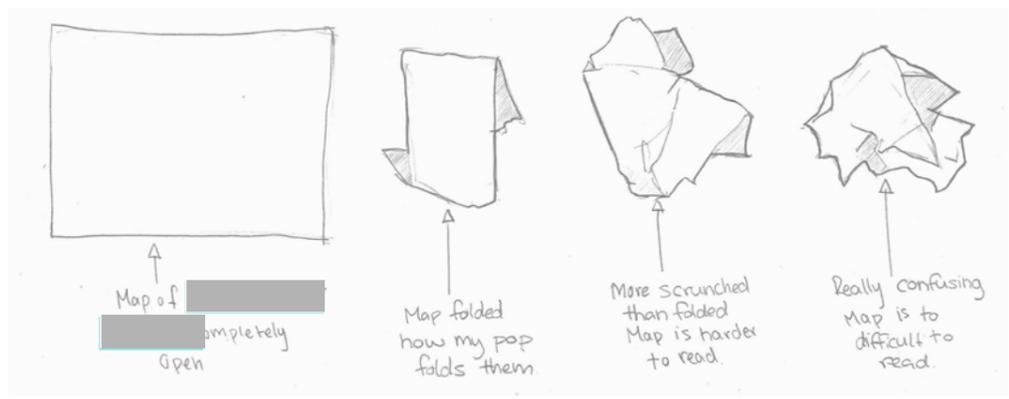
This work builds off ideas and methods used for the tissue paper small objects. PVA glue was applied to the map, then tissue paper was stuck on it. Some pieces were applied flat, and others were crinkled and wrinkled. The aim was to create a texture that resembles contour lines on maps. Also, to distort the map to make the information harder to understand. **Some parts of the map can be understood clearly, whilst others cannot be read at all. This reflects my Pop's journey with Dementia.**



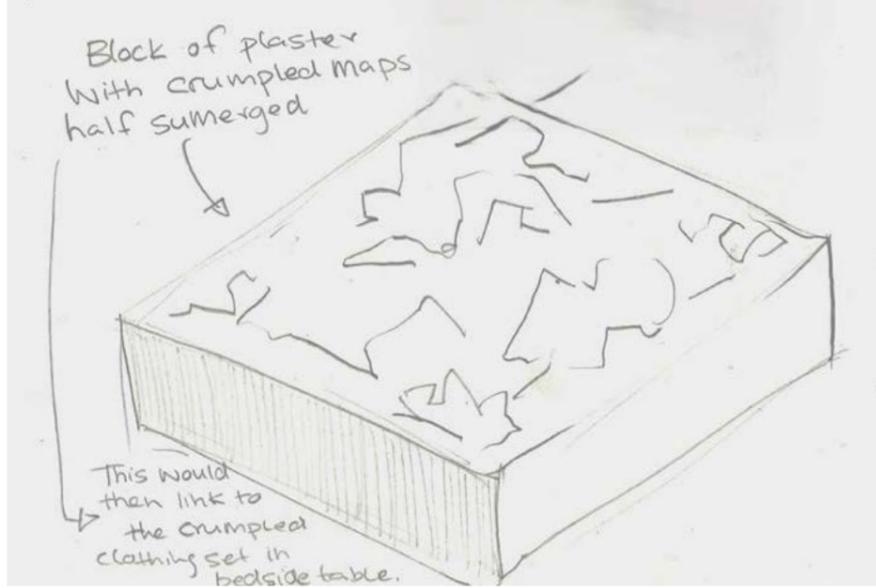
Through experimentation, I found that the combination of paraffin wax with the addition of beeswax worked really well. The paraffin wax gives the wax pieces rigidity, and the beeswax sets with a warmer tint, as well as helping to prevent cracking.



Using wax to hold the map's shape once they are folded/scrunched adds another layer of complexity to understanding/reading the map. This is not directly modelled after any of my artist models, but it shares the same idea of simultaneously preserving important objects while destroying their functionality. The maps of [redacted] are important to my Pop because he always took them on his bike rides. The sculpture 'Incremental layers of confusion' reflects this in the progressive distortion of the map's details as you move from one part to the next in the series.

