



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

Exemplar for Internal Achievement Standard

Visual Arts Level 2

This exemplar supports assessment against:

Achievement Standard 91319

**Develop ideas in a related series of drawings appropriate to
established sculpture practice**

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 extend ideas in a related series of drawings appropriate to established sculpture practice.</p> <p>This involves critically analysing, evaluating, and further developing a concept, subject matter, problem or situation, in drawings appropriate to established practice.</p> <p>The outcomes at the end of the submission (7) (8) show extension of the ideas developed in the three initial maquettes (3) (4) (5).</p> <p>The student begins the investigation by selecting a personal object (1). They then identify sculptural practices which could be used to develop the qualities of this object into sculptural outcomes (2). The systematic nature of this process means that the maquettes each clarify a property of the object. These properties include: craft work (3), repetition and decoration (4), and treasured mementos (5).</p> <p>In the second phase of the investigation the student evaluates these initial outcomes and produces plans for new work (6). The final pieces (7) (8) integrate and extend the preceding ideas to produce elegant responses to the themes of home craft and domesticity. The ideas extend beyond the object itself to reference the political status of women and domestic activities.</p> <p>For a more secure Excellence, the student could further refine the environment of the installation to retain focus on the central idea. For example, the block wall (7) is more institutional than domestic. A more domestic context, such as carpet and subtly patterned wallpaper, or purely neutral gallery space, may enhance this outcome.</p>

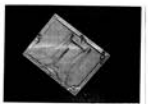
1114 OBJECT

An associative qualities for me

My object is a sample of 1940s French wallpaper which my mum bought for me a few years back from a shop called the Painted Room, which no longer exists. The shop was in Wellington when it first opened and I would go there sometimes after weekend school. Then it moved to larger premises in 2004 (in town). The lady who ran the shop was really nice. The wall paper was hand painted and the flowers remind me of Kaiti Kidston. Its a bit messy which I like, cause its not perfect.

I like that something as disposable as wall paper has been preserved for so long - rather than being ripped off or painted over like these days. It was probably kept because it was pretty. I keep lots of magazine spreads and pictures for the same reason. Paper is pretty basic but this was kept for the same reason I keep other bits of random paper.

The frame is worn and dirty and the back is a bit broken but that adds to the aesthetic. There is actually glass in the frame, rather than plastic, so it is a bit fragile.

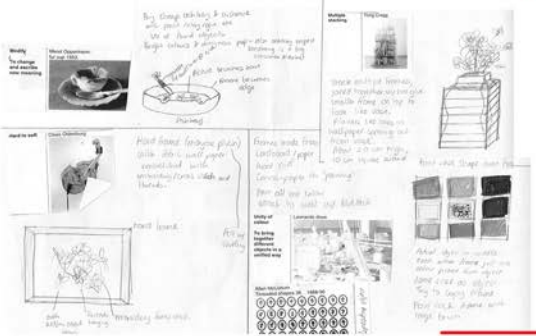
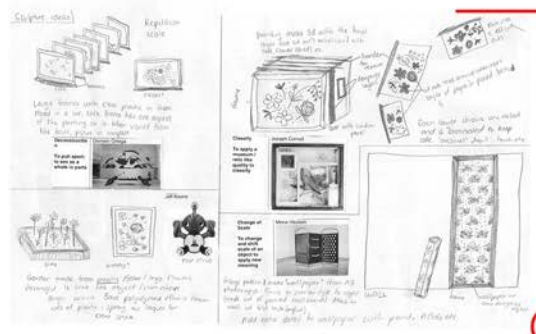


List of words the object provokes

- Reminiscing
- Memory
- Childhood
- Vintage
- Handmade
- Artistic
- Decorative
- Artisanal
- Hand-drawn
- Artistic
- Decorative
- Artisanal
- Hand-drawn

Associative qualities for others

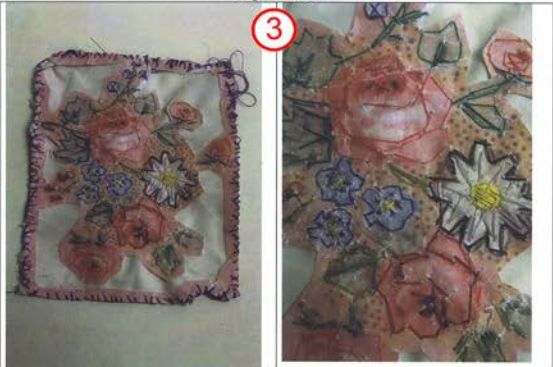
- Flowers - vibrant, colorful
- Love letter
- Baby's keepsake
- Old
- Special
- Hand-drawn
- Artistic
- Decorative
- Artisanal
- Hand-drawn



Sculpture:
Task 3: Part A: Analyse your ideas.

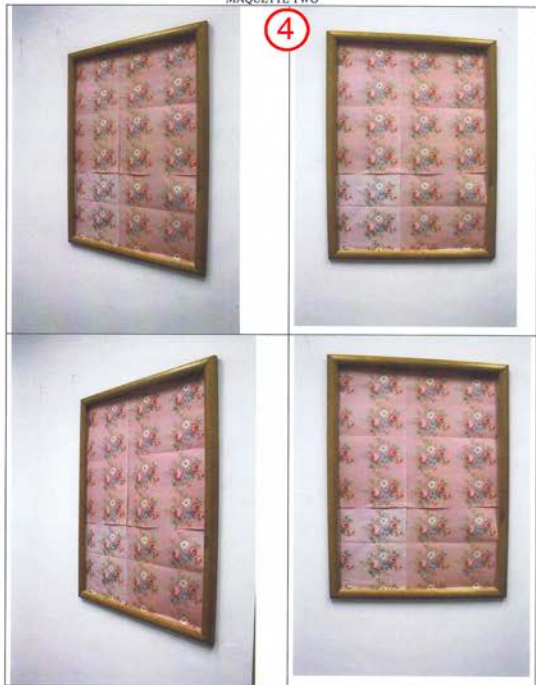
Your idea Draw it.	How does it relate to established practice?	How does it relate to your associative qualities?	Is the idea successful Explain your reasons?
	Reconstruction - separates each aspect from the painting and sculpture. Then, the sculpture emerges. Can call it art? Its object is.	Belong to group work, like the glass pane.	Yes, as it combines the associative qualities and practices really well.
	Pop - everything is plastic. Use of various bright colours. Plastic.	Uses various practices, techniques.	Yes, as it is clearly 'pop'.
	Change of Scale. Mark's station. Enlarged by 10x, over 100x.	Disposable idea, making paper more than just.	Yes, because it goes with the established practice. Its really well. Interesting to look at.
	Classify / Joseph Cornell. Each aspect practice, 'classified'.	Reconstruction, different layers.	Not really, because its not the most challenging thing, and its not that interesting. Not enough classification.
	Modesty / Pop single. Mixed appearance. Not 100%.	Looks like a modern object.	Yes, as it sometimes the 2 established practices and the associative qualities well.
	Multiple Stacking. Tong Cross. Multiple stacking used in creation.	Frame idea - a bit broken.	Not as successful as others. I imagine it being a bit too clumsy to be a good sculpture, hard to make. Ambiguous in general.
	Unity of color. Repeating object. Look at the colors. Repeat, each aspect unity.	all the colours associated, aesthetic.	Yeah because it combines most of the ideas well and draws ideas from the object, rather than just being exact copies.
	Hard to edit. Goes against 100% soft materials, not hard but exact object.	Unperfect idea - 'praxis'.	Yes as it embodies the hard to soft thing & is still obviously the object, not too obscure. Good idea how to make it art.

MAQUETTE ONE



3

MAQUETTE TWO



4

MAQUETTE THREE



5

FINAL ONE

FINAL TWO

This sculpture ~~took~~ took the actual object as part of the work. It is 4 plaster casts as the base, each painted one colour. This meant only four colours, but the original idea would have 8 different frames made to reference the repetition and unity of colour - Leonardo drew Man Mc Callum - repeating object of colour from the artist models. The plaster casting was rather time consuming, as you could only use one a day. My clay mould I used to make the mould would've been made better to give a better result. Also the colours were a bit too bright. When placed next to the actual wallpaper sample.

