



National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

Exemplar for Internal Achievement Standard

Visual Arts Level 2

This exemplar supports assessment against:

Achievement Standard 91309

Demonstrate an understanding of methods and ideas from established practice appropriate to sculpture.

An annotated exemplar is an extract of student evidence, with a commentary, to explain key aspects of the standard. It assists teachers to make assessment judgements at the grade boundaries.

New Zealand Qualifications Authority

To support internal assessment

	Grade Boundary: Low Excellence
1.	<p>For Excellence, the student needs to demonstrate an in-depth understanding of methods and ideas from established practice appropriate to sculpture.</p> <p>This involves identifying and documenting particular information through the analysis of methods and ideas from established practice, in order to explain how and why art works are related to the context in which they are made, viewed and valued.</p> <p>In this extract the student has investigated the work of Marcel Duchamp, Michael Parekowhai and Jeff Koons.</p> <p>The student demonstrates in-depth understanding through the accurate summary of complex relationships between visual elements and conceptual ideas. For example, the first paragraph on page one (1) uses the students their own words to explain the difference between conceptual and retinal art from the artist's perspective.</p> <p>The student goes on to explain the reasoning behind the choice of urinal (2) as subject matter, and R Mutt (3) as pseudonym. This contextual understanding derived from authentic research is sufficiently in-depth to fulfil the requirements of the standard for Excellence.</p> <p>For a more secure Excellence, the student could provide fuller explanations of the wider social and artistic contexts. For example while the choice of Jeff Koons and Michael Parekowhai (4) as accompanying artists is highly appropriate, their connection with Duchamp is left ambiguous.</p> <p>For a more secure Excellence the student could expand on the point '<i>similar ideas, but in different ways</i>' (5), to explain how and why Koons work is different. This may include Koons themes of commercialism, marketing and post-modernism.</p>

key conventions

Ready-mades

Most of my sculptures are ready-mades. I believe that the artist expresses himself with his soul, with the soul, the art must be assimilated. I thoroughly dislike the sort of artist who just paints what he sees. My ready-mades are a sort of antidote to this retinal art. While retinal arts value lies in its aesthetic qualities, the objects I choose carefully for my ready-mades are chosen not for their beauty or ugliness, but from my interpretation of the ideas behind them. Their value lies entirely on conceptual meanings. The fact that I ~~choose~~ choose items that are neither ugly nor beautiful, is also to help the viewer understand that I'm trying to put across that the ideas are more important.

1

I use everyday objects which everyone is familiar with, and place them in an entirely new setting, giving the object an entirely new idea (For example, 'Fountain'. You would expect a urinal to be in a mens-toilets, but in a gallery space, on a pedestal, it is now art.) This idea or ideas are not obvious, so the viewer is intellectually challenged. I try to encourage people to think about what the work might mean. Even if the ideas are not what I intended, it is not a loss, because the viewer is trying to analyze the art, and is a step away from retinal art.

Using everyday objects as opposed to luxury items also draws attention to the gulf between everyday objects and what we perceive as unique, unapproachable art.

Fountain is a urinal I purchased from Mottworks in 1917. It was entered into an exhibition, but was hidden from view during the exhibition. It was entered to good the board members responsible for hanging artwork.

The ideas behind Fountain are to influence the viewer's opinion on what they perceive as art. Some people say that the urinal was a crude symbol of my opinion of art, but it was actually just because I ~~to~~ saw it and thought that it was perfect for a ready-made. It is neither ugly nor beautiful, and all of its value lies in its ideas. Both the viewer's ideas and my own are equally important, and it fascinates me how different people can ~~have~~ have such different meanings from a simple urinal, based on their different experiences in life.

2

Fountain's purpose is to influence the viewer into wanting to analyze it, natural human curiosity. It draws attention to the difference we put between unique, exotic artworks and mass-produced everyday items. It asks the viewer, "What makes an object deserving of being ~~will~~ called art?"

The pseudonym B. Mutt, gives the viewer something else to think about, like how B.M. is for ready-made. The reference to Mutt and Jeff references my ~~early~~ school days, when I made and sold comics and pens.

3

Other Artists
Everyday objects as art.

I will feature Michael Parekowhai, Jeff Koons Rabbit to go with Marcel Duchamp's Fountain. Though Parekowhai and Koons works are more contemporary, they still contain similar ideas in the sense that they have ~~any~~ originally come from ~~to~~ everyday objects.