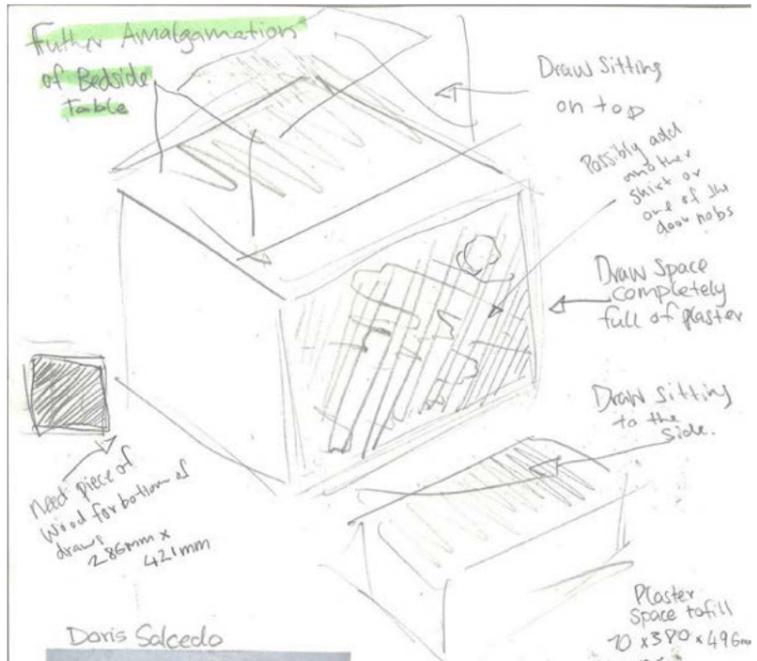
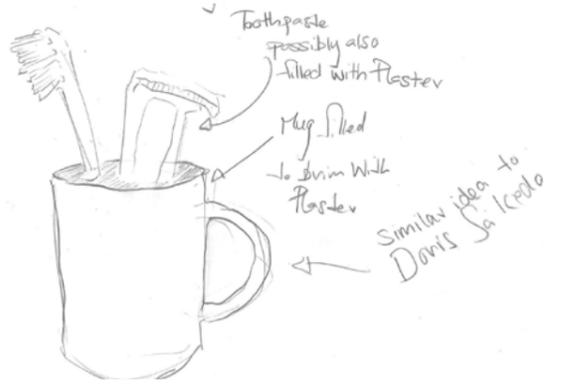


By placing all three blocks in contact with each other, a relationship of landscape is created. By scrunching the maps, the landscape depicted on them changes; some areas remain visible, while others are hidden from view. As with the tissue paper maps, the usefulness of the maps is changed/alterd. Information is distorted, and the images are harder to read.



# Receptacles for Personal Objects

During each visit Nan and Pop would arrive with their personal belongings. These, along with the things they had left on their previous visit, would be unpacked as they set up 'Nan and Pop's' room. The bed and furniture were always referred to as Nan and Pop's. I was able to use Pop's bedside drawers as the starting point for this sculptural work.



Doris Salcedo is a Colombian sculptor whose work addresses the civil war and violence in Colombia. She uses domestic furniture to explore the impact of the political turmoil and violence on Colombian families. In her work, the weight and solidity of the concrete render the function of the object useless, where her emphasis is on the violation of the object. In my work, focus on the impracticality of receptacles that have had their interior spaces made solid.

One of the aspects of Pop's dementia has been an increasing difficulty in managing what would have been simple everyday tasks, causing him to become frustrated. By an ashy clothes plaster, some of this frustration is manifested.

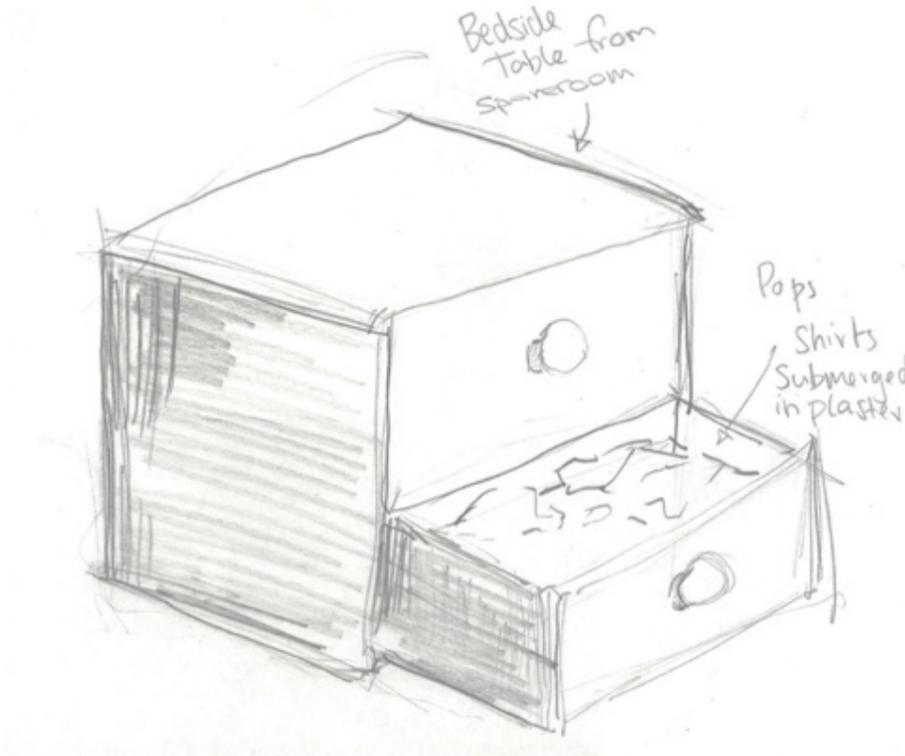
## Artist Doris Salcedo Furniture Amalgamation



Photos right after the first plaster pour. Plaster does not cover enough of the shirt, and the contrast is too high; it needs to blend more. I wanted the shirts to almost soak up the plaster. To fix this problem, I added two more layers of plaster that had a much higher water-to-plaster ratio, so that I could brush it into the shirt.