Evaluate and extend.



This sculpture was the most time consuming of all, but I like how it turned out in the end. I could've made it better by using actual embroidery threads rather than just normal thread. If I remade it I would use smaller stitches and make a push frame, and ~~also~~ budget more time for it. An embroidery hoop as a frame would also be cool.

I have larger rolls of pink paper at home which I could stamp/print the floral detail onto, or combine the other convention and join the flowers into one.

The frame was a found object, but I would make one for a larger work of art. As the frame was interesting for a while, I could make the same one and see if it would work.

Change of scale of cardboard. As the frame was interesting for a while, I could make the same one and see if it would work.

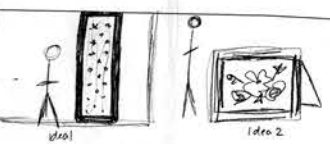


Clara Oldenburg Hard to soft

Idea 1 not to different from my original plan, but I would make the extra frames slightly bigger, and they would be just plain rectangles shapes, rather than have raised frames and flower motifs on them.

Idea 2 create a colour blocked frame for the wallpaper sample. It does use repetition as a process, as it is only one object, but unity of colour is used.

Idea 3 is 9 plaster rectangles, all painted black, or white maybe, with a single circular flower on the centre of each one. It uses repetition, colour, and softness process, in a grid or line pattern.



Idea 1 Use actual flowers, or artificial ones. If actual ones are too delicate, and arrange them in a similar way to the original wallpaper print. Embroider/stitch on the petals to add texture. Maybe embroider small bugs for extra detail. Flowers are delicate fabric for softness.

Idea 2 Use actual flowers, or artificial ones. If actual ones are too delicate, and arrange them in a similar way to the original wallpaper print. Embroider/stitch on the petals to add texture. Maybe embroider small bugs for extra detail. Flowers are delicate fabric for softness.

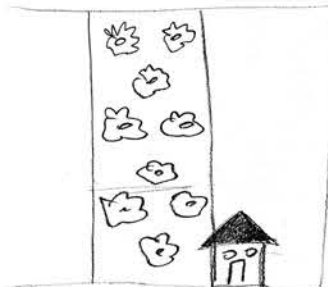
Idea 3 Embroider/stitch flowers onto a pillowcase, with the ruffled edge being the original wallpaper. Put over in a 1" tall frame like Clara Oldenburg.

Both of these ideas use the change of scale convention and reference Mona Hausman's work. Idea 2 is more directly referencing as to how for standing. It would be harder to make though, because it would be assumed of many smaller parts, rather than just one length of paper.

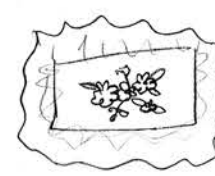
Idea One

Final Ideas

Idea two



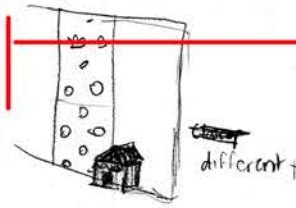
This idea is an enlargement of my marquet. It uses change of scale and repetition conventions. I will hand paint the flowers on large bits of paper so there is less joins, which was the main problem in the marquet. I thought I could involve a house, as it would show the change of scale even more and go with my object association words - grandmothers/virgin suicides staircases.



This idea is an enlargement of my marquet. It is more 3-d than my marquet and has a better frame. The ruffled edge of the pillowcase will be the 'frame' and I will stick the design in the middle.

It plays with the disposable idea, I decided against using/making a frame to make it appear less like a painting because if there is a pointed thing in a frame it looks more murally than wall paper-esque.

It's a bit more raw/messy like the back of the marquet. Some of the threads sticking out reference Clara Oldenburg, and the fact that it is a pillow uses object association of things you use in house like a household object and the girly frilly thing. Also continues the floral motif. Pillowcases can get dirty/worn so that uses the frames idea. Colours are used similarly to the object so you can easily recognise it.



6



Close up



	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to clarify ideas in a related series of drawings appropriate to established sculpture practice.</p> <p>This involves analysing, reflecting on, and further developing a concept, subject matter, problem or situation, in drawings appropriate to established practice.</p> <p>The student identifies a range of different sculptural approaches (1) that could be used to modify their chosen teapot. The diversity of technical and conceptual approaches provides a sound foundation for future development. Three ideas are selected and used to develop appropriate sculptural outcomes (2) (3) (4).</p> <p>The student then identifies the most promising approach and uses this as the foundation for further planning (5). The pot-bag-pot installation (6) advances the teabags/teapot concept in terms of scale and complexity. This outcome is a strong clarification of this particular approach.</p> <p>To reach Excellence, the student could further advance the final outcome (6) beyond the technical strategy already established in the first maquette (2). This may include suspending the teabags, forming them into a three dimensional version, or fabricating giant tea bags that are larger than the original teapot.</p> <p>Alternatively the student could extend technical ideas by reconsidering the wax teapot and candle concepts from the second and third maquettes (3) (4). This could lead to time-based outcomes that subvert the functionality of the object (i.e. that the teapot itself could melt rather than boiling the water it contains).</p>

My Object

Associative qualities for me!

- grandmother's teapot collection
- Scotland's heartland
- grandma and grandpa's daily cups of tea at the same time everyday
- grandpa's clocks which he collected, many went with some of the tea pots
- Scottish poems, got them read to me
- downland, where they had in Scotland creek
- Tea
- Biscuits, made amazing ones
- biscuits
- Scotland, where they always called home even when they didn't live there
- long
- going to see them in Australia
- Chicken Soup
- the world have got from an antiques shop or jerry's
- It was so close to breaking in the earthquake so Shattered and smashed
- family moving from Scotland to Aus

Associative qualities for others

Beer cup (with lid)
Sood and sandwich (children)
Sarm

List of words the object provokes

- Tea and coffee
- Shattered
- Smashed
- Teapot
- Teacup

Sculpture:
Task 3: Part A: Analyse your ideas.

Your idea Draw it.	How does it relate to established practice?	How does it relate to your associative qualities?	Is the idea successful Explain your reasons?
	Long Gagg, stacks about different objects.	teapot collection, but clocks to go with them.	Yes I think work as they are started by the sole of the teapot, but it may have to hang as it can't stand.
	Damen Ortega pull apart to see the object as a whole in parts.	Close to breaking in the earthquake.	I think it could work but may be hard to piece back together and still look like a teapot.
	Chris Boudier Installs objects to occupy a space.	grandmother's teapot collection.	Yes I like the idea of using the same object to occupy space and think it would be effective in seeing what it is.
	Ches Oldenberg changes and shifts scale of an object to make a new meaning.	daily cups of tea and how many they would have had, large amount.	Yes I think having the teapot in a huge scale will really make people see it and how it's meaning.
	Jess Koors simplifies and applies a consumerism slant.	Change of moving for them.	Yes I think that in making it (the hand) look modern and the will draw people to it to see it.
	Claves Oldenberg makes a usually hard object soft.	Biscuits and how they rise.	I think this could work if it was hanging but not as a free standing object as it would sag and not look like a teapot.
	Ricky Swallow builds form out of flat layers.	going from antiques shop to antiques shops for tea pots and how it all built up	I think it could work but it may be harder to get the shape and handle.
	Meret Oppenheim modifies things to change and create meaning.	moving from Scotland to Aus and the change for them.	I think this could work as it would look still a bit like a teapot but not really.

Multiple meaning

Yong Cragg

Deconstructive

Damen Ortega

Actual object repeated many times

Chris Boudier - All the Substances of the United States' 1987 installation with 600 miniature cardboard substances

Change of Scale

Ches Oldenberg

To change and shift scale of an object to apply new meaning

Jess Koors

Claves Oldenberg

Make out of cardboard and create it larger scale so it's at least twice as big

Make a model in cardboard make many of them so that it can occupy space, then you want to look like the tea pot

Meret Oppenheim

Meret Oppenheim fur coat 1953

To change and create new meaning

Plaster Material

Picky swallow

Moody

To build form out of flat layers

Make out of pieces of cardboard and keep building them up into the shape of the teapot

Make the teapot into a coffee plunger by making the spout on to the lid as the plunger.