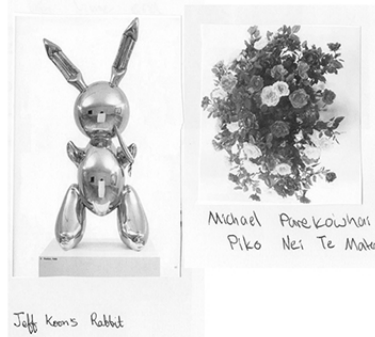
4

Rabbit is made from coating an animal balloon in stainless steel. The result is a lustrous, fragile work, just as beautiful as any other sculpture. It ~~does with~~ ~~how~~ people ~~are affected by~~ marks tasteless art and compares it to a cheap child's toy. I think that this will nicely

complement Duchamp's Fountain, as they convey similar ideas, but in different ways.

5

Piko Nei Te Matenga (Zoo) looks like flowers cut from a bush and arranged perfectly, and that it is in a sense, a type of ready-made, suggesting that nature was the manufacturer of this work. However, every single flower was handmade from silk and plastic, silk being the material from which soldiers' clothes are made. Though there are ~~in~~ sombre tones, the surface idea of questioning authorship is relevant to Duchamp and Koons works.



Gallery Space

The 3 x's are where I believe that the works should be placed. I chose this gallery because it is quite traditional looking, so makes a direct reference to the time era when Duchamp began exhibiting his ready mades. It looks like a gallery where one would expect to see traditional, realist oil paintings, or realist sculptures. The gallery will be completely empty apart from the 3 artworks. The traditional-looking gallery is a big contrast to the arbitrary artworks.



	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to demonstrate an informed understanding of methods and ideas from established practice appropriate to sculpture.</p> <p>This involves identifying and documenting particular information about how methods and ideas from established practice are used, with reference to the context in which artworks are made, viewed and valued.</p> <p>In this extract the student has investigated the work of Annette Messenger, Tracy Emin and Sarah Lucas.</p> <p>In discussing Annette Messenger's work, student clearly demonstrates an informed understanding in the explanation of more subtle aspects of the artist's ideas, for example how the use of multiple black and white images refer to a wider view rather than individual experience (1).</p> <p>The student also explains the reasoning behind the kite shape (2), public response (3), autobiographic influences (4), and the artist's other work (5). This clearly indicates that the evidence is informed by sustained research from appropriate sources.</p> <p>To reach Excellence, the student could show similar depth of informed understanding for the work of Tracy Emin (6) and Sarah Lucas (7).</p> <p>The student could further clarify the connections between the identified artists. While stating that they are all feminist works established a common theme, the student could also explain how they differ. An in-depth response could explain the greater collective statement that might be achieved by combining all three artists in a single exhibition.</p>

The voluntary tortures (Les tortures volontaires) Annette Mesager

I am expressing the idea of what women are prepared to do in order to make themselves beautiful. The beauty they are striving for is conventional beauty, it is what society is demanding that women need to look like. This is conveyed by the use of 86 black & white photographs showing various beauty treatments. Black and white photos make this artwork less personal, thus more of a glimpse into women's modern society, rather than showing one specific woman's experience.

1

This piece has both formal & conceptual ideas & concerns. Formal, in terms of its layout, it is a slightly rounded kite shape, and the colours (of black & white) used. Conceptual in terms of why this shape and these colours are used as well as the subject matter. I think that these photographs are arranged in an oval / kite shape and are randomly spaced is because this is less formal than arranging the photos in, for example, a grid pattern in a straight edged or square shape. I arranged them in this way because it makes the viewer concentrate on the subject, rather than the pattern created by the photographs.

2

The voluntary tortures was seen by the public as sensational. This is because it shows what seemingly horrific tortures women will use to be both beautiful & youthful.

3

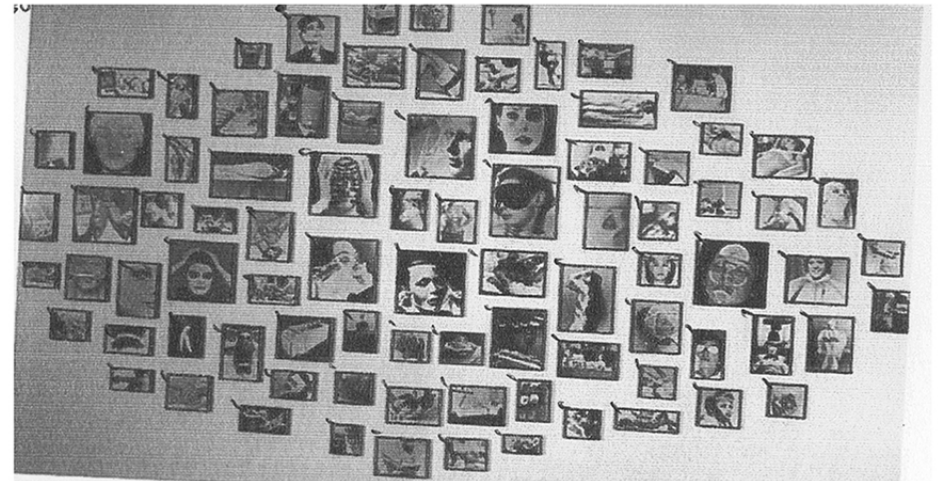
The voluntary tortures was made in 1972 and is currently housed in the Fonds Régional d'art Contemporain Rhône-Alpes Collection.

