

# NZQA

New Zealand Qualifications Authority  
Mana Tohu Matauranga O Aotearoa

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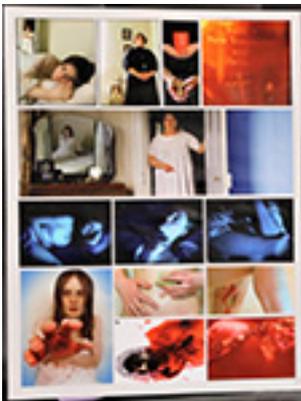
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## Scholarship photography exemplars - 2018

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### Outstanding Scholarship

(click icon images to see a large version in a new window)



Panel 1 (JPG,  
381KB)



Panel 2 (JPG,  
432KB)



Panel 3 (JPG,  
365KB)

[Entire Folio \(JPG, 1.1MB\)](#)

### Sample Workbook pages



Sample page 1  
(JPG, 336KB)



Sample page 2  
(JPG, 347KB)



Sample page 3  
(JPG, 339KB)



Sample page 4  
(JPG, 334KB)



Sample page 5  
(JPG, 300KB)



Sample page 6  
(JPG, 340KB)



[Sample page 7](#)  
(JPG, 333KB)



[Sample page 8](#)  
(JPG, 328KB)

This Outstanding Scholarship Photography submission is driven by the candidate's passion for film, cinematography and storytelling. Through informed deliberation, the existing film narrative of *Carrie* was critically selected to create an intensive body of work that is dramatic, challenging and reflective of and relatable to the candidate's own life and age group. In the workbook, they cite the subject matter and ideas they felt could be explored through unpicking this storyline; these are teenage angst, rebellion, religion / Christianity, bullying, isolation, high school, glamour, blood, fire, and telekinesis. This list is a rich starting point and potential undertaking.

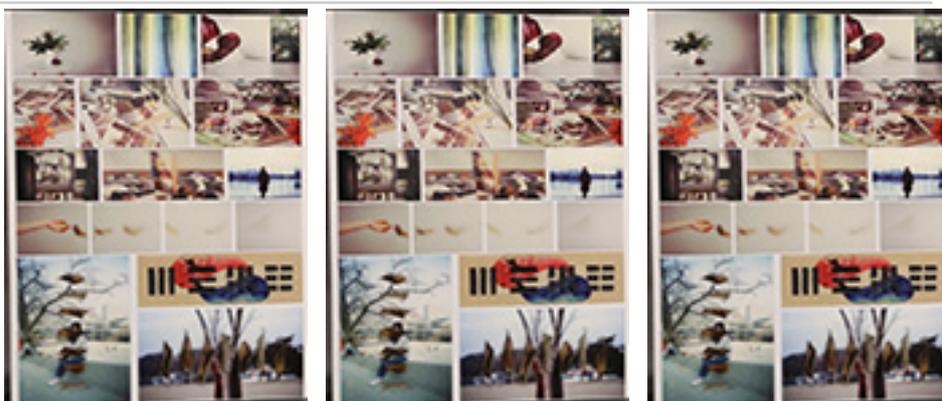
In the workbook, there is a consistently strong level of analysis and thoughtful reflection. It is evident the candidate has high expectations and wants their artwork to engage the viewer beyond the storyline. The candidate sees linkages between the *Carrie* storyline and their own life narrative and, therefore, asks their mother to take on the role of Carrie's mother. This is one of many examples documented in the workbook that provides cause for more in-depth consideration of the cinematic tropes employed and how they conceptually manifest within still photography conventions.

From the outset, the candidate gathers together contexts drawn from a breadth of artistic, film and cultural reference to establish intentionality and purpose, providing a strong platform of resource and conceptual potential. They also draw on in-depth analysis of the approaches selected artists and filmmakers have taken to the aligned subjects of death and religion to inform aspects such as colour palette choices and editing decisions. Overall, there is an adeptness evident in the management of photographic media, techniques and conventions, which are all purposefully manipulated and exploited.

An admirable level of ownership is exhibited in this submission. This aspect alone extends the dialogue beyond an illustration of previous iterations into their own narrative. Each phase is meticulously directed and reworked to finetune conceptual resonance. For example, in trying to build empathy for Carrie on panel two, the hallways series was reshot with heightened colour, lighting and costumes to increase the tension. The willingness on the part of the candidate to edit and, at times, delete entire passages demonstrates the determination and intellect of this inquiry.

The supporting work / film made by this candidate and documented in the workbook, *The Boy in the Basement*, is a clear example that this proposition is a genuine investigation and also shows the candidate's commitment to the genre. Overall, this is a vibrant cultural engagement with teen fiction, pop culture, horror, the abject and female protagonist – through advanced critical direction and conceptualisation.

**(click icon images to see a large version in a new window)**



Panel 1 (JPG,  
384KB)

Panel 2 (JPG,  
415KB)

Panel 3 (JPG,  
393KB)

>Entire Folio (JPG, 1.1MB)

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### Sample Workbook pages

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Sample page 1  
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Sample page 2  
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Sample page 3  
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Sample page 4  
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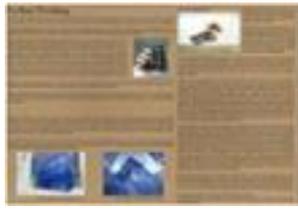
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Sample page 7  
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### Scholarship

This Scholarship Photography submission conducts a well-founded systematic inquiry into the role of photography and its relationship to memory through processes of collage and assemblage. The candidate's statement of intent declares their interest in "things in our lives that do not physically last forever, however, remain as a memory in our minds". Inspired by their grandmother's dementia, the candidate has had cause to reflect upon the nature of time and memory, and how photographs and objects are implicated in the process of loss.

Collage is used widely and innovatively to assemble photographic images, whether that is through patterns of arrangement for still-life photo shoots or as images and fragments sliced and placed together. As a device, collage is a useful strategy for embedding a sense of time and reconceptualising memories, past and present and in-between. In the act of making their photographs, the candidate is making a memory or at least a representation of a memory. Personal family photographs are inventively utilised as the primary 'image' to reconstruct memory and present new configurations / works - along with found photographs, the photo album, object text overlays.

Links are effectively set up between the still-life tradition and the passing of time. The workbook documents the candidate's understanding of established practice related to their themes via a range of photographic and expanded practice. Of note is how they have conceptually considered the medium of photography with research into camera lucida by Roland Barthes (1980). From this, they have drawn some key ideas and reference points that are then used to direct their own artworks. These include the photo being used to recall, the photo as nostalgia, the distance between past and present, the photographic object (the actual print).

Throughout this investigation, the candidate has employed a sensitive and considered approach. Apart from the family photographs and stories that have formed much of the content, the candidate has also developed methods and symbols to reference their own heritage: Korean family / language / culture. An example of this is where they use an overlay of a hibiscus syriacus, the national flower of Korea (also known as the Korean rose) on the painted image of the flag to symbolise eternity and represent the ephemerality of memory. The flower, along with many other tactics, is well-utilised and adds value to this quiet sophisticated inquiry.

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