Make a model that's a little taller or the size of the teapot but then they look together with space.

I would make a model of the teapot with plaster or clay, then paint on details, then break the teapot, then piece it together in space.

Hard to sell

Hard to sell

Ches Oldenberg

Plaster Material

To simply and apply a consumerism slant

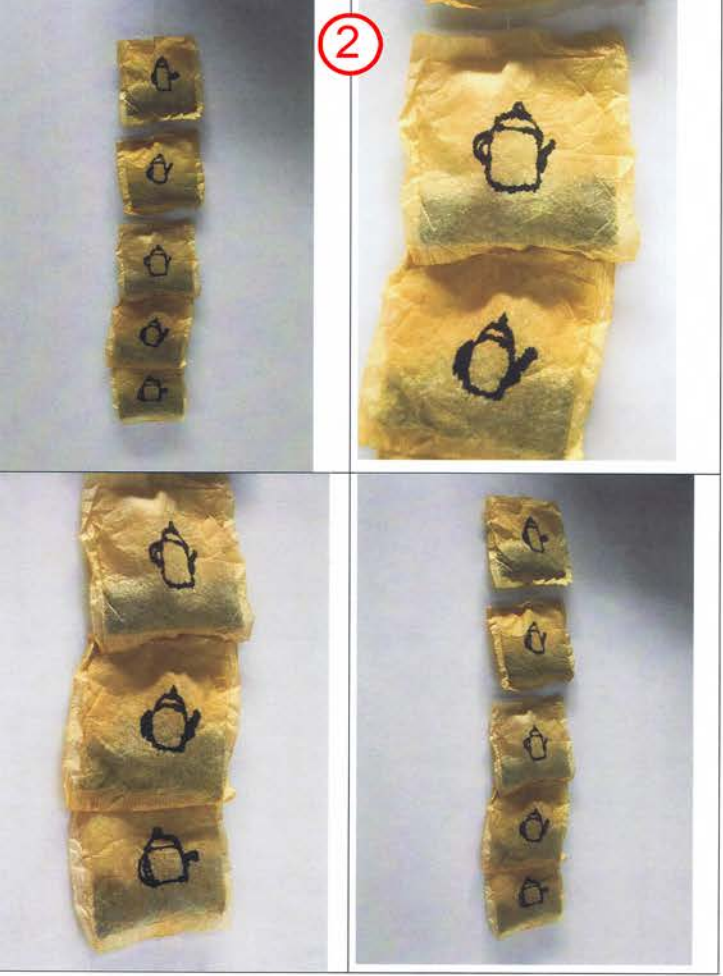
Jess Koors

Meret Oppenheim

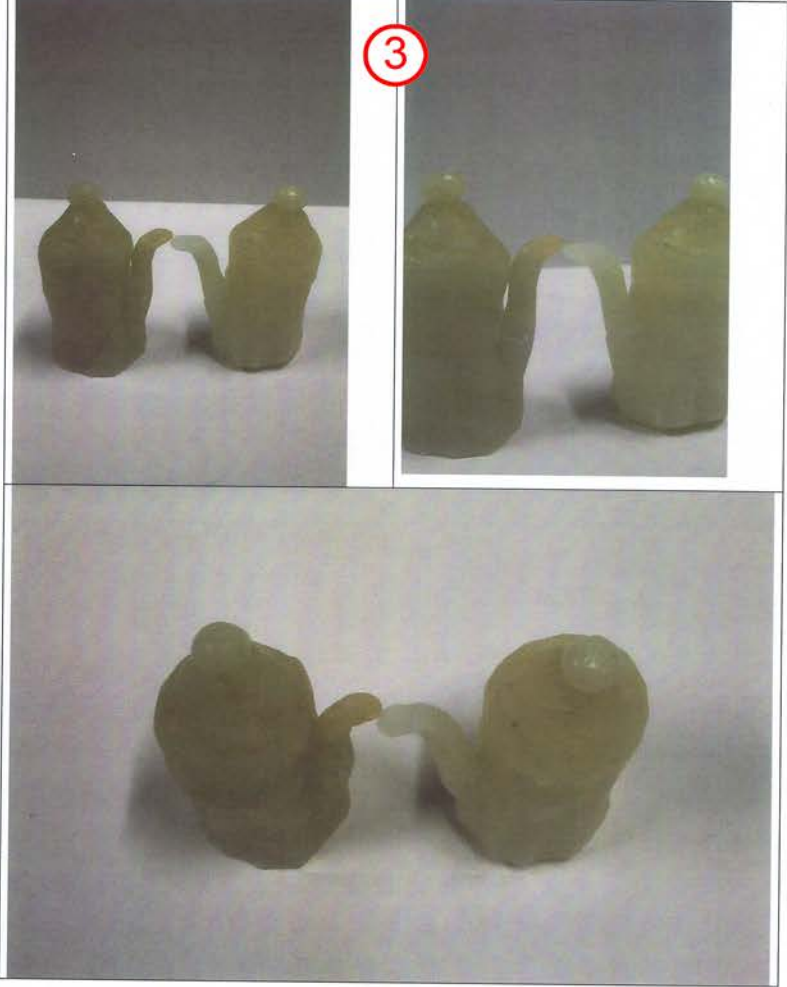
Make a model that's a little taller or the size of the teapot but then they look together with space.

Using fabric and other soft materials to make the teapot look like a teapot still but not hard.

MAQUETTE ONE



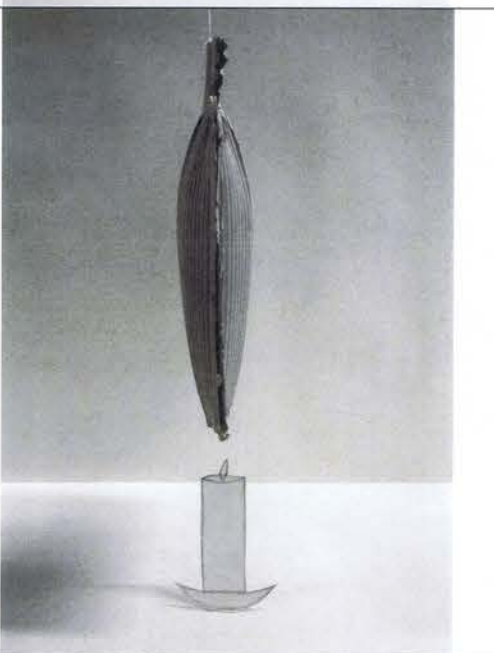
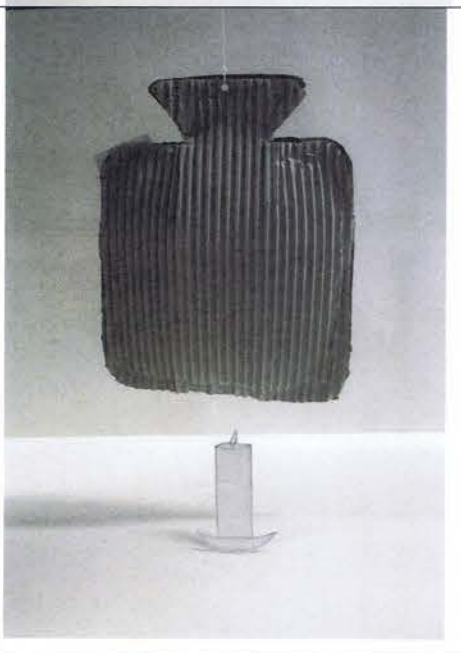
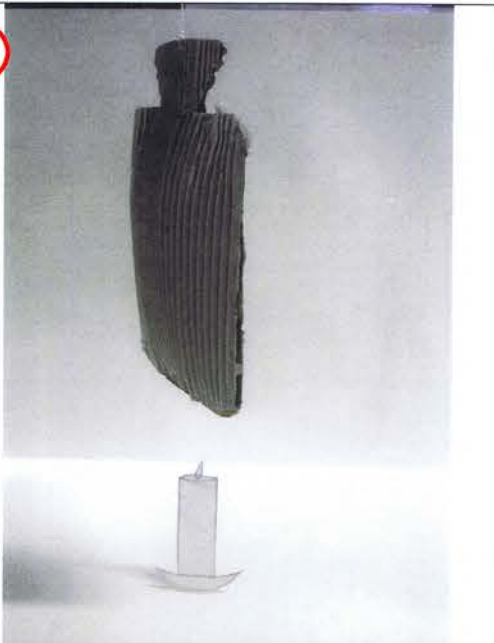
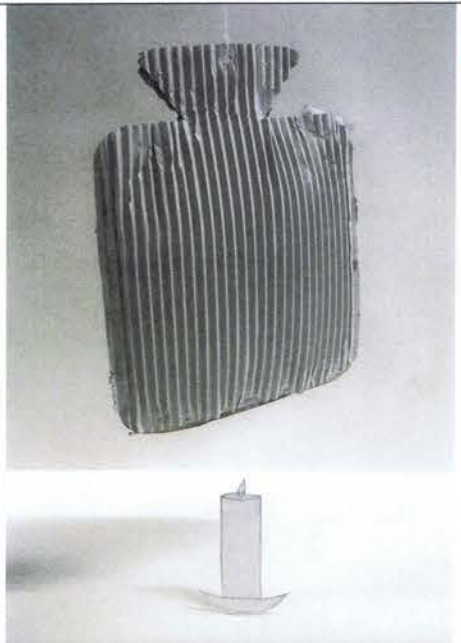
MAQUETTE TWO