4

I am a French woman and when growing up, it was men who were the artists. Women were regarded as the homemakers. Men were the creative ones, the ones who went out & made a name for themselves.

The voluntary tortures is typical of my work. I like to use fragments and fragmenting to achieve a whole. In this artwork I have used 86 black & white photographs to achieve an image of tortures meted out on women for the sake of modern beauty.

5



Other Artists.

Voluntary tortures is similar to works of both Sarah Lucas and Tracy Emin.

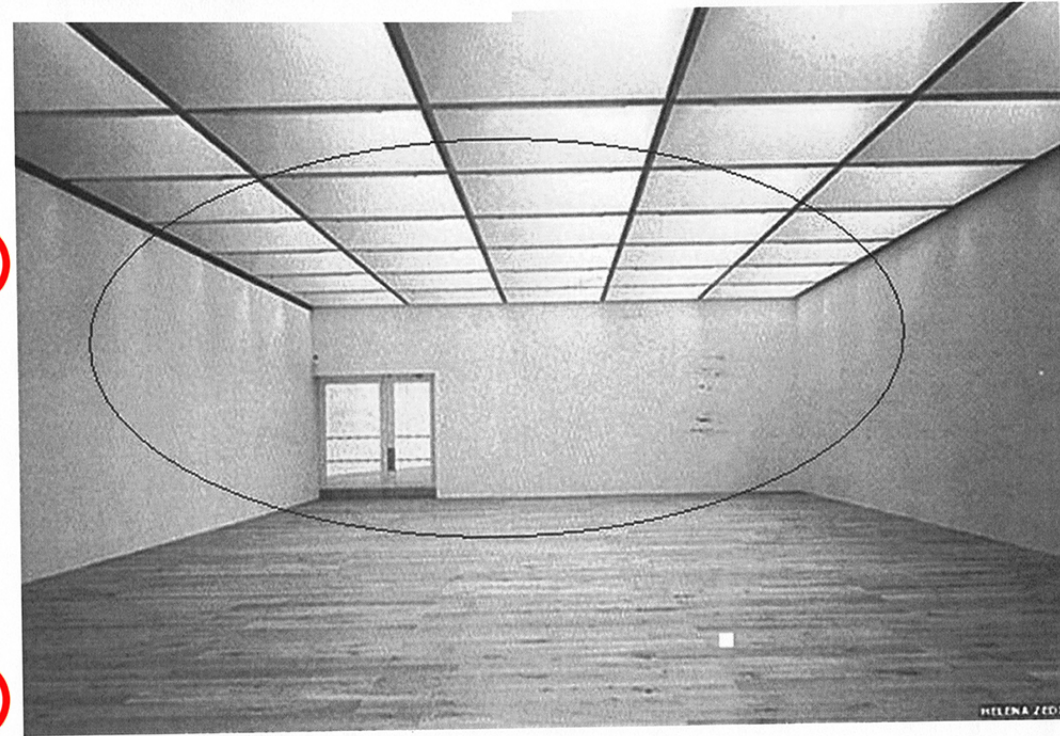
Tracy Emin's work 'My Bed' is expressing that she is as insecure and imperfect as the rest of the world. This is showing a feminist view. Tracy Emin, like me is showing the world what women are like. Whether what they go through for the sake of beauty or what they are really like. eg. insecure & imperfect.

6

The work 'Au Natural' by Sarah Lucas is an expression of old long married life. She is showing what marriage can be like (for husband & ~~art~~ wife). After many years together. The use of domestic objects like a tin bucket, a mattress & various fruit, helps the viewer to understand what context this artwork is from. Sarah is ~~telling~~ showing that women can get bored too, although the expected goal of every ~~women~~ woman's life is to get married and live happily ever after. This is not always the case.

7

Importance of Gallery Space



It is important that the art work 'the voluntary tortures' is positioned in this space. This is because when a visitor first comes to the gallery, this large artwork at the far end will catch their eye and curiosity will draw them into the space to look at other artworks in the room.

This gallery is a good place to show this artwork. This is because there is plenty of space and light, which allows the viewer to easily see the artwork. Because the entire ceiling emits light, it creates a space which feels open and un-confining. If spotlighting was used (instead of natural-feeling ceiling lights) areas of intense light and dark would be created. This in turn would result in a space which feels unwelcoming and viewers would thus be discouraged from entering and viewing the artworks.

