

No part of the candidate's evidence in this exemplar material may be presented in an external assessment for the purpose of gaining an NZQA qualification or award.



Level 1 Visual Arts

91914 Explore Visual Arts processes and conventions to inform own art making

EXEMPLAR

Merit

TOTAL M

FIONA PARDINGTON

Fiona Dorothy Cameron, known as Pardington, was born in Devonport and grew up on the Hibiscus Coast in Auckland, where she attended Orewa College. She has Māori heritage from Ngāi Tahu, Kāti Māmoe, and Ngāti Kahungunu, as well as Scottish roots from the Clan Cameron of Erracht. From the age of six, Pardington aspired to be a photographer. She pursued her passion by studying photography at Elam School of Fine Arts at the University of Auckland, where she earned a Bachelor of Fine Arts in 1984.

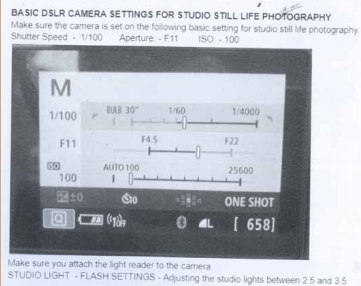
FIONA PARDINGTON EXAMPLES

Studio set up: back drop

We set up a high table to put all our objects on it. We also draped a rich black velvet fabric, close to how Fiona Pardington used in her still life photo shoots.

Studio set up: Camera set up

The lights were adjusted between 2.5 and 3.5 depending how much light we needed the light made the velvet reflect some light of it so that was better.



Photoshoot 1



IMG_1693



IMG_1695



IMG_1697



IMG_1698



IMG_1699



IMG_1701



IMG_1703



IMG_1704



IMG_1706

Photoshoot 2



IMG_1899



IMG_1900



IMG_1901



IMG_1902



IMG_1903



IMG_1904



IMG_1905



IMG_1906



IMG_1907

I had to do a second photoshoot because I didn't have enough and they were a bit dark. I tried the light setting on 3.5 this time instead of 2.5. The second shoot was much better and so was my compositional arrangement.

IMAGE ADJUSTMENTS 1



Original unadjusted Image

MY STILL LIFE EXAMPLES



LEVELS: (9, 1.00, 191)
RATIO CROP: 4:5 (8:10)



LEVELS: (9, 1.00, 225)
RATIO CROP: 4:5 (8:10)



LEVELS: (13, 1.00, 205)
RATIO CROP: 4:5 (8:10)



LEVELS: (5, 1.07, 165)
RATIO CROP: 4:5 (8:10)

This is my best photo shot because I like how the light bounces off some of the objects, I also love how some of the light reflects from the rich velvet we draped over the table. I put in for kauri point. I have used some stuff I have collected from kauri point into my still life photo shoot, I have added some of my own objects I brought from my house and put it in.

IMAGE ADJUSTMENTS 2



Original unadjusted Image

I adjusted my photos in adobe photoshop using the levels adjustment settings. I then used the ratio crop settings to crop my photo's so they looked better.



LEVELS: (7, 1.00, 225)
RATIO CROP: 4:5 (8:10)



LEVELS: (7, 1.31, 225)
RATIO CROP: 4:5 (8:10)



LEVELS: (5, 1.00, 222)
RATIO CROP: 4:5 (8:10)



LEVELS: (11, 1.00, 202)
RATIO CROP: 4:5 (8:10)

This is my best photo because the some of the light is adjusted well and bounces off my kava bowl. I brought some of my stuff i have from home, I also liked this photo because I put in some objects that represents my culture and myself, instead of using the rich velvet fabric I layered out a tapa cloth and i liked how it shows and goes with my objects I have put in.

IMAGE ADJUSTMENTS 3



Original unadjusted Image



LEVELS: (8, 1.00, 195)
RATIO CROP: 4:5 (8:10)



LEVELS: (11, 1.00, 214)
RATIO CROP: 4:5 (8:10)



LEVELS: (2, 1.00, 222)
RATIO CROP: 4:5 (8:10)



LEVELS: (5, 1.07, 165)
RATIO CROP: 4:5 (8:10)

This one of my Favourite photos because i like how i took a close up photo of the objects i layered out and how i took a photo from a different angle, I like how the light bounces of my kava bowl.