Bellow are the alternative variation of the arrangement of the bedside drawers that I experimented with. This became an exploration of the way dementia can cause memory to become jumbled and disjoined as logic and chronology are lost. Each arrangement is confused addition.



**Plaster Map & Wax Shirts**

Building on further from previous sculptures (Wax maps and Bedside table) (want to merge the two ideas,

**Wax Shirt - One of my Pops Shirts**

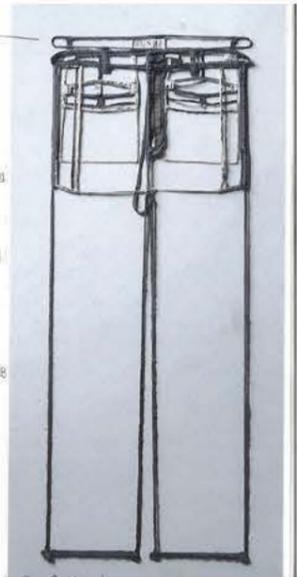


entire shirt submerged in wax  
hung on hanger to keep its shape

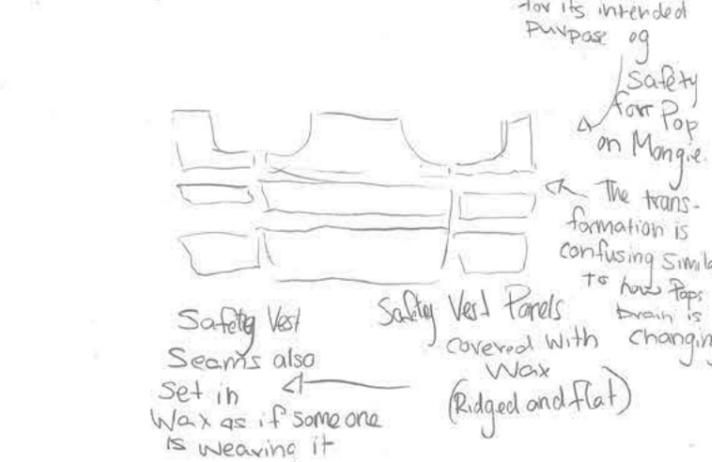


Having already experimented with wax as a material in previous sculptural works, I sought to undertake a larger technical challenge and therefore chose to submerge entire shirts in wax.

Much like the maps, the shirts become functionless. By using the wax to preserve these items of clothing, I have, in turn, prevented him from wearing them. As my relationship with Pop has shifted due to his condition, the objects I associate with him have taken on greater significance, as has the role of memory in our relationship. **Wax, as a material, has become metaphor for the preservation of memory. Beeswax as a preservative keeps memory safe, protected, and undistorted. But the act of preserving distorts the object and therefore the actual memory.**



**Tip Culburt Seam Sculptures**



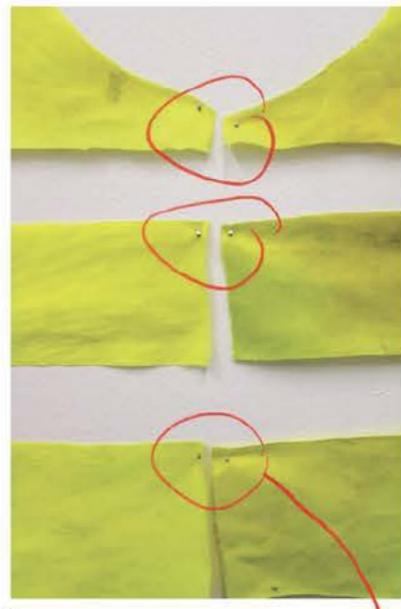
by dissecting the vest it becomes useless for its intended purpose of safety for Pop on Mangie.  
The transformation is confusing similar to how Pops brain is changing  
Safety Vest Seams also set in wax as if someone is wearing it  
Safety Vest Panels covered with wax (Ridged and flat)