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to demonstrate an informed understanding of methods and ideas from established practice appropriate to sculpture.</p> <p>This involves identifying and documenting particular information about how methods and ideas from established practice are used, with reference to the context in which artworks are made, viewed and valued.</p> <p>In this extract the student has investigated the work of Damian Ortega and Gabriel Orozco.</p> <p>The student shows informed understanding by making connections between the physical features of the work and the communicative intent, for example that the man having a tug-of-war with the car represents a contemporary urban hunt (1).</p> <p>In the exhibition proposal (4) the student explains how the exploded car creates a dialogue with the other exhibit, and how the work relates to the artist's personal life (3). This discussion of how works are made, viewed and valued reveals appropriate research, demonstrating the informed understanding needed for Merit.</p> <p>For a more secure Merit, the student could provide further explanation of how the materials and techniques are used (2). In this case, a brief explanation of the readymade or found object nature of the work would be appropriate.</p> <p>In the exhibition proposal, the student could also explain how the art works would relate to the specific gallery space. An informed understanding of this aspect would include more sustained explanation of hanging and lighting requirements.</p>

Ideas

- ❖ The song Moby Dick might refer to the relationship between man and machine and how man is always after new technology.
- ❖ This piece takes homage to the time when Chris Burden crucified himself on a beetle. You can see this by the car Damian used in this performance. The V.W beetle is the symbol that refers this performance to that work by Chris Burden. Another thing that these two have in common is that they are both performance's that use the physical body to act a role in these performances.
- ❖ This performance could also which one wants control man or machine.
- ❖ Tug of war between man and machine
- ❖ The struggle references mythologies of man and nature in contexts with contemporary urban hunt which also would refer to the song he chose to play while this performance was happening which was John Bonham's solo from the song Moby dick by Led Zeppelin.
- ❖ This is a throwback of Lygia Clark's works E.G Elastic Net, 1973 This work concentrated on a group of volunteers tangling them self's up to bind their bodies together to form one confusing body.

1

Method

- ❖ Tug of war while the car tries to drive away with grease on the ground under the car.
First part -a V.W beetle vs. Damian Ortega
Second part – a V.W beetle vs. Damian Ortega + 4 other people pulling on 5 pieces of rope.
- ❖ This takes place in a parking lot on the lower grand avenue



Moby Dick, 2005
by Damian Ortega

Two part performance while being recorded on video.

Cosmic thing, 2002
by Damian Ortega

Stainless steel, wire, 1983 Volkswagen beetle

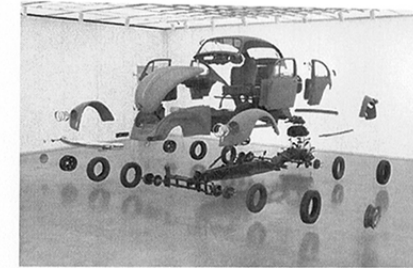
Ideas

- ❖ This refers to and reverses Gabriel Orozco's la ds (1993) in this work Gabriel has compacted a car so now instead of two people being able to fit in the car. Now only one can fit in it. This is shown in reverses. Damian has in stead on compacted the 1983 Volkswagen beetle he has expanded it as though the car was in a explosion or in a design program on the computer showing every piece that makes up the car.
- ❖ This sculpture invokes cartoon and how their eyes pop out of their head. Damian relates to this because he began as a cartoonist.
- ❖ This car was developed in Germany but now is mass produced in Mexico was Damian was born and he is now living in Berlin.
- ❖ Ortega likes to play around with the idea of optical illusions.
- ❖ The 1983 Volkswagen beetle was considered to be a people's car since the popularity of it.

Method

- ❖ Deconstructed/dissembled Volkswagen beetle and recomposing it piece by piece being suspended in mid-air by high- test aircraft cables.
- ❖ Fragment object offer's a new way of seeing the car.

2



Art Work Analysis

Hello my name is Damian Ortega; I was born in Mexico City in the year 1967. I started my career as a political cartoonist and since then I have found other ways of expressing my opinion, throughout my work. I now live in Berlin Germany.

Throughout my career of being an artist I have exhibited internationally this includes solo exhibitions at the Institute of contemporary art at Boston (2009), the centre Pompidou in Paris (2008), Ikon gallery in Birmingham (2007), also in the year before that at the museum of Contemporary Art at Los Angeles (2005).

I have also been in group exhibitions including the Sao Paulo Biennial (2006), "made in Mexico" exhibition in the institute of contemporary art in Boston and many more.

The ideas that my work explores are Economic/aesthetic, cultural situations and in particular, how regional cultures affect commodity consumption also violence/war.

I like playing with optical and physical allusion for example false movement (stability and economic growth) this art work looks like it's about to crumble but really the oil barrels are fixed together. The base actually spins around and it rotates the oil drums giving it the false sense that it going to fall.