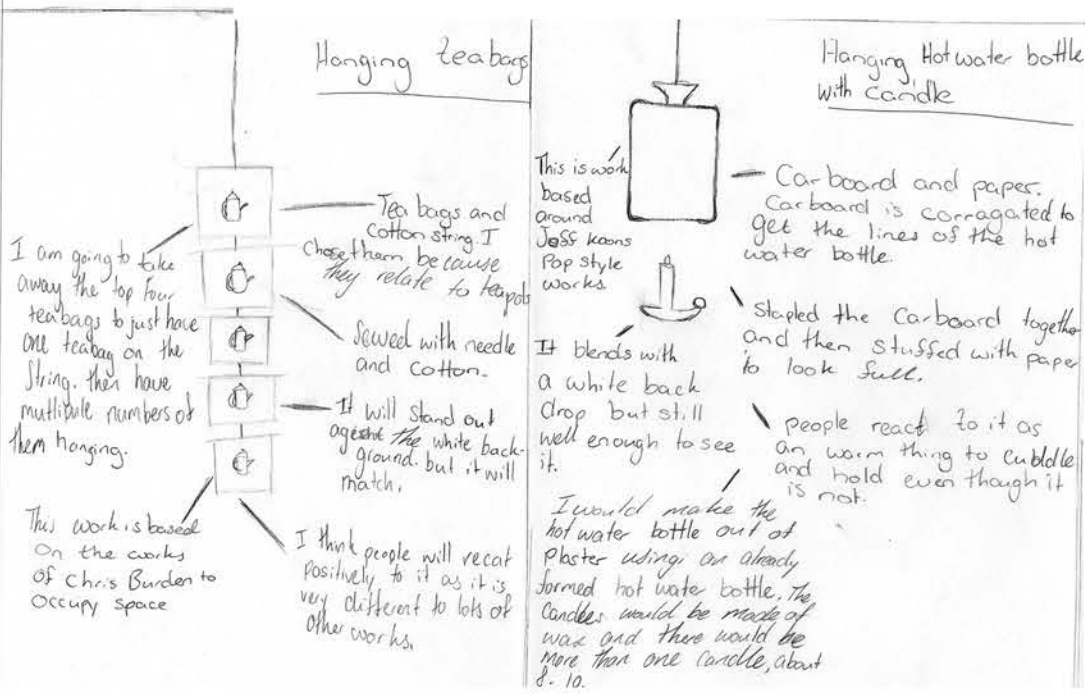
FINAL

MAQUETTE THREE

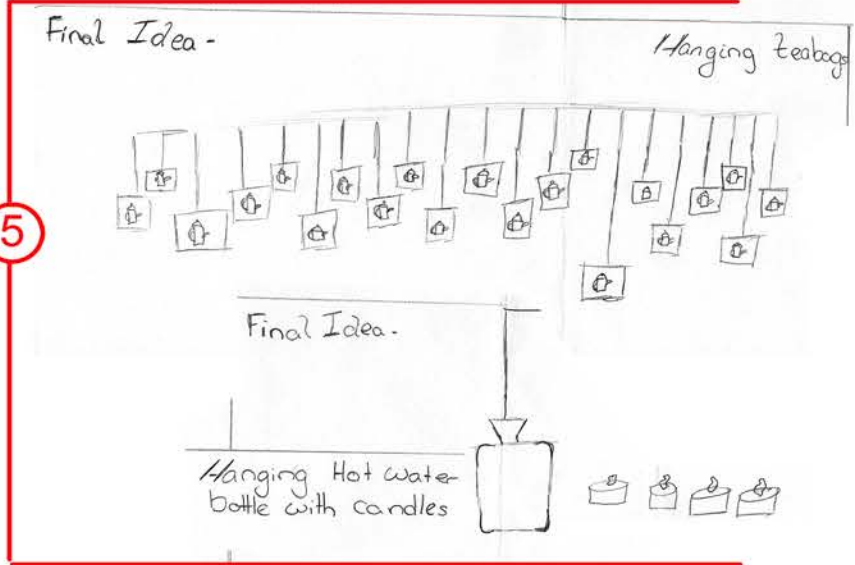
4



Evolution & Extend Ideas...



5



6

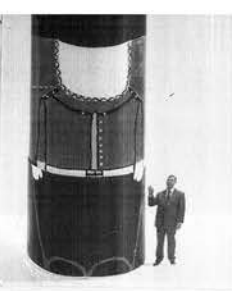


	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to clarify ideas in a related series of drawings appropriate to established sculpture practice.</p> <p>This involves analysing, reflecting on, and further developing a concept, subject matter, problem or situation, in drawings appropriate to established practice.</p> <p>The student develops ideas from the initial research (1) through concept drawings (2) into two maquette outcomes (3) (4). The student evaluates the strengths and weaknesses of each maquette (5) with the strongest features then integrated into a final design (6). The final product (7) clarifies ideas about scale and the animation of inanimate objects.</p> <p>The systematic and cohesive nature of the investigation meets the related series requirement of the criteria. The management of drawing and fabrication skills shows understanding of the characteristics and constraints of the identified sculptural practice (Explanatory Note 5).</p> <p>For a more secure Merit, the student could further refine the scale and form of the life size nesting doll concept. This may include more rigid construction materials or even an architectural approach to scale as implied in the second maquette (4).</p> <p>The student could also extend the narrative ideas beginning to emerge in the documentation of the final work (7) where the doll interacts with students. For example, a storyline could be developed that references the pseudo family dynamic of Russian nesting dolls.</p>

MAQUE



MAG



I could extend this sculpture by adding another element by replacing an existing one. To fill the maquette I used cotton balls so for the larger scale of the russian doll, I will use a person to wear the piece. The person in the russian doll will walk around the quad, on the front of the guard who stands outside Buckingham Palace and guards the Royal Family.

I could extend the idea of the russian doll with a person inside it just like the soft version, to see the different reactions to the same object, by different styles of execution. I will cut eye holes so that the people walking past will only be able to see eyes watching them. I drew a moustache, eyebrows, nose and mouth so the face wasn't just blank.