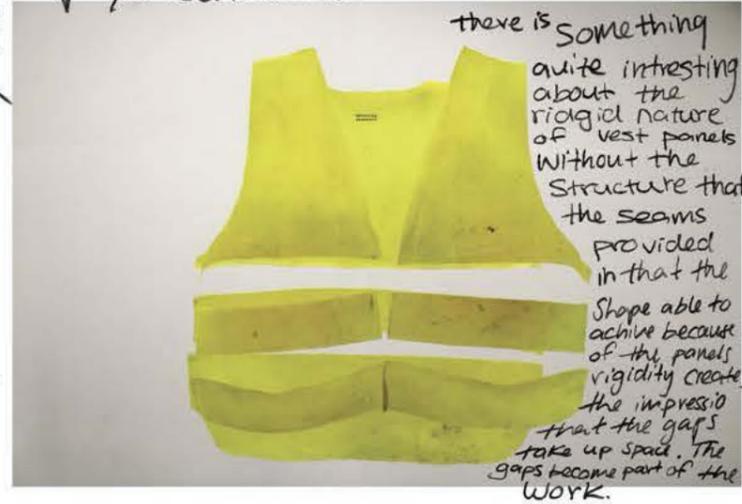
I like the visual sense that the seams are falling away from the vest.

Wax as a Preservative holds quite interesting rigid shape

Chopped bottom of for folio as it didn't make sense in context of second safety vest sculpture as it uses the same panels of my Pops safety vest



Nails and the 'fixing' to the wall sits in opposition to the objects function being to keep you safe when moving around  
Cataloging and curating the object in this way (nailing) emulates a more scientific approach to display and presentation.



there is something quite interesting about the rigid nature of vest panels without the structure that the seams provided in that the shape able to achieve because of the panels rigidity creates the impression that the gaps take up space. The gaps become part of the work.



By dissecting the safety vest, it has become useless for its intended purpose, which is to enhance visibility on the road and therefore ensure his safety. By rendering the vest dysfunctional, it reflects the increasingly unsafe situations Pop was exposed to due to his condition, despite his determination to continue riding his bike. In removing the seams and reflective panels from the vest, this sculptural work parallels the way Pop has begun to lose aspects of his knowledge, including how to keep himself safe. As the vest itself is no longer able to protect its wearer, Pop has increasingly been unable to protect himself. As an extension of this concept of safety, I have considered casting his bike helmet in tissue paper, given the material's delicate and flimsy properties, which are the antithesis of a functional helmet.

# Mongie's Ghost

As discussed Mongie has become one of Pop's most prized possessions in NZ. Mongie's presence in the garage is almost an extension of still having Pop here in NZ.

The idea to cast Mongie in tissue paper evolved from the travel objects I covered in Tissue paper, the properties of the materials appealed when considering how to integrate Mongie my work. At first this seemed like a straightforward action, but it became apparent that the technical challenges were far greater than I had anticipated. Both the process and the time required to do it well had been underestimated; each stage presented its own difficulty. Using glad wrap to protect the bike was fiddly as it needed to be tight enough for the bike and its working parts to retain detail. Each section of the bike needed at least eight layers of tissue paper, in some cases much more, in order to ensure that the cast would maintain its shape and rigidity once removed. The more substantial sections of the bike such as the seat post, handlebars, tires and the majority of the frame were relatively straight forward to cast and remove once I had established a working understanding of the process.

My artist model **Leonardo Drew** creates paper casts of assorted household items.



Building on from previous Sculptural Works with Tissue paper, this sculpture will be a full cast of my Pop Bike in tissue paper in a style similar to Leonardo Drew who creates paper casts of objects.

Technical challenges include being able to take off the cast and leave the bike in good condition as well as holding the bikes structure and preserve detail.

The cast will be made of multiple layers of tissue paper but the first layer will be gladwrap to ensure the cast can come off unlike previous sculptures (tissue paper objects) where the paper is permanently stuck to the object.



The rear cluster was difficult to remove and required several undercuts as it was so complex; this made reassembling it a challenge. It was important to me to have as much of the bike as possible cast in tissue paper so that the cast would be authentic. I had to make compromises with some of the parts in order for the bike to maintain some structural integrity. These were by using wooden skewers covered in tissue for the spokes; these then had to be attached to disks of folio board. Having constructed the wheel, I then used short wooden dowels to attach the wheels to the frame. Having thought I'd be able to complete the bike fully as of may, It became apparent very quickly that this was overly ambitious, in the end I had to work on it for two terms alongside other aspects of the overall body of work.



Having completed the construction of the bike I then tried various ways to display Mongie's Ghost. This also marked the beginning of the sculpture's journey through sculptural practices.