IMAGE ADJUSTMENTS 4



Original unadjusted Image

I had to do another photo shoot because i didn't have enough photo to adjust and some of my photo shoots didnt look very good



LEVELS: (14, 1.23, 216)
RATIO CROP: 4:5 (8:10)



LEVELS: (13, 1.55, 225)
RATIO CROP: 4:5 (8:10)



LEVELS: (22, 1.23, 225)
RATIO CROP: 4:5 (8:10)



LEVELS: (11, 1.00, 202)
RATIO CROP: 4:5 (8:10)

This is one of my photo from my second shoot that i had to retake and this time i didn't have the tapa cloth in it, which was kinda sad

STORYBOARD 1



I used kauri point for my story board and i have filtered some of them black and white i liked how i took some Photos of the lopsided tree. But i also like how i put in a photo of kauri point mountain



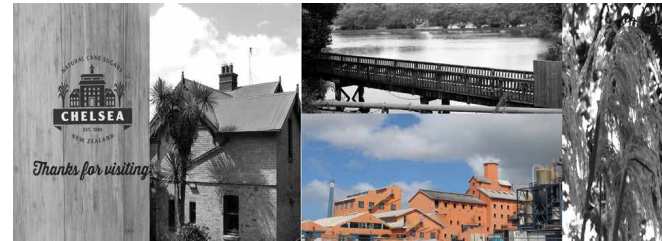
I took some close up photos Of the bark and plants and i like how i did a close up shot of the tree bark, i also liked how i didn't filter them all black and white and how all the colours are visible.



Te Mata Rae O Mana

We went on a trip to kauri point it was a really cool experiment because we had to sketch out kauri point and take a lot of photos, I just didn't like the walk as much. I also like how there was a whole bush walk hiding right around the corner. I chose this story board because i like how I have played Around with the photo and kind of matching them up, and how i filtered them

STORYBOARD 2



I used Chelsea sugar factory for one of my photos and filtered some of the black and white I liked how i put in some photo that tells the whole story of Chelsea sugar factory.



I like this one the most because i didn't filter any photos and i liked how i did a close up of the flowers at Chelsea bay witch turned out really well



The Chelsea Sugar Factory

This is my best story board of Chelsea sugar factory because i liked how the pink colours make the story board more alive. we visited Chelsea sugar factory and it was a cool experience to see and learn how sugar was made. I have adjusted and placed photo i have taken and i combined them and laid it out all out on one page.

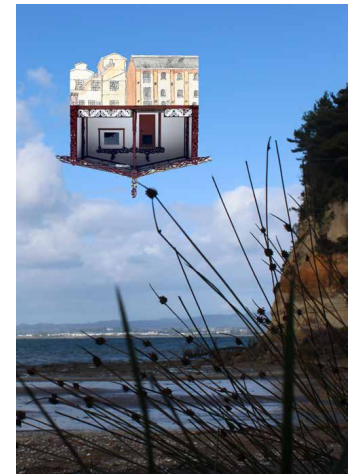
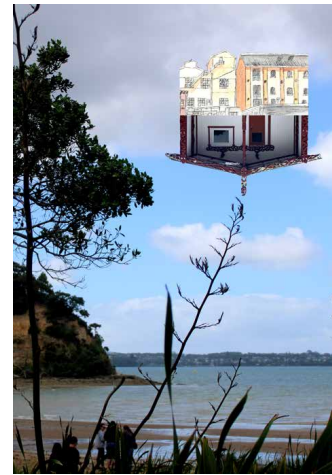
Matthais Jung

Matthias Jung is a German artist who was born in 1972.

Matthias Jung worked as an illustrator before making his way to painting and ultimately developing an unmistakable collage style. His work has appeared in publications including The Guardian, Stern and Archdaily.

The collages by Matthias Jung take viewers into a surreal world. Jung sets fantastic building facades afloat amidst vast landscapes; their pointy domes and tall arching windows feel familiar like childhood memories.