5



person inside the doll

6



eye holes
moustache, eyebrows, nose & mouth
person inside the doll

The artist model Claes Oldenburg inspired this idea of my sculpture going from hard to soft and Robert Therrien with his idea of change and shift in scale of an object to apply new meaning, which I am doing by having a person go inside my doll and interacting with the public by placing them in the school quad.

Robert Therrien is the artist model behind this sculpture with him making large versions of smaller objects to apply new meaning.

FINAL IDEA 2
Soft version of russian doll

Hard version of russian doll



7



	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to develop ideas in a related series of drawings appropriate to established sculpture practice.</p> <p>This involves responding to and building on a concept, subject matter, problem, or situation, in drawings appropriate to established practice.</p> <p>The student has based their sculptural investigation on the relationship between the bracelet and the hand (1). A variety of sculptural responses to this theme are generated (2) that make reference to ideas of constriction and line versus mass.</p> <p>Three ideas are developed into sculptural outcomes (3) (4) (5) using appropriate materials and techniques. Each idea focuses on a different aspect of the hand/bracelet relationship. The most evocative of these ideas are the bound and connected fingers (4) and the hard back wire cutting soft white wax tension (5). All maquettes have been appropriately documented.</p> <p>The student focuses on the linked finger marquette (4) to undertake planning for a new outcome (6). This new outcome, once constructed, would present the clarification of sculptural ideas needed for Merit.</p> <p>To reach Merit, the student could fabricate a final outcome that resolves the conceptual and technical potential of the maquettes. The three initial outcomes clearly develop ideas, but further refinement of a particular approach is needed for Merit.</p> <p>Clarification may involve combining or refining the aspects of technical approaches undertaken, or further resolution of the symbolic ideas suggested by the hand and bracelet combination.</p>

My object - Bracelet

Associate qualities
 I've worn it since I was 7, my hand has grown and I can't take it off. I think it's good luck and I think it looks pretty.
 If I didn't wear it I'd feel weird I got it when I was 7 from my mum.
 Just before my parents split up and I've it on ever since. (10 years) - Its grown with me.
 - It represents my parents divorce, which impacted my life.

Associative qualities for others
 It looks like a silver bangle to others. It can't come off.
 - It been with me for 10 years - its grown with me.
 list of words the object provides:
 - its silver
 - round
 - memories
 - shiny
 - bracelet
 - Jewellery
 - representation.



1

Sculpture: Task 3: Part A: Analyse your ideas.

Your idea Draw it.	How does it relate to established practice?	How does it relate to your associative qualities?	Is the idea successful Explain your reasons?
	It is enlarged x10	It doesn't come off (bracelet) it is pushed forward and tight fitting to hand.	no because its too plain. It just shows a hand and bracelet.
	Made with a rubber glove and made soft bracelet made with wire and cotton then covered	It is made soft because I have a soft spot for it. (It means a lot)	no because it isn't the shape of my hand and the bracelet wont stay on.
	This is enlarged like Mona Hutton and shaped like glasses like monas cheese grater bund.	It doesn't relate because it is big and made into glasses which have no association.	no because it doesn't relate to my associative qualities.
	hands are projected onto the wall in the shape of a bracelet. it practises the use of shadows.	It is in the shape of a bracelet.	it could work as an idea but I am unsure how I will be able to get a perfect circle.
	big bracelet that can come off hand. padlocked so it can't come off. changes the purpose like marcel duchamp	It cannot come off the wrist because its padlocked.	This idea works because it relates to my associative qualities strongly as it uses a padlock with no key.
	Lots of little fingers with little bracelets around them like Tony Ferher uses repetition.	my bracelet is small and cannot come off. it being around a finger shows this.	This idea relates to my associative qualities strongly it is also an interesting idea that uses both repetition and putting some thing that doesn't belong on an object there
	2 hands a man and a woman barbed wired together	bracelet is the wire because it represents the join of my parents as I was given the bracelet before they split up.	This idea relates to me personally as well as the artist models techniques. It will be possible to make well and look effective.
	a soft hand made of cotton and cotton wool - stuffing. a ribbon tied around the wrist.	The ribbon represents the bracelet as it was a gift to me from my mother.	This idea relates to my associative qualities and portrays Claus e Oldenburgs style effectively its successful.