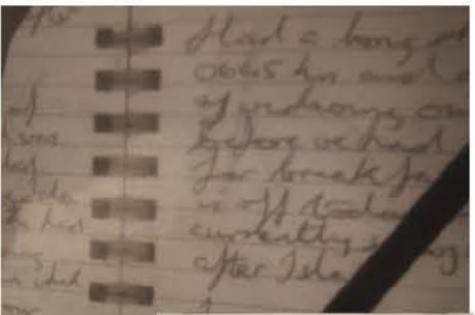
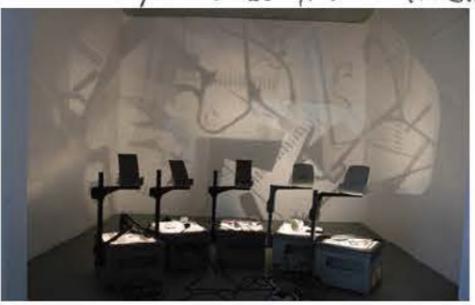
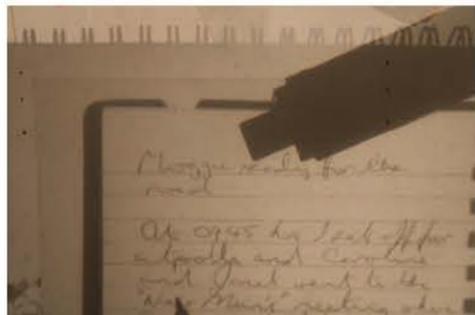
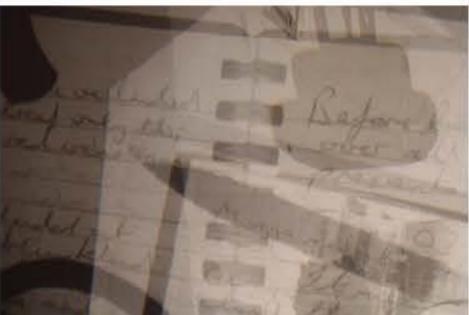


Having investigated transforming Mongie into a dysfunctional object by casting it in tissue paper, I then became interested in finding ways to take the work 'Mongie's Ghost' on a journey of its own, much in the same way Mongie and Pop would have journeyed together over the years. The result of this is a performance work called 'Mongie's favourite ride'. One of the key influences on the resulting work was Francis Alÿs and his 1997 work 'Paradox of Praxis'<sup>1</sup> (sometimes making something leads to nothing), in which he pushed a large block of ice around Mexico City until it had fully melted.



The resulting journey with 'Mongie's Ghost' came to represent both the literal journey through the roads taken by Pop and Mongie and the inability of 'Mongie's Ghost' to be ridden, much the same as Mongie can no longer be ridden by Pop. Once I had got passed the initial embarrassment of the spectacle I was making of myself, I was able to reflect on the significance of what I was doing, its importance to Pop and the poignancy of journeying the same route he so often did. The environment itself became an active participant in the work, with sights and sounds marking my progress. Francis Alÿs references the idea that 'sometimes making something leads to nothing' in his series. He puts in maximum effort for minimal results, where the outcome is outweighed by the experience itself. My journey with 'Mongie's Ghost' felt similar; carrying the bike was itself difficult, but the endeavour felt worthwhile. As part of the act of taking the work on the walk, 'Mongie's Ghost' experienced further transformation, from a recently finished sculpture to a work that was damaged by movement and the elements (it was a windy day). In doing so, it was pulled back from completion.

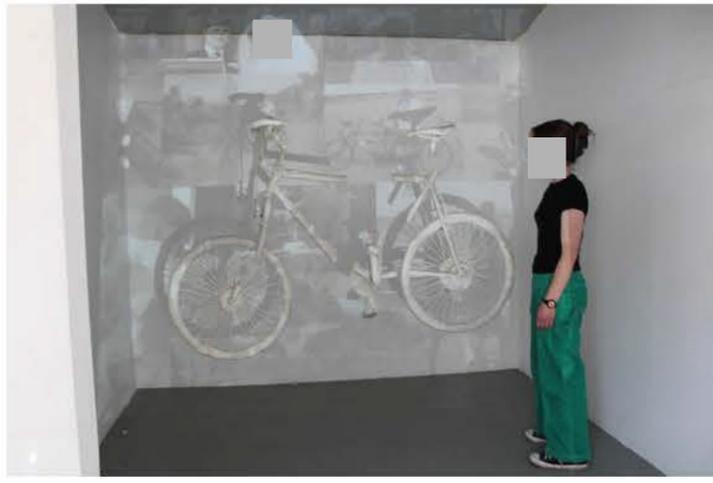




Tried idea of Printing onto tissue paper through transferring printed images to emulate Christian Boltanski's sort of Photo Memorials. While technically I was able to achieve the desired effect, I felt that ideas wise this sculptural work did not fit into my larger body of work as it felt too much like a memorial for some one who had passed away, not my intention.



Began with the bike pieces relatively close together, so as to suggest the deconstruction of memory I created a more expanded view that showed the form breaking apart.



Though it was not my initial intention, the various iterations and transformations of 'Mongie Ghost' have become a metaphor for Pop's condition and the progression so commonly experienced with dementia.