The artist takes individual photographs in different locations, mostly in northern Germany, before carefully assembling them into one cohesive piece. He abstains from sensational effects and superficiality. On the contrary, Jung deliberately creates subtle disruptions that draw the viewer deeper into his work. By artistically arranging scraps of reality,



I experimented by doing a water colour painting of Chelsea sugar factory. I copied one of the photos we took to Chelsea Sugar factory.



I like this one the most because the background is blurred. I mostly love how you can see the texture of the bark on the tree, I also like how i used my schools wharenui and Chelsea.

Hemi Macgregor

I Quote Hemi MacGregor

"My practice as a Maori artist is a reflection of my cultural beliefs. My artwork becomes a conduit between Te Ao Marama, our present reality and the spiritual realm of the atua. I purposefully re-present everyday objects as artworks to convey culturally specific narratives. The intention of my practice is for Māori to maintain a relationship to the past while also planning for the future"

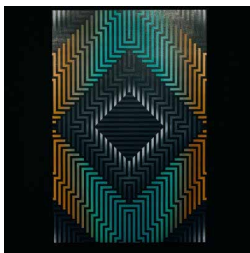
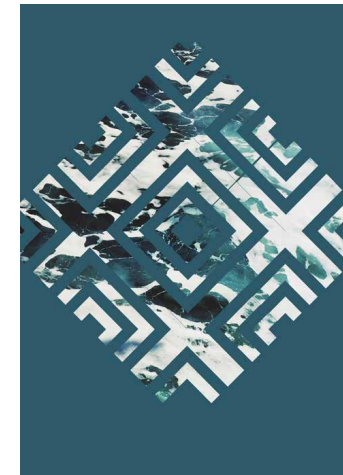
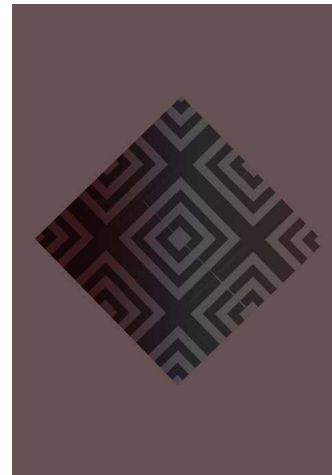
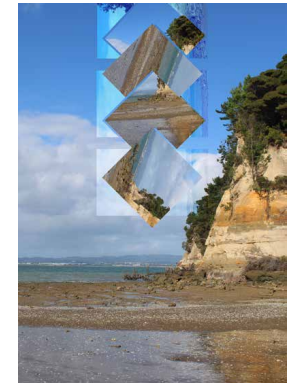
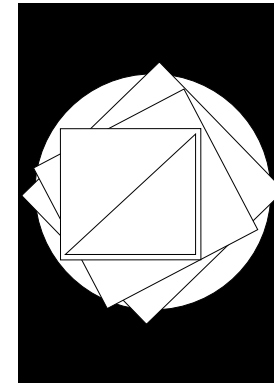
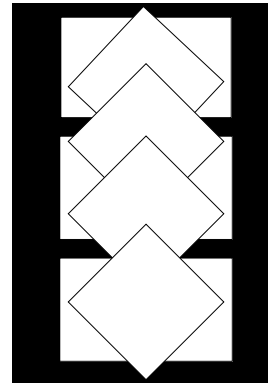
Hemi McGregor is a New Zealand artist known for his work in digital and interactive art. His practice often involves exploring themes of technology, culture, and human interaction. McGregor's work spans various media, including virtual reality and interactive installations, where he combines artistic vision with technological innovation to create immersive experiences. His projects frequently challenge traditional boundaries and engage audiences in new ways, reflecting his interest in the intersection of art and digital media.

Hemi MacGreger

I have experimented by using Hemi MacGregor as my inspiration to design some of my art pieces as you can see on the right. I have also played around with my colours and adjusted some of the them. I Have even used a tapa cloth and put it in my background and that it represents me and my culture.

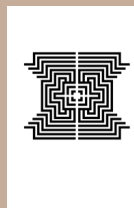
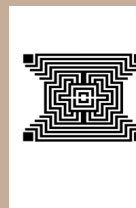
I like how Hemi has a lot of colour in his pieces of work and not just one whole colour. He also does carvings which is one of my favourite things to do, Hemi has been a great influencer's and it have motivated into doing these pieces of work.

