

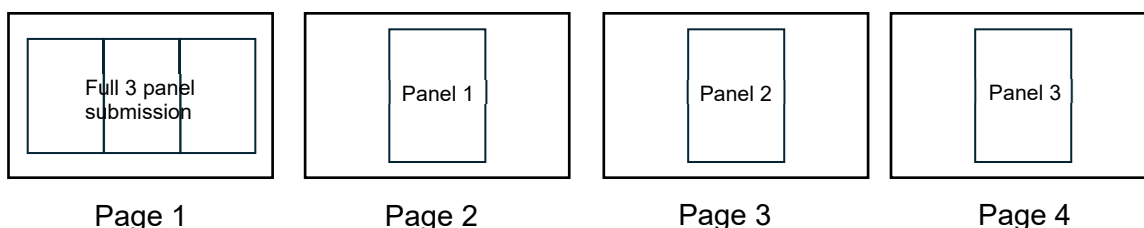
## 91459 (Sculpture) in 2025 is a digitally submitted portfolio ONLY.

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 of a contextual statement from a Sam Eng installation at The Centre of Contemporary Art Toi Moroki (CoCA) in Ōtautahi 2012.



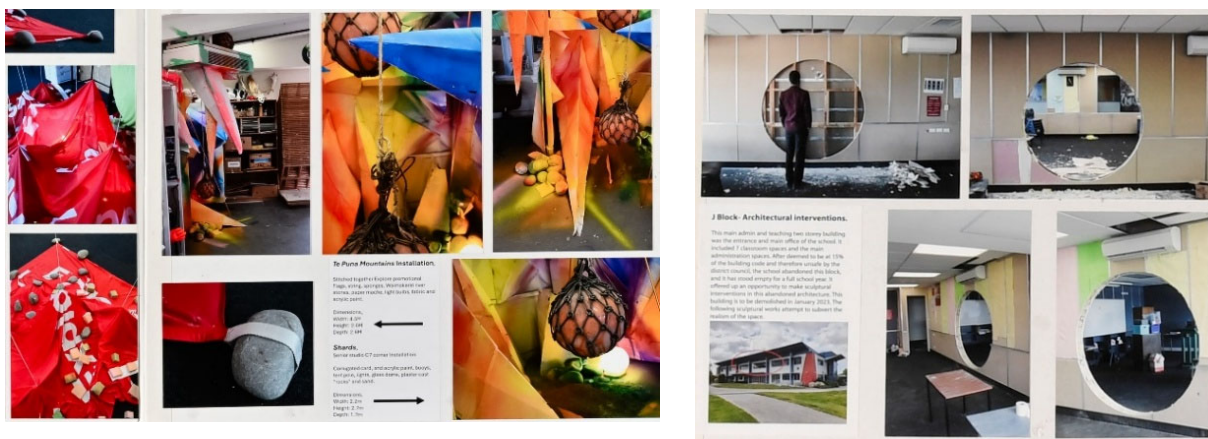
Sam Eng

***We won't need legs to stand.***

8mm ratan 900 – 1300mm lengths x 7000, copper tape, 12-volt power supply, wet and dry vacuum cleaner, aluminium spun cone, 12-volt motor, LED Amber emergency flashing light, pram wheels on plywood floor 5000 x 4200mm.

The augmented vacuum cleaner followed the circular track on the gallery floor through 7000 pieces of cane for approximately 1 month. The audience had to view the work from outside the gallery due to earthquake damage, but this meant the work was viewable 24 hours a day. The cleaner had travelled approximately 110km by the end of the exhibition.

## Examples 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.
- The best approach will be a digital arrangement in whatever software you are familiar with so long as it allows for a **300 DPI resolution** of a **610mm x 820mm panel sized page**. This makes the **first page size 1850 x 820mm**. 1850mm wide includes the **10mm gap** between the panels.
- Many kura already get a panel or 610mm x 820mm board sized file created for large format printing by commercial printers. This is much the same. It is just each panel paced together as one image as the first page of the PDF and the next three pages are the singular panel files in sequence.
- Because we like the nature of a physical arrangement of printed images and drawings on a three-panel folio, we plan get our ākonga to create a draft physical folio board that they then replicate a high-quality digital version of.