The art work that I am proposing to be part of the upcoming, group show is "Cosmic thing" which I made in 2002.

To make this art work I took an idea from Gabriel Orozco's "la ds". His sculpture was a compacted car with only enough room for one person to fit inside. I took this idea and reversed it, so instead of compacting the car, I deconstructed and extended it out so that every part is visible to the viewers. These parts were then hung from the roof in a white room. For my car I deconstructed a 1983 Volkswagen Beetle. This type of car was developed in Germany and is now mass produced in Mexico. So really this car could refer to my life but in reverse.

Thus work of mine also refers to Peiro Manzoni's art work called "Socle du monde-base of the world". This art work is a cube that is made out of iron and bronze, with the words "Socle du monde" upside down.

The idea that I took from this work was that everyone has a different opinion; everyone sees the world/object differently.

My work has different faces and different ideas formed when people viewed my work.

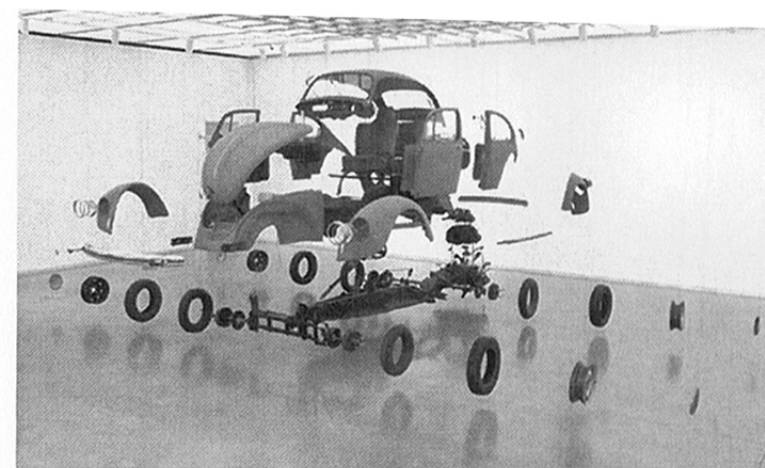
It lets you view the 1983 beetle from a different perspective and when it is put to gather its just another ordinary car.

3

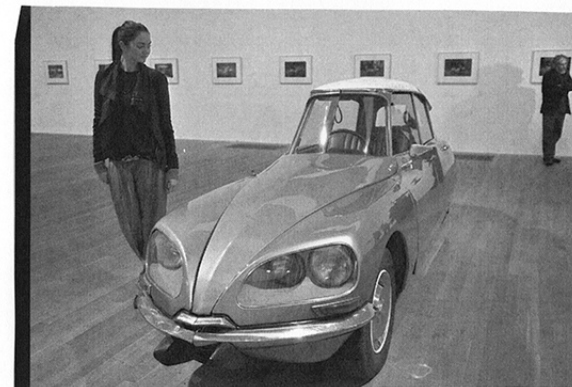
Related Artists

The two artists that I have chosen to exhibit with are Piero Manzoni and his art work "Socle du monde – base of the world". I will also be joined by Gabriel Orozco's and his art work "LA DS".

I have chosen these two artists to join me in this group show because they will enhance the viewer's perspective. These artists' works share a common factor with my work "Solce du monde-base of the world". ^{we have the same idea} We share a common idea and with Gabriel Orozco's work "LA DS" we have reverse method of showing our cars he compacts while I extend.



4



Gabriel Orozco's "La ds"

	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to demonstrate an understanding of methods and ideas from established practice appropriate to sculpture.</p> <p>This involves identifying and documenting information about methods and ideas from established practice, with reference to the context in which artworks are made, viewed and valued.</p> <p>In this extract the student has investigated the work of Mark Dion.</p> <p>The student demonstrates a wider understanding of the artist’s approach to environmental and conservation themes through a study of five different art works. The ideas explained range from the constraints of taxonomy (1) to the humiliation of tar and feathers (2).</p> <p>The inclusion of a well selected quote, which is then expanded upon in the student’s explanation (1), begins to show the informed understanding needed for Merit.</p> <p>To reach Merit, the student could make stronger connections between research information and the analysis of art works. For example, the extensive biographical information (4) could be linked to specific methods and ideas in order to create informed understanding.</p> <p>The student could also provide more sustained explanations of how the ideas are communicated. The student simply states that the tar and feathers means society thinks of animals as pests (3). An informed explanation will provide further evidence to support this position and may include alternative issues explored in the work.</p> <p>The student identifies two other related artists (5) for inclusion in an imagined exhibition. For Merit, the student could clearly link these artists to Dion in terms of their related methods and ideas.</p>

Ideas Taxonomy of Non-Endangered Species

"Taxonomy, the classification of the natural world, is a theory of order imposed by man, not an objective reflection of what is present in nature". If taxonomy was introduced to Disneyland it just wouldn't be a perfect utopian society. Walter Disney created Disneyland to be the friendliest place on earth. In this sculpture Mickey mouse is climbing on a ladder up to stuffed toys preserved in jars. What this represents is Walter Disney trying to find happiness to introduce to the youth. The toys represent fun and excitement and they're trapped waiting to be let free, to entertain youth.