Traveling between spaces describes the record of time and memory that have come to underpin this work. As an object, Mongie encapsulates most of my associations with my Pop. Being able to use it as a vehicle for exploring our relationship through memory has been a powerful experience for me, allowing me to reflect on his importance to me and my wider family. The experience of living with Pop's condition for him and those close to him has been and continues to be an ever-changing landscape; the progression of these sculptural works has been my attempt to reflect this.

I was able to include many object of significance to Pop through this Projection like computer cables and memory sticks. I Projected Images of Pops Journal as well as Maps of Lincoln and Christchurch.

Before moving on to digital Projection I used the OHPs to project the Objects shadows onto the Expanded view Bike.

Damian Ortega - Artist Model for Expanded View Bicycle



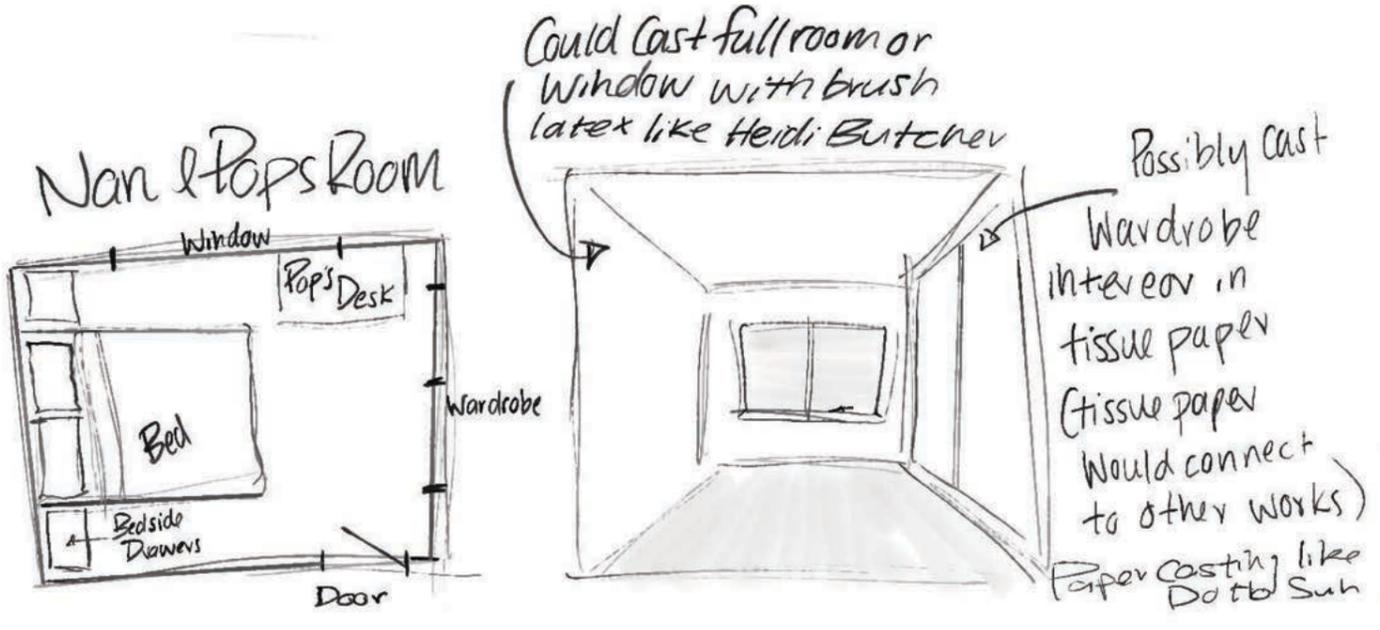
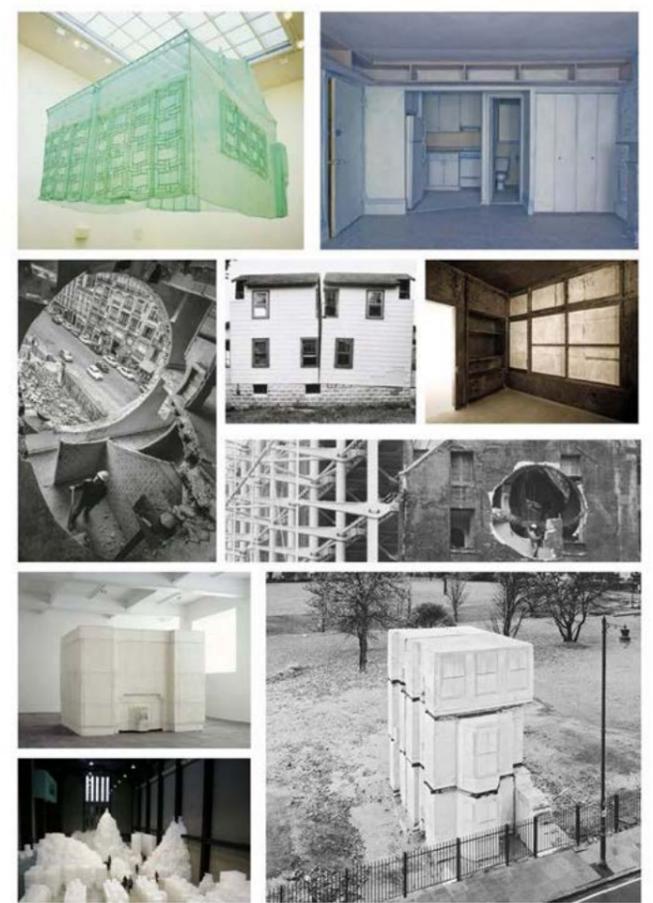
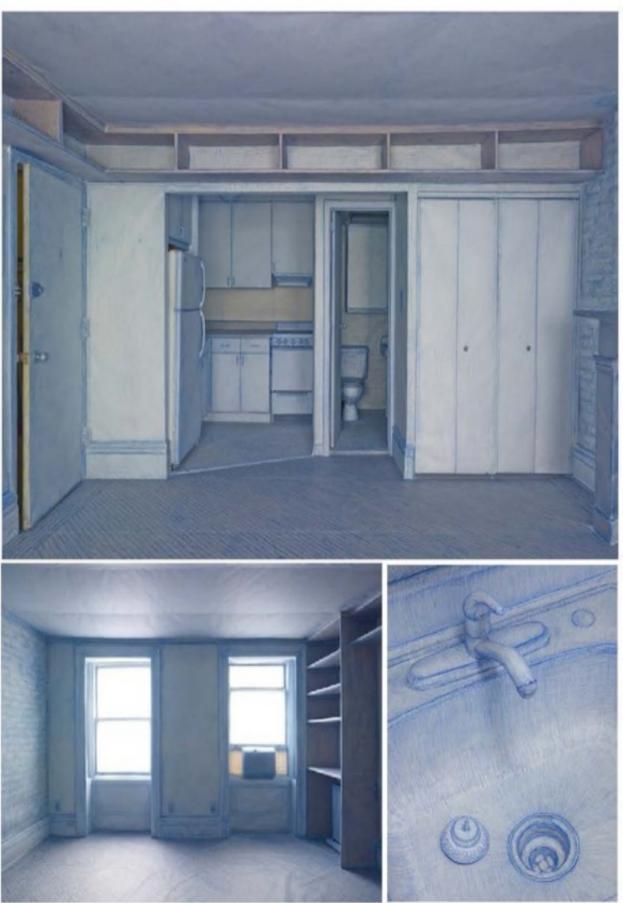
In its initial stages, the intent was to 'freeze' the bike, rendering it immobile, unable to be ridden, but holding all the significance and memory of its place in Pop's life. Taking "Mongie's Ghost" on the 'ride' became an experience in itself and actively saw the work sustain damage and therefore further transformation, to some extent reflective of the difficulties and frustrations Pop has been experiencing as part of his condition. In its third iteration, deconstructing the work to create an expanded view is an expression of the way, despite all the pieces being present, they are not coming together as they once would have. For Pop, Mongie has always represented a sense of freedom, initially marking a holiday from work and then an integral part of enjoying his retirement; the bike has been a constant companion. He has fought hard to retain the ability to ride his bike, and as such, it has become a measure of the challenges he has been facing. The final iteration of the bike within this body of work leaves it suspended and in pieces, no longer able to be seen as functional, echoing Pop's inability to ride the Mongie any longer, not least of all because trips to visit NZ are no longer possible.