I have not finish half of my work because I had no time to get to it but i did enjoy making my lay out but i do have one piece of kauri point and loved how it turned out



Hemi Macgregor, Wainui-atea, 2022.
Image credit: Cheska Brown.

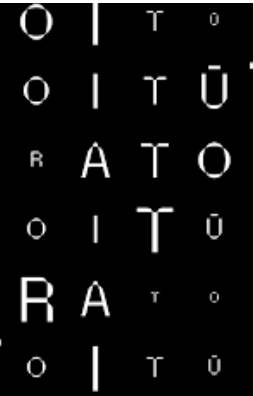
From his Waiora Exhibition at Hastings Art Gallery - Hemi Macgregor



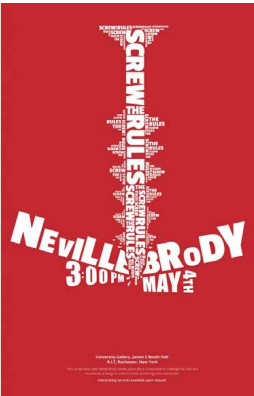
I like this one the most because the colours that i have combined together looks great together and how i used a hibiscus as my background and that flower is also relates to my culture .

Poster composition sketches -Design research and conventions to use in our posters

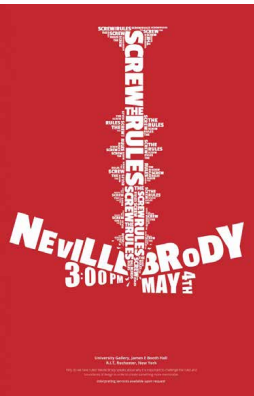
CLEVER USE OF REPETITION



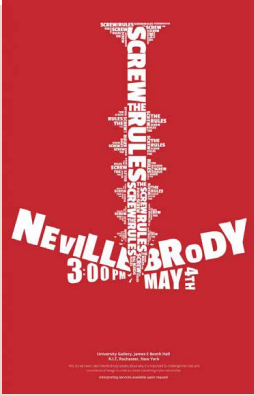
CLEVER USE OF IMAGERY (PATTERN)



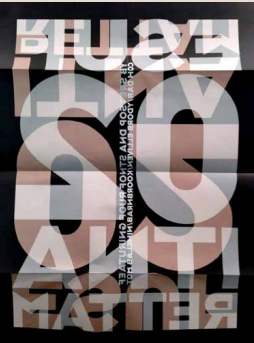
CLEVER USE OF NEGATIVE SPACE



CLEVER USE OF TYPOGRAPHY



CLEVER USE OF TRANSPARENCY AND OR TEXTURE



CLEVER USE OF LARGE TYPE/LETTER(S)



Poster Design Research.

What is Design?
Design is culture

What is a Poster?
A poster is a like a message to the world for an event

What elements does a Poster need?
Date, time and title .



I have used one of my Fiona Pardington still life photos and found a tapa cloth for my colour swatches. I have made this because i couldn't find any colours that match my background and i also like how these colours turned out

Colour swatches



Typography Analysis

Sans SANS (plain font, straight, modern, no detail)

Serif SERIF (fancy font, has end details, older style)

Arial Bold

Arial Regular

Arial Black

Arial Italic

HIERARCHY-HEADING

SUB HEADER - Turangawaewae - A place to

stand.

BODY COPY - Student Art Exhibition - 22nd - 24th OCT

LEADING (space between the lines)

SECONDARY COPY

Turangawaewae - A place to stand.

Student Art Exhibition - 22nd - 24th OCT

LETTER SPACING (space between letters)
SECONDARY COPY
Turangawaewae - A place to stand.
Student Art Exhibition - 22nd - 24th OCT

ALIGNMENT-LEFT
SECONDARY COPY
Turangawaewae - A place to stand.
Student Art Exhibition - 22nd - 24th OCT

ALIGNMENT-CENTRE
SECONDARY COPY
Turangawaewae - A place to stand.
Student Art Exhibition - 22nd - 24th OCT