Tar and Feathers*

Year: 1996

Materials: Tree, Wooden Base, Tar, Feathers, various taxidermied animals and String

Dimensions: 259 x 101.6cm

Type: Installation

This is my feature work that will be displayed in my exhibition. This is going to be my feature work as it relates to the region that the Christchurch Art Gallery is in. The South Island of New Zealand is home to many pests and rodents, and this installation sculpture relates to the South Island's pest problem. I think that people when they see this sculpture they will be able to relate to it and they will be able to gather the themes and ideas from it and, then see that what is going on in the sculpture is happening right under their noses.



Taxonomy of Non-Endangered Species

Year: 1990

Materials: Toy Animals Preserved in Alcohol, Animated Mickey Mouse Figurine, Ladder, Shelves, Glass Containers and Audiotape.

Dimensions: 89 x 150 x 250cm

Type: Installation, Sound Art

Ideas

This sculpture 'Tar and Feathers' is humiliating towards the extinct species. This is done by the method of tar and feathers. This method of tar and feathers was used back in history as a public humiliation for doing something bad towards society. This is portrayed towards the animals because most of the animals are pests and the tar and feathers that have been put onto them is meaning that society doesn't want them in the world anymore and they need to be punished.

Methods

The method of dunking various taxidermied animals in tar and covering them in feathers relates to the main idea of this installation sculpture, extinction and humiliation of rodents.

The animals are also hung by parts of their bodies; this is sending the message that they are on display to the public as they're being humiliated. The technique of personification is used here.

Dear Christchurch Art Gallery

My name is Mark Dion,

I am writing to you as I am interested in using around 6 gallery spaces for a small exhibition. One particular space will be required for my feature sculpture. The space is just an empty room with a wooden floor the wooden floors will enhance the theme of my sculpture, 'Tar and Feathers', the sculpture consists of a tree and assorted taxidermic animals hanging from the tree. **Everything in the sculpture is covered in tar and feathers. The idea of this sculpture is that the animals are like pests and they are verging extinction. And society is humiliating them as a punishment because they are pests.** I have found a gallery space I am interested in I have found one with white wash walls and a wooden weathered floor. The reason I have chosen this space is because of the simplicity of it and I don't want the room to drag attention away from the sculpture.

3

I was born in New Bedford, Massachusetts in 1961. I now work and live in locations in New York and Pennsylvania. I am represented by Tanya Bonakdar Gallery in New York and In SITU Gallery in Paris. I received a BFA in 1986 and an honorary doctorate in 2003 from the University of Hartford School of Art, Connecticut. In my sculptures I try and shape peoples understanding of history, knowledge and the natural world.

I have received numerous awards, including the ninth annual Larry Aldrich Foundation Award in 2001. I have had major exhibitions at the Miami Art Museum (2006); Museum of Modern Art, New York (2004); Aldrich Museum of Contemporary Art, Ridgefield, Connecticut (2003); and Tate Gallery, London (1999). Neukom Vivarium (2006), and a permanent outdoor installation and learning lab for the Olympic Sculpture Park, was commissioned by the Seattle Art Museum.

4

A lot of my work includes taxidermic attributes as a lot of my works ideas are to do with extinction and the environment and society's view on the environment and taxidermist attributes portray these ideas very well.

Two other sculptors that have showed their interest in this exhibition are, Jessica Stockholder and Thomas Grunfeld. These two sculptors would fit in well in my exhibition and they fit in with a lot of the themes and methods that I excel in.

5

I look forward to hearing from you in the near future.

Yours sincerely,

Mark Dion.