# Continuation of My Sculptural Practice.

I began my year investigating how architectural space can hold and trap significant memories. Domestic architecture serves as both a vessel and catalyst for memory. Physical spaces become repositories of human experience and memory through the memorialisation of the spaces themselves. Since then, I have focused more on the significance of personal objects to human memory but given more time I would like to keep exploring sites of significance through sculptural installation. Whilst this is an ambitious process I feel it is the logical next step in my sculptural proposition. This work would reference artists like Do Ho Suh, Rachel Whiteread and Heidi Butcher.

In 2013 and ending in 2014, Do Ho Suh created a colour pencil impression of his entire New York apartment. Suh began this project as a way to remember his life in America, but it became more personal when his good friend and landlord of 18 years, Arthur passed away after suffering from Alzheimer's disease. Suh completely covered the apartment in paper including all the surfaces and fixtures. Suh strived to capture the traces of every inch of surface. He forcibly trapped every memory which existed in the space. The New York apartment Rubbing/Loving is a testament to the time spent with Arthur and the memories built in the apartment. While Arthur was robbed of his memory, Suh created memorialisation and a refusal to this loss and to forgetting. Every part of their relationship and their lives lived in the New York apartment are forever frozen. His delicate recreations of familiar spaces are a reminder that our strongest memories often come from everyday surroundings, and these memories, whether comforting or difficult shape how we experience the world and help to define who we are as humans. Whiteread's process of casting directly captures physical traces of domestic habitation and human interaction with space. The imprints of switches, window frames, and door handles are all witness to countless interactions within the home. These are the buildings scars a physical reminder of the relationship between home and its inhabitants.

