Exemplars Level 3 2016 - photography

Show: External Exemplars

The resources below contain examples of candidate work submitted in 2016 for assessment for the Visual Arts Achievement Standard 91457 Produce a systematic body of work that integrates conventions and regenerates ideas within photography practice. The purpose of this resource is to assist art teachers prepare their teaching programmes and their students for assessment.

It is important to note that this is a 'Moving Image' presentation. Please refer to assessment specifications for AS91457.

Digital Moving Image Exemplar: Excellence

This candidate shows evidence that:

• This Digital Moving Image (DMI) submission discusses the concept of people’s comforts through the use of props and setting and how they ultimately relive them with the view that they must push one’s own boundaries. The candidate has constructed a setting and characters to help reflect our desires for acceptance and/or comfort by using clay as their main medium. By using clay it has enabled the candidate to make constructions that are hollow and brittle in structure. Lighting has been used to reflect the emotions or pressures that people face. It also informs the shifts into individual spaces and rooms allowing ideas to be continually revisited and refined in order to re-form and provide options for extension.

• Throughout the submission the candidate re-visits elements from the beginning with the characters moving between different contexts. There is a high level of technical fluency and understanding of selected photographic conventions that have been used such as depth of field, diagonal angles, which have been created by the placement of light and the formation of natural curves. Light is used to activate the behaviour and emotion of the characters while the choice to have no colour in the props and characters and not use monochrome or greyscale has led the candidate to create an animation that appears to be grayscale without the limits to mood that removing colour can have.

• There is a comprehensive engagement of study, authenticity and ownership with drawing being expressive, purposeful and playful. Shapes and shadow are used extensively to regenerate ideas around complacency and change. Spaces created represent boundaries that exist to the point of confinement; knowing where to stop or do we keep moving forward. Sound has been carefully determined and considered and comes from a musical saw inspired by Tom Waits. This accentuates the moods and moments represented by the characters.

• The work results from a thorough study and careful selection of ideas from a variety of artistic and historical references such as Paul Strand, Edward Hopper, Hieronymus Bosch and an expressionist German film, Metropolis. Through the appropriate selection of artistic references, the candidate has been able to demonstrate the regeneration of a depth of ideas while using a range of pictorial devices and techniques into a synthesis that is the candidate’s own original work.
This candidate shows evidence that:

- The drawing on panel one clearly defines the proposition undertaken and establishes a metaphorical intent seeking connections between the archival, categorization and archaeology. To make those connections the candidates has used selected found imagery. Through in-depth research the candidate has been able to operate on a more conceptual level, providing a contemporary and political approach towards their proposition. There is a comprehensive engagement of study and ownership in the selection of ideas with drawing being varied: in picture making and format; purposeful and in-depth.

- There is a clear fluency in photographic methods such as sepia toning being used to create an aged aesthetic, while formal pictorial devices such as composition, framing and viewpoint are used with confidence and support the regeneration of ideas. The submission offers an explorative approach to its proposition as it is clear that decisions have been made after capitalising on the time invested into research.

- Ways of presenting ideas about ownership, selling of land and real estate input are collaborated into photographs that communicate about the concept of the housing of knowledge in ways that they become artefacts; a treasure-box waka huia. The candidate’s work results from a thorough study of a proposition that has engaged their personal interests throughout the year.

- The selection and prioritizing of the sizes of photographs has been well considered to form many hierarchical stages over the three panels. A variety of artistic and historical references such as Ans Westra, Colin McCahon, Shane Cotton and Sam Oster have been influential. Through the appropriate selection of artistic references, the candidate has been able to demonstrate a depth and range of picture making ideas complemented by a meaningful use of established practice. Many works extend beyond established practice, selecting and using appropriate elements into a synthesis that is the candidate’s own.
This candidate shows evidence that:

- The photographs in this submission has been purposefully generated and appropriate imagery has been selected to create a portfolio that offers complex picture making with the use of well-considered pictorial devices to compose the images. An engaging proposition that investigates the connections with three different facets; the figure, the land and the artefact is clearly communicated. Subject matter consists within the Museum and local landscape; Maori Art forms, cultural artefacts, totems and portraits. A range of possibilities has been explored and these are readily accessible to the candidate.

- A systematic and critical approach is evident within the development and use of pictorial ideas and relationships shared between the move away from the museum, the Poi movement and actions, and the visual mihi; my river, my mountain. This has provided a performative aspect to the work and a living and breathing emotion and feeling.

- The candidate demonstrates a proficiency with the processes and procedures that they have used. A restrained use of colour has informed decision making about aesthetics and use of light has been purposeful; attention to the quality of light being used in the photoshoots. Other effects such as vignetting offer a glowing effect and use of slow shutter speed supports softness of movement.

- Purposeful editing, planning layout and consideration of sizing to inform a hierarchy has been purposeful. A particular type of aesthetic and mood has been regenerated including research of selective forms of established practice. The investigation of a Museum site informs the phases of working that follow with the motivation of artist John Bevan Ford and his compositions evident. More shifts between phases of working were required to have gained Achievement with Excellence as there are some sequences of ideas that are repetitive to the previous one.

**Achieved**

(click icon images to see a large version)
This submission shows evidence that:

• This personal investigation of a rich proposition gave the candidate plenty of potential options to explore and photograph from. There is a sound demonstration of camera handling to record links between the past and present. The readily available subject matter enable the candidate to explore what it means to them to be Maori. A range of historical figures and role models are photographed to express Maori identity.

• Technical skills are used to record information adequately on panel one to explore traditional portraiture, a series of locations and to document a kapahaka event. A variety of compositional arrangements using devices such as viewpoint and depth of field show an investigation of found imagery (old family photographs) and artefacts, while the generative prints on panel one that follow show sufficient evidence of clarification through the kapahaka performance. The photographs of Tangata Whenua – the original people, belonging to a place, local people and hosts are an important entry point to the candidate’s proposition.

• The ideas explored on panels two and three analyse the concept of Whakapapa – genealogy and specific effects are used such as sepia toned photographs to imply a historical reading; linking the contemporary to the historical. Between the panels the candidate sees a contrast between the Old Maori and New Maori which provides a contemporary context to the work.

• The selected drawing and photographic methods demonstrate adequate knowledge of the characteristics and constraints of the chosen processes used. Processes that are employed are related to the subject matter itself and the pictorial devices used are composition, shape and pattern; use of carving, moko and kowhaiwhai form the clarification and regeneration of ideas on panels two and three.

• Ideas have been developed through selected forms of established practice, with reference to artists Ans Westra, Martina Lopez and Laurence Aberhart for their use of collage and found and historical imagery. The decision to address each panel separately limits the potential for the candidate to reach Achievement at Merit.

Copyright © New Zealand Qualifications Authority