Empty Gallery Space



Space With Sculpture

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to demonstrate an understanding of methods and ideas from established practice appropriate to sculpture.</p> <p>This involves identifying and documenting information about methods and ideas from established practice, with reference to the context in which artworks are made, viewed and valued.</p> <p>In this extract the student has investigated the work of Marc Quinn.</p> <p>The student identifies appropriate information about the methods and ideas of the work of Marc Quinn (1) (2). The full sample includes equivalent documentation for two other artists.</p> <p>The student provides statement from the point of view of the artist which begins to explain the ideas that underpin the work, and discuss the relationship between methods and ideas (6).</p> <p>For a more secure Achieved, the student could provide more sustained explanations of the ideas that underpin the sculptures, and how these relate to wider contexts. For example, while advanced sculptural terms are used such as '<i>hybridism</i>' (7), the student could go on to explain what this means in the context of specific works.</p> <p>The student could also move beyond the lists provided in the research pages (5). To demonstrate understanding means that the student needs to make connections between particular methods and specific ideas. For example, the student could explain that the larger than normal scale (3) forces the audience to acknowledge the existence of people with disabilities (4).</p>

Self

ideas:

- * A frozen moment in time.
- * Make a new self ever five years.
- * Show ageing/getting older
- * having blood/DNA if needed.
- * Future
- * First mould made in 1991
- * if needed could be melted down & Frozen once again if needed to move
- * Eyes closed death/dying
- * peaceful moment in time
- * 4.5 liters of blood.

1

Methods:

- * own blood
- * Frozen
- * Casting
- * Red Colouring
- * 81.9 x 24.75 in
- * 1991

2



Alison Lapper

ideas:

- * pregnant
- * a women born without arms deformed
- * Larger than normal
- * Short hair
- * women becoming more manly
- * Gender roles
- * roll changes
- * mendoing more womenly jobs
- * men looking after children

3

- * understanding disabilities
- * more people in the world with disabilitatyr
- * Single mother
- * Sadness
- * understanding
- * women with disabilities may still want children
- * everyone in the world has a disability in some way.

4



- ## Methods:
- * Marble
 - * 15 ton
 - * No arms
 - * deformed Legs
 - * Moulding
 - * white
 - * naked body

5

Marc Quinn

I am an artist that was born in London in 1964 I went to Cambridge university and only started to do sculpture in 1984. the first sculpture that I am mostly known for is self this is a sculpture of myself and using my known blood 4.5 litres to be prise and I will do so every 5 years that i am alive to show the ageing process of my own life .I like to show my art works all across the world and some of the places my art has been shown is Sydney biennale in 1992 ,Saatchi gallery in 1993 and the royal academy of art in 1997 this help to make me more well known self was first shown at national portrait gallery in 1991.

.I made this self sculpture out of my own blood that makes it really about me and has my DNA .I froze it in mould so that it could be melted down and more somewhere else if need be .i also decided to do so as a way to keep myself for the years to come the method that i use to make this sculpture is casting this is when i use a mould of my own face and use my blood to a fell it and froze it

6

.i enjoy doing sculpture that are portates and things about genetic modification and hybridism because i find this interesting

7

I have done many sculptures of other people because i enjoy learning about them.

The art work I am proposing to be part of the up and coming group show is Alison Lapper This is a portrait of a lady that had congenital disorder phocomelia which has made this woman to have no arms and deformed legs. She was made artificial limbs but she only got them to be normal but later on decided not to use them and lived life the way that she was without her artificial limbs. I decided to make a sculpture about this wonderful women's amazing life that she made it though. Alison Lapper would be made out of 12 tons of marble that has already been shown at Trafalgar square fourth plinth London.

My inspiration was when there were no artworks /sculptures in the history of art that had shown somebody with disabilities

What is so wonderful about this art work is that it is about real people in the real world and I believe that people will be able to relate to my sculpture in that way .I hope that this sculpture will make a difference to some people it is a very beautiful work of art in the fact that it shows you about someone's life the lady I based my sculpture has now had her child and at the time I made the sculpture she was 8 months pregnant

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to demonstrate an understanding of methods and ideas from established practice appropriate to sculpture.</p> <p>This involves identifying and documenting information about methods and ideas from established practice, with reference to the context in which artworks are made, viewed and valued.</p> <p>In this extract the student has investigated the work of Cai Guo Qiang.</p> <p>The student identifies some methods and ideas in the work of Cai Guo Qiang (1). Some statements begin to make connections between materials and meaning. For example the student explains how the size of the room will affect the reading of the work (3).</p> <p>To reach Achieved, the student could present more sustained discussions of how particular materials and techniques have been used to communicate ideas, in particular the symbolic reason for the dragon shape (2) used in <i>Blind Devotion</i>, as this is the key to understanding the cultural significance of the work.</p> <p>Fuller explanations of wider contexts are also needed for an Achieved grade. For example, the student states that that Patricia Piccinini and Jonathan Sanders (4) would fit in a proposed exhibition together with <i>Head On</i>, but could also discuss what features or ideas connect the artists.</p> <p>Overall, the analysis needs to be more sustained and informed by research information to meet the New Zealand Curriculum Level 7 requirements of the standard, as defined by Explanatory Note 1.</p>