2

Tony Ferher

 made with clay, painted orange bracelet made with straws

Richard Wentworth

 hand made of clay, bracelet wrapped around hand. - made of wire

Mona Hautom

 hand - made with clay - bracelet made with wire

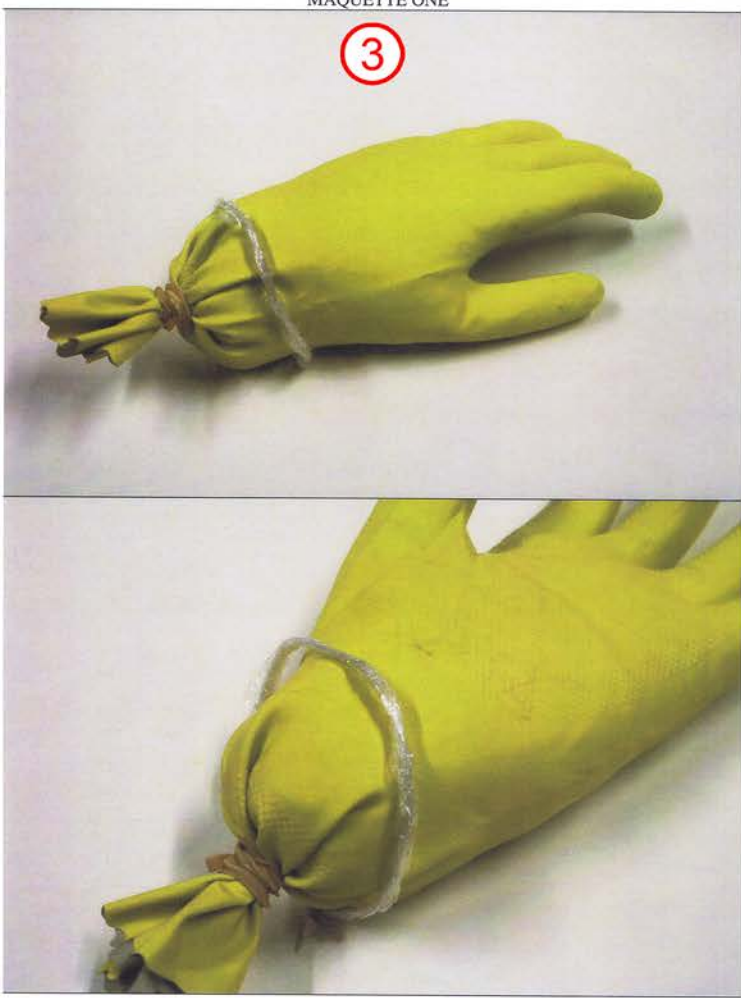
Robert Therien

 made with polystyrene + big hoop enlarged x10

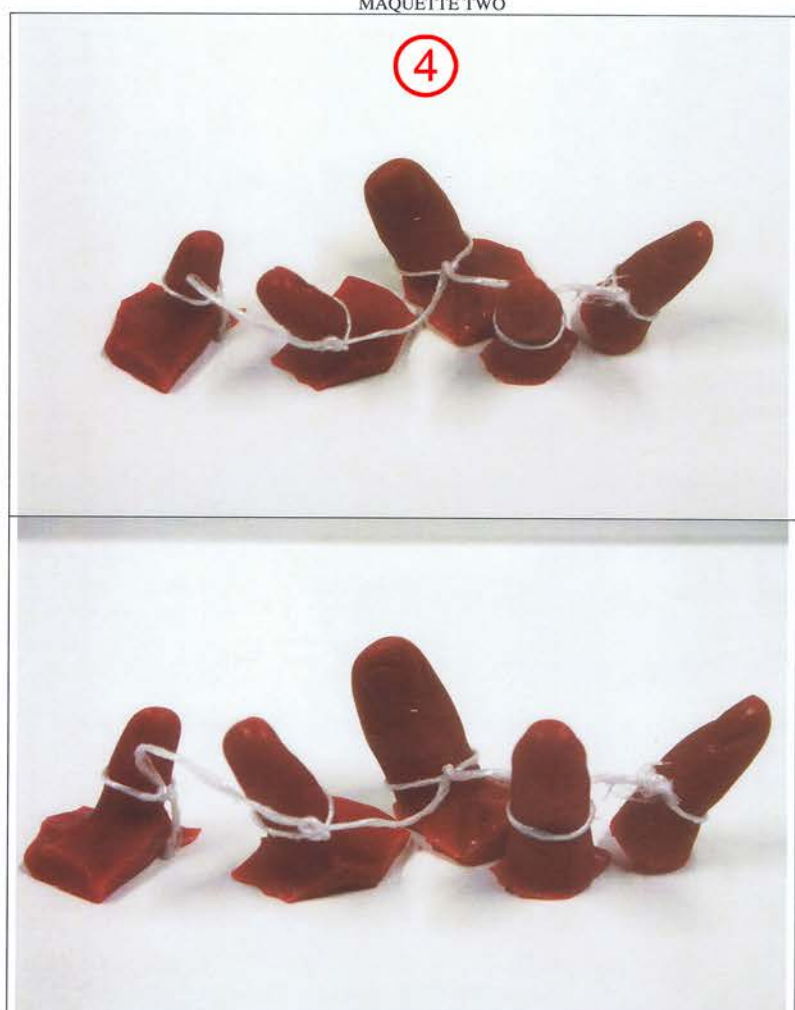
Claude Oldenburg

 made with a rubber glove, stuffed with cotton wool bracelet made with wire and cotton wrapped around it then covered with silver material

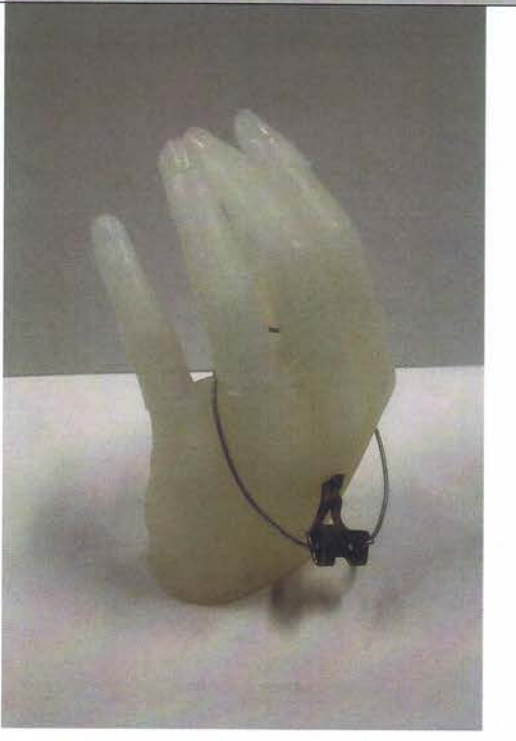
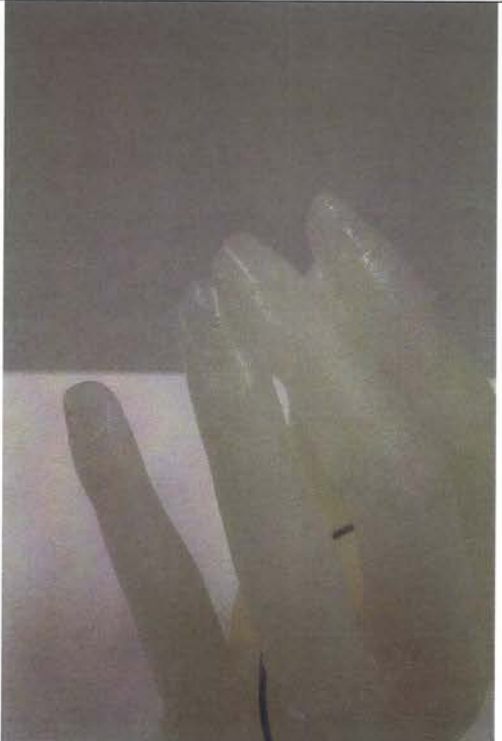
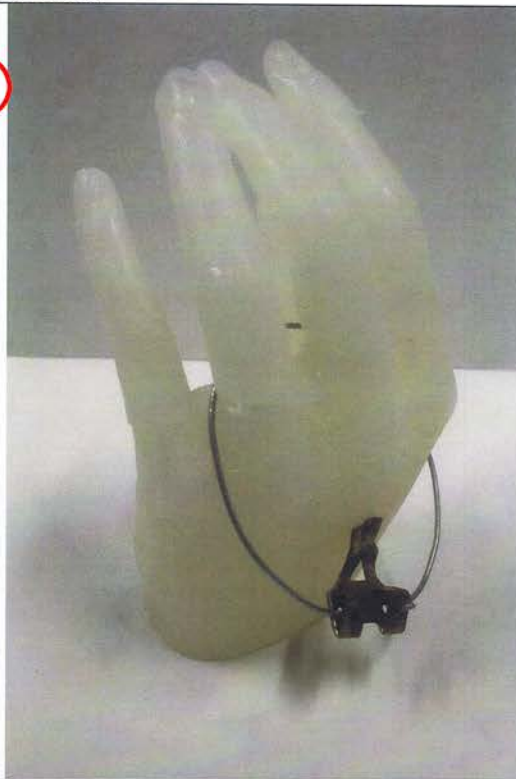
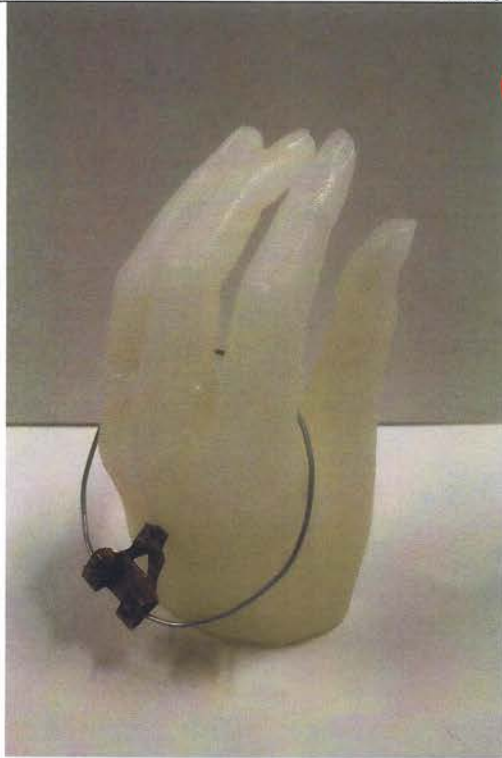
MAQUETTE ONE



MAQUETTE TWO

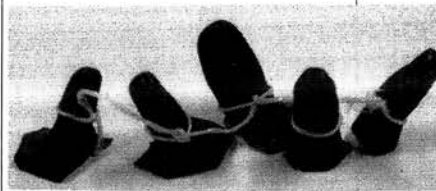


5



EVALUATE

MAQUETTE PHOTOGRAPH



FINAL IDEA 1

Draw and explain

This final idea is a mold of 2 wax hands one a mans one a womans, barbed wired together. the barbed wire resembles my object my bracelet which I got just before my parents split. the mans hand resembles my dad and the womans hand my mother. the bracelet resembles when they were last together and the reason it is barbed wire is because they didnt want to be together but they were because of me.

HOW COULD YOU EXTEND THE IDEA

Written
1. could extend the idea by using 2 half hands one man, one woman. left and right.
I could join them with barbed wire showing they are forced together.
I could use skin tones with the wax to make it more realistic.



DRAWING OF NEW IDEA

Drawing



FINAL IDEA 2

Draw and explain

This final idea is made from cotton, and stuffed with cotton wool. My object is the ribbon around the soft hands wrist. This is because my object was a present so it is in the form of a ribbon. It is also showed as a ribbon because the artist model turns hard objects into soft objects. and my object is originally made from sterling silver.