ALIGNMENT-RIGHT
SECONDARY COPY
Turangawaewae - A place to stand.
Student Art Exhibition - 22nd - 24th OCT

brostel medium

MXL DEUM

Nesans

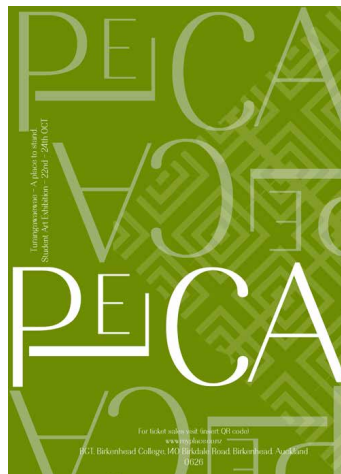
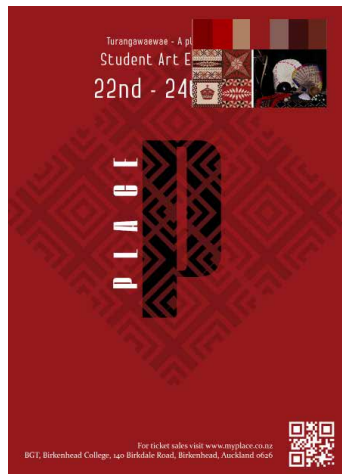
QR Font

EDITION

Soka

Daimon demo

Digital Poster Developments



Digital Poster Developments

Neville Brody



Tyrone Ohia is a contemporary New Zealand artist known for his distinctive approach to visual art. His work often explores themes related to identity, culture, and social issues, reflecting his engagement with both personal and broader societal narratives. Ohia's practice includes

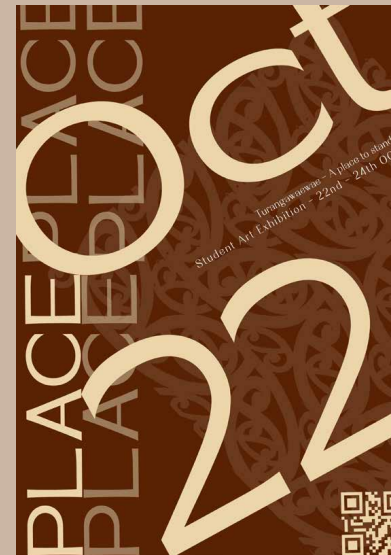
Tyrone Ohia



Neville Brody is a renowned British graphic designer and typographer, celebrated for his influential work in the fields of design and typography. Born in 1957, Brody is particularly well-known for his innovative typefaces and his role as Art Director for The Face magazine in the 1980s, where

I have experimented and played around with my posters and colours.

I have used Tyrone Ohia and Neville Brody as my inspiration and by using them as my inspiration it's helped me get ideas for my posters



I like this one the most because I like how I used the Maori patterns I took in my shoot wharehau. I have experimented with the colours from my background and used them for my posters.

I like this poster for how I have placed all the letters and mostly for my colours

I have used Tyrone Ohia and Neville Brody as my inspiration to do my posters

Merit

Subject: Visual Arts

Standard: 91914

Marker commentary

This submission operates within a photography and design context and is supported by a highly structured programme. Annotations indicate a personal connection with the objects and places investigated.

The photography sequence begins with studio shoots and then moves into documenting places, with two location shoots. Photomontage, pattern, typography, and poster design are then explored, with a small watercolour work also completed as imagery for the photomontage.

This submission is placed in the middle of the Merit grade range because:

- the candidate investigates the photographic medium, developing its use
- outcomes from experimentation in photographic media are built upon in photomontage and digital art inspired by Hemi Macgregor
- compositional sketches for poster design, inspired by established practice, develop an understanding of type hierarchy, which is then applied in a range of options for further development on the final page of the submission
- some connections between experimental sequences are evident; the top right montage on page 6 of the submission uses techniques from the photomontage exploration; the colour palette for the poster is derived from earlier photographs and subject matter; and the pattern work on page 6 is revisited in the poster design.