Cai Guo Qiang

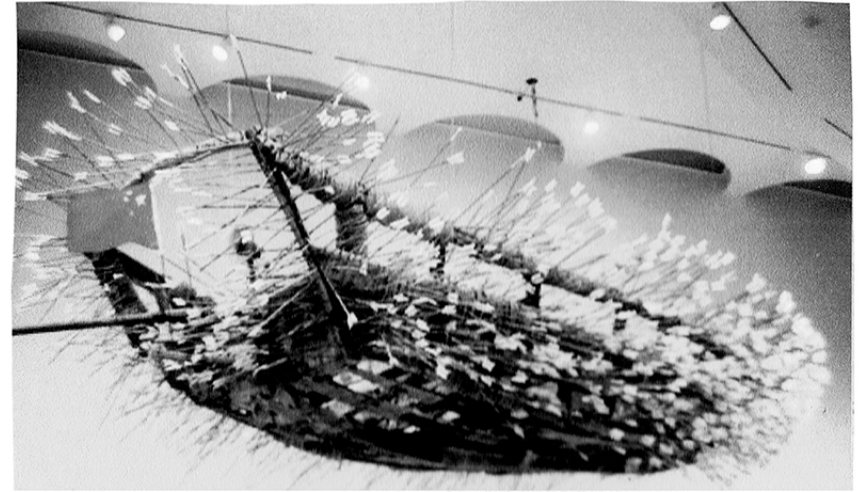
Assemblage

Taking strength from your enemies, floating up to the heavens.

Borrowing your enemies arrows

Wooden boat, 3000 arrows, electric fan, ancient boat lifted up in the air

1



Installation

Blind devotion, the leader of the pack runs full speed and the others follow even though hits a wall they follow. They form a dragon shape.

99 fake wolfs assembled to form the shape of a dragon

2

Cai Guo Qiang

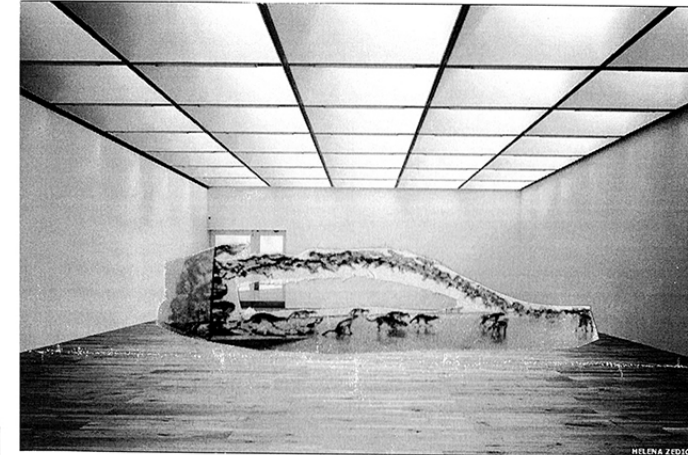
Hello my name is Cai Guo Qiang I was born Quanzhou City December 8, 1957, Trained in stage design at the Shanghai Theatre Academy 1981–1985 since then I have used many mediums such as drawing, installation, video and performance art. I've had many successful shows such as 'I want to believe' Guggenheim Museum, New York in February 2008 and iv have had the honour of several awards such as *Hiroshima Art Prize*, Hiroshima City Culture Foundation, Hiroshima, Japan, 2007.

The work I am proposing to part of the upcoming show is 'Head On' previously featured in "I want to Believe" a peace with 99 fake wolfs all following the head of there pace right into a wall of glass even though they see him hit it they follow him loyally, In you're gallery Nottingham Contemporary in the Unighted Kingdom.

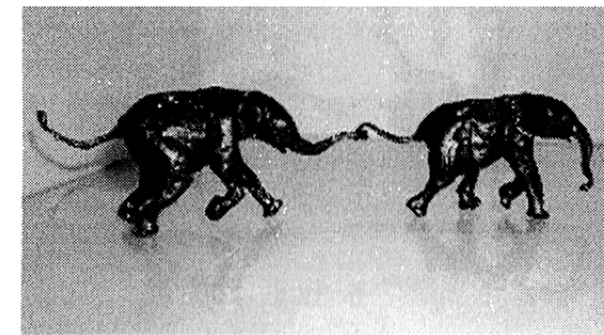
I Believe that this work would fit well into this space as the room is reasonably small the feel would be very overwhelming almost as if the wolfs were trying to escape the room and the observer is in the way witch would cause great feeling in the viewer. You're gallery should benefit from having this work in its upcoming show as I am a well established and successful artist.

An Artist I recommend be included in this show is Patricia Piccinini As It speaks of animals and becoming an animal witch I think would fit with "Head On" and be a very popular contribution to you're gallery.

Another artist that I recommend would be Follow My Leader by Jonathan SANDERS as it follows the idea of following your master.



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