LINKS TO ARTSIT MODELS

Richard Wentworth associates things that usually wouldn't associate in his works.

6

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to develop ideas in a related series of drawings appropriate to established sculpture practice.</p> <p>This involves responding to and building on a concept, subject matter, problem, or situation, in drawings appropriate to established practice.</p> <p>This student has chosen to base their sculptural investigation on a treasured bone carving (1). This object offers numerous developmental opportunities in terms of sculptural form and cultural metaphor.</p> <p>The initial maquettes focus on the autobiographical (2) and cultural (3) properties of the Taonga. The materials and techniques of these outcomes demonstrate sufficient control of fabrication processes to realise the intended outcome.</p> <p>The third maquette (4) explores the shapes and forms of the hook. The enlargement and wall installation of the later work (5) is intended as a development of the preceding outcome in terms of scale and design complexity.</p> <p>For a more secure Achieved, the student could further develop the lighting and shadow potential of the third maquette (4). A more neutral setting for the final work (5) may also enhance the aesthetic qualities of this outcome. For example, a pure white wall would show consideration of the effect of the background rather than the distracting concrete blocks.</p> <p>The use of more substantial materials such as painted plywood would show more sustained development of the concept. This development could also include forms that adhere to more regular geometry, or to the cultural context of the original object.</p>

~ My Object Association ~

Associative qualities the object generates for you:

- Love - my grandfather made this a long time ago, to be given to his first grandchild which turned out to be me. It's nice to know that I had a gift waiting for me and I was thought of before I came into existence.
- Māori culture - In Māori culture, this symbol of the fish-hohe represents the Māori legend of Maui and how he pulled up New Zealand with his grandmother's jumbone.



Associative qualities for other people:

- Heritage/Cultural - because it doesn't look like a common necklace, it looks tribal and as if it is of importance.
- Happiness - the bone carving looks as if it is sacred and could be worn for good luck or remembrance of somebody, possibly a relative.
- Murder - obviously this bone had to come from somewhere... (because it is made of cow bone).

Bone carving necklace made from cow bone made by my grandfather and passed down the family.

List of words the object provokes:

Bone, Carving, necklace, māori, culture, respect, family, tradition, religion, carcass, animal, new zealand, old, history, hereditary, love, father, tribe, stories, legends, myths, weapon, fishing, hook, spirit, symbolism, gift, souvenir, landmark, diverse row, craft, heritage, mythical, tribal, ancient, emblem, accessory, tuijati (hahaha...)

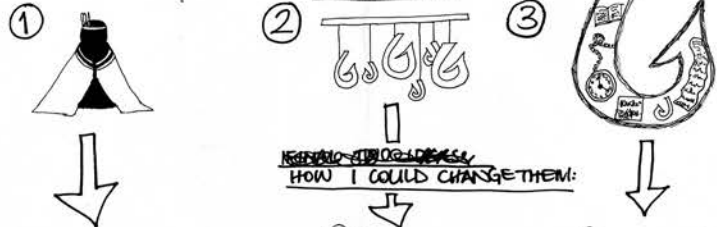
1

MAQUETTE ONE



DEVELOPING & EXTENDING (ideas)

MARQUETTES:



HOW I COULD CHANGE THEM:

For this idea, I would change it by making it look like a necklace that would be worn to a festival. I would make this particular necklace longer and appear to be made of wood. I would do this by creating the initial shape of the necklace and then making it look like a necklace that would be worn to a festival. I would make this particular necklace longer and appear to be made of wood. I would do this by creating the initial shape of the necklace and then making it look like a necklace that would be worn to a festival.

MAQUETTE TWO

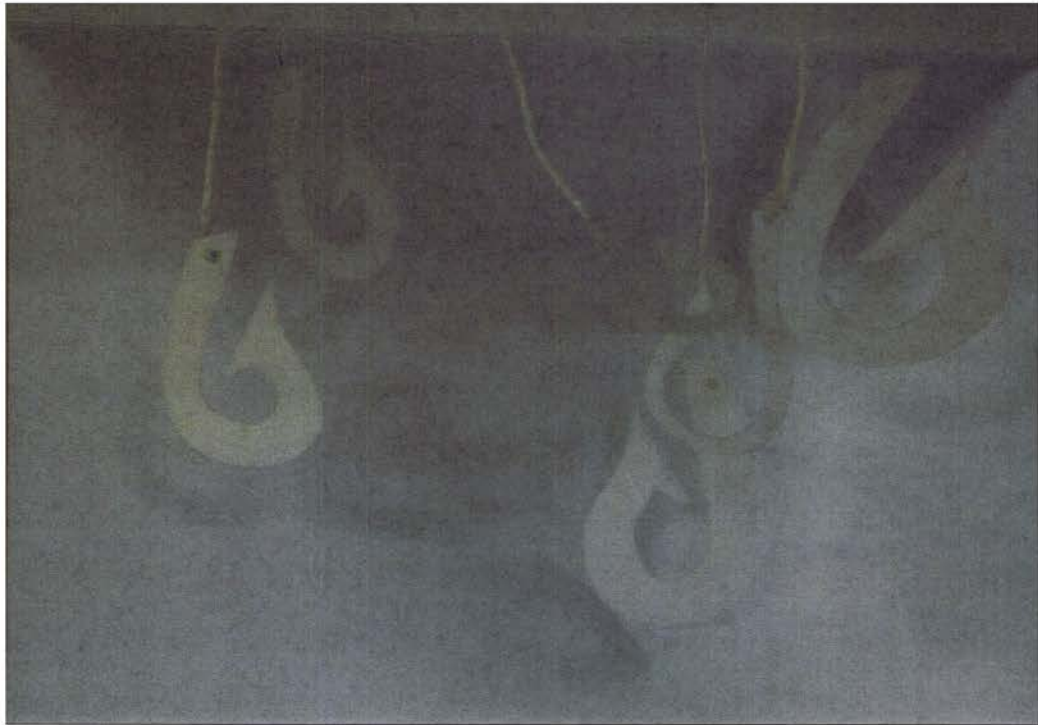
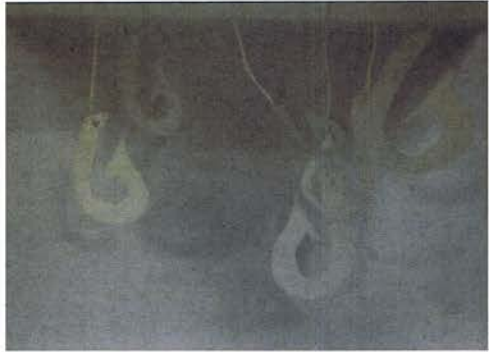
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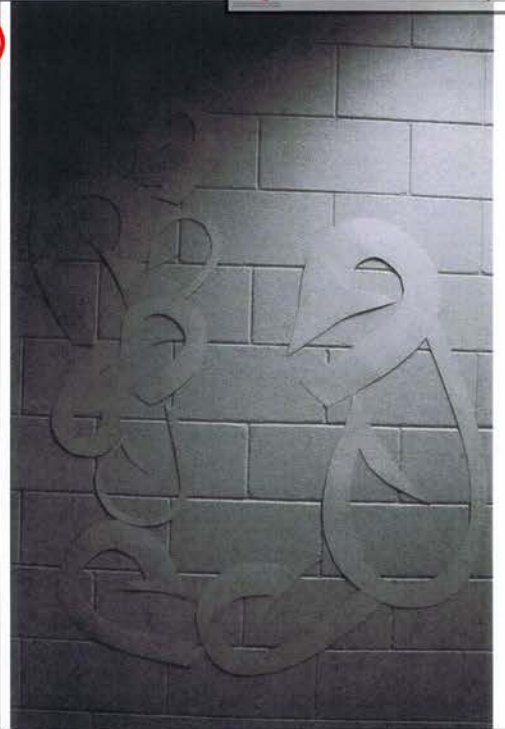
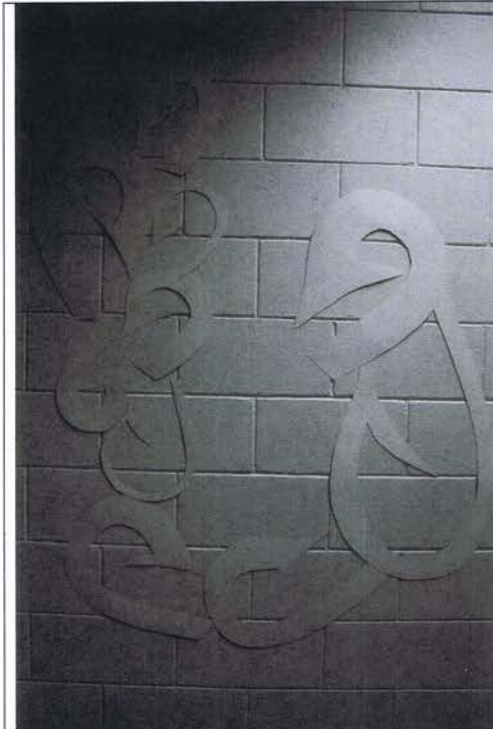
FINAL ONE