The works by these artists solidify the ghostly impressions left by human life on domestic spaces. Homes become part of who we are. They reveal how buildings absorb our presence over time, holding memories in their walls, corners, and empty spaces. The artists celebrate these interactions and memorialise this connection. In my own future work, I aim to emulate these feelings and impressions of memory on a larger scale than my previous works. One possibility being using these large-scale techniques to document the room which Nan and Pop stayed in on their last visit. Given the opportunity curating an exhibition that combined all these works would be interesting and worthwhile.



Art has the capacity to be a vehicle for challenging and confronting emotions. I am only just scratching the surface of what memory means in relation to art making. This project has allowed me to explore my relationship to my Pop and the reality of his diagnosis. In doing so, I have been able to find ways to process what is happening for myself, particularly now that we are so far away. I have been able to talk extensively with my Nan as well as my Mum, which has built on our already close relationship. Of most importance, I have valued the chance to celebrate my relationship with my Pop.



## Scholarship

**Subject:** Visual Arts – Sculpture

**Standard:** 93308

**Total Score:** 21

### Marker commentary

This Scholarship Sculpture portfolio presents a personal exploration that centres on the candidate's grandfather, referred to as 'Pop'. The candidate uses sculptural action as a method of reclaiming memories associated with Pop, who lives in the United Kingdom and has been diagnosed with dementia. Casting operates as a conceptual device that evokes the sense of a memory or echo of an object. This approach initiates a poignant recount of Pop's life through the objects he leaves behind as evidence of his visits to Aotearoa. The candidate introduces Pop through references to his work history and an understated but ironic description of a man whose life is defined by details, facts, timelines, and logic. They also note that cycling forms a significant part of his life, and that dementia has diminished this joy. To reconcile this loss, the candidate proposes a sculptural investigation that examines the relationship between objects, space, and memory. The opening Workbook page presents family photographs of Pop, an older man in a high-vis vest, shorts, and a cycle helmet standing beside "Mongie," the Mongoose bicycle gifted to him for use while in Aotearoa.

Research into the established practices of Do Ho Suh, Pip Culbert, and Rachel Whiteread informs the conceptual framework for the sculptural actions the candidate undertakes. They begin with small but significant travel objects belonging to Pop, covering these items in layers of tissue paper and glue. While this action operates as a precursor to later casting processes, the candidate frames it as a partial obfuscation of the object, allowing the overall form to remain visible while eliminating detail. The portfolio then introduces a series of map-based works that degrade in incremental steps. The candidate tests a range of techniques before settling on the tissue-paper process as an effective metaphor for the nature of dementia. As they note in their Workbook, the action becomes a tangible representation of an intangible state of mind, where some areas of the map remain readable while others become impossible to interpret. This visual fragmentation mirrors Pop's experience of memory loss.

The next phase of the portfolio turns to Pop's clothing and the furniture that houses it. The chest of drawers used by Pop becomes a symbolic space for garments that accumulate as a reference to his growing frustration with everyday tasks. By encasing these clothes in plaster, the candidate gives material form to this frustration. The garments can be seen but not accessed, trapped within an unyielding material. The portfolio then shifts to hanging shirts and Pop's high-vis cycling vest. These garments are dipped in wax and suspended, producing forms that appear frozen in time. This stiffening effect operates as a metaphor for the mind becoming fixed within a moment of history, unable to function fluidly or to form new memories.

Having recognised the potential of the meditative and economical tissue-paper casting process, the candidate undertakes the ambitious task of casting Mongie, the bicycle significant to both Pop and their family. The work titled Mongie's Ghost emerges as an impressive sculptural outcome that reflects the candidate's persistence and technical skill. The subsequent 8 km walking performance, in which the candidate carries the fragile ghost bicycle along one of Pop's favourite cycling routes, becomes a poetic extension of the work. As stated in the Workbook, the journey represents both a literal retracing of roads travelled

by Pop and Mongie and an acknowledgment that Mongie's Ghost cannot be ridden, just as Pop can no longer ride Mongie.

The portfolio concludes with an installation that projects physical objects alongside translucent images of family photographs and documents connected to Pop. These elements appear in a fragmented and disorienting arrangement. The final work positions these projected images amongst an expanded interpretation of the cast bicycle, with its deconstructed components suspended as if dispersing into space. This installation conveys a metaphor for the gradual process of memory decline.

Overall, the sculptural actions the candidate undertakes constitute a thoughtful, poetic and poignant response to a deeply personal subject that holds significance for their whānau.