

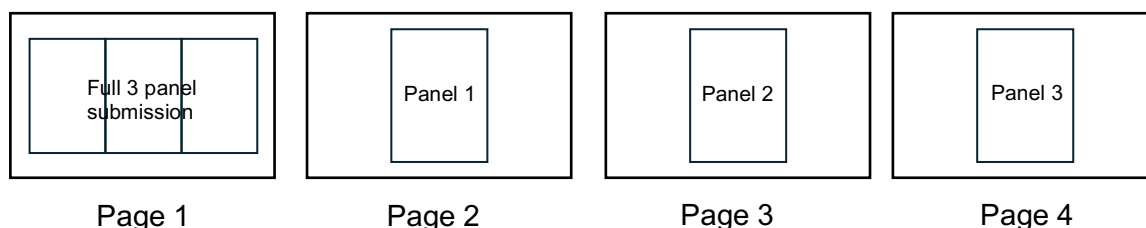
91459 (Sculpture) is a **digitally submitted portfolio ONLY**.

See specific information for the individual achievement standard below.

Candidates are to produce a **portfolio of individual student-led sculptural evidence** consisting of EITHER a **still image portfolio** OR a **moving image portfolio**, representing the requirements of the standard.

Digital Still image portfolio specifications

- The still image portfolio must be a high quality four-page, PDF file that replicates the work of a physical three-panel portfolio board.
- The first page must be the **entire body of work** as a single landscape format high resolution image. The following three pages must be the portrait format images of the three panels of the portfolio as 610mm x 820mm portrait format high resolution images.



Notes on the presentation conventions of Sculptural work.

Sculptors photographically document three-dimensional work as a record of the work and potentially for publication. This **documentation of three dimensional or time-based sculptural work** is often presented in publication as an edited sequence of photographs that allows the viewer to construct their own three-dimensional understanding of the work. Sometimes only one or two photographs are required if the work is simple. More complex work may require a larger number of images to fully represent the work. Artists sometimes use this editing to strategically present a sculptural idea.

Many sculptural works are also presented with **contextual text information** about the materials used and the physical dimensions of the work. Sometimes site is included in this information as it also affects how the work is read. This information provides the viewer with important information to understand the work fully. In established sculptural practice, materials are often metaphorical. Knowing what or where a sculptural work is made of is critical to an audience understanding the work authentically. What the thing is made of and potentially the location of the work is important to how the work is understood.

When presenting photographic documentation of sculptural work ākonga should also consider representing the critical viewpoints of the sculptural experience. How might the viewer witness the work physically if they were there? What would they see first? What angles represent the work in space and give an appropriate sense of scale? Select images that describe both an installation view of the work and the specific detail views that are important to get a sense of the work.

This statement is from every L3 External standard assessment specifications.

Candidates must provide contextual information about the work **where appropriate** underneath the appropriate section of work. For example: descriptive information about media, processes and scale, as well as durational and participatory aspects attached to performance, time- based, or social art practice.

Below is an example from a Jessica Stockholder publication.



Jessica Stockholder

My Father's Backyard 1983 site-specific installation

Materials

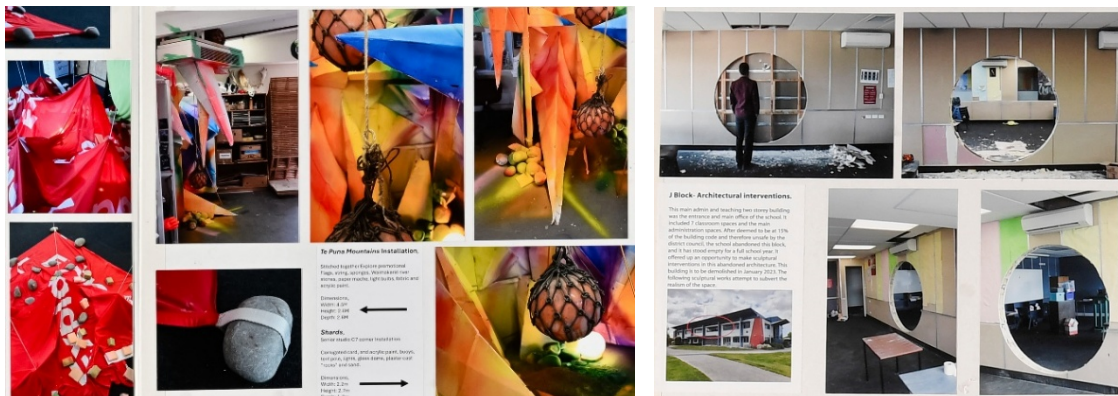
mattress, chicken wire, cupboard door, paint on grass

Sited at backyard in Vancouver, BC, Canada (CA)

Copyright

Jessica Stockholder / Stuff Matters LLC

Example of contextual information on previous L3 Sculpture folio boards.



Recommended creation of PDF L3 Sculpture submission.

DO NOT just make a traditional folio board and photograph it. Sculpture kaiako that I have talked to have all agreed that the use of Adobe In Design (or similar software) will be the best way to create the resolution required for these digital submissions to have the required resolution.