MAQUETTE THREE

4



5



	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to develop ideas in a related series of drawings appropriate to established sculpture practice.</p> <p>This involves responding to and building on a concept, subject matter, problem, or situation, in drawings appropriate to established practice.</p> <p>The student identifies a number of sculptural conventions (2) that can be used to generate ideas using the chosen object of a personalised ring (1). The student then produces three sculptural outcomes (3) (4) (5). These outcomes use materials appropriate to the maquette function of testing two dimensional concepts in a three dimensional form.</p> <p>To reach Achieved, the student could reflect and build upon at least one of the three outcomes generated. This could be either through the technical or conceptual aspects of the work.</p> <p>Technically the outcomes could be more refined in terms of the physical construction. The student could show more considered use of sculptural processes, procedures, materials and techniques (Explanatory Notes 4 and 5).</p> <p>Conceptually, the outcomes could move beyond the rendering of the ring in different materials and scale to suggest a more developed symbolic idea. For example, the relationship between the ring and owner, or the typographic aspect of the letters, could provide directions for the development of narrative or metaphor.</p>

MY OBJECT

Associative qualities for you!

The ring is from Thailand, it made from brass.
And this ring i tell the ring shop that create my name at the ring and make this is only one ring that not same like other people. that why i chooses this ring for my object.

Associative qualities for other

- it's look special because this ring has a name and.
- simple but unique
- Circle
- luxury
- Gold, silver
- Design
- expensive
- married
- Jewelry



1

lot of words the object

Developing Ideas



Tony Parker



Cohen Adenburt



Damen Ortega



I'll make a ring big and small and put in the different view point



How would you make this made!

What would you make it out of! (Material)



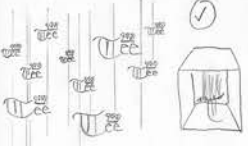
Chris Burden



Tim Noble and Sue Webster



Jeff Koons



I'll hold the ring with stringed and put on different material

2

Sculpture: Task 3: Part A: Analyse your ideas.

Your idea Draw it.	How does it relate to established practice?	How does it relate to your associative qualities?	Is the idea successful Explain your reasons?
	Use the clay to make a big ring (cloes oldenburg)	It scale as relates to the importance i place on the ring! example	yes it is successful because this big ring it can be a triangle
	Putting the ring a nut try to separate all of the elements. (Damien ortega)	It scale as relates to your (my object) your name to it.	No, because i quite hard to make it because i don't know how to separate a part of my ring.
	Use the corrugated to make a layer and put it together. (Ricky smallen)	It scale as relates to your name to it.	Yes, It does successful because this is easy to make and look good. cause i used the corrugated and make a layer.
	Hold the rings with stringed to the different position. (Chris Burden)	It scale as relates to your name to it.	Yes, It does successful and good idea because i separate the ring to use only my name too with the cream
	The reflection changes from the original object. (Tim Noble and Sue Webster)	It scale as relates to your name to it.	No, because it hard to see the shadow what is that thing.
	Put the ring in the same position but put the biggest at first to the smallest to the end (Tony Parker)	It scale as relates to your name to it.	Yes. It does but i have to use a lot of time to make it old.

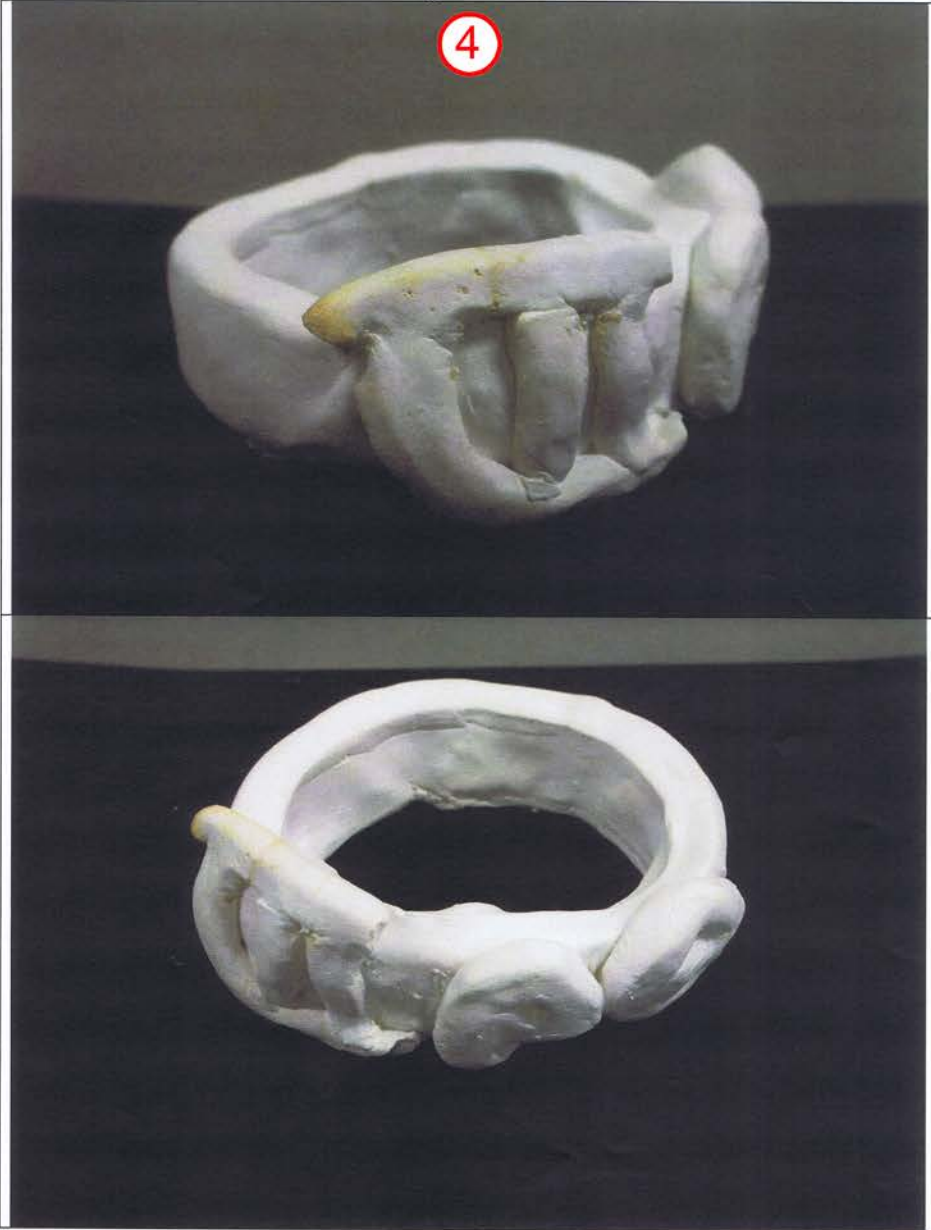
MAQUETTE ONE

3



MAQUETTE TWO

4



5