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Level 1 Visual Arts

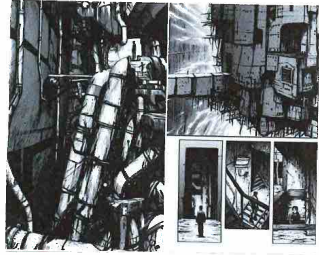
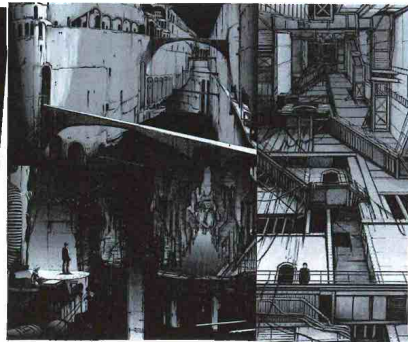
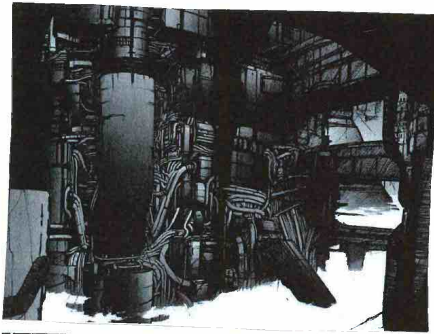
91914 Explore Visual Arts processes and conventions to inform own art making

EXEMPLAR

Merit

TOTAL M

Tsutomu Nihei



- Industrial vibes
- Apocalyptic + chaotic
- Brutalistic architecture
- Relatively consistent line weight (used to add depth)
- lots of detail lines
- lots of uses a range of values



Used water to change opacity on the inks didn't turn out well.

Too much black / shadows due too poor control of the ink

Experiment with inks:
Replicating the vibe of Tsutomu's landscapes was very hard as it's hard to control the opacity/value of ink

Black and White art pros and cons

Pros:

- The black and white help add onto the bleak mood of the scenery, giving it a lifeless feeling.
- The use of thick black shadows help highlight the parts of the art Tsutomu wants you to pay attention to.
- Whitespace is used effectively to separate sections of the art and prevent it from appearing overwhelmingly busy.
- Easier more effective lighting, the contrast between black and white help easily make strong lighting.

Cons:

- The lack of colour makes it harder to determine the material of the environment, seen in Tsutomu's work as it's hard to differentiate what is metal and what is stone/concrete.
- If not used properly it can make art appear 'stale' as monochromatic art heavily leans on the composition of the art.
- Monochromatic art can be hard to manage the contrast of, as it can cause it to be hard to tell elements apart.
- Might conflict with the intended mood of the art, as monochromatic art has a 'dark' feeling to it.

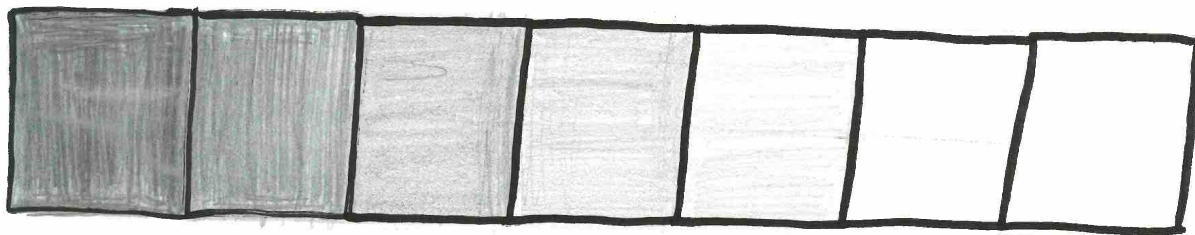
Painting is slightly messy though made up for it by using lines to separate parts that I had with each other



Experiment with paint (gouache) + outline pen

I think I did a decent job at imitating his landscape here, though it noticeably lacks the 'edge' that gives the environments a intimidating look.

Tonal studies



① Forest:

- I did a decent job at showing the 'range' of the forest through decreasing the tone of each tree further in the background.
- I think I could of done more with tone to give shadows to the trees, I attempted but they are very weak and faint.
- Overall struggled with controlling the charcoal.

② structure

- Best tonal piece in my opinion, successfully used tone to add shadows successfully.
- Decent control of tone, didn't add depth so well in this piece.
- Lighting feels a little absent.

③ Cave

- Yet again I think I struggle using tone for proper lighting and shadow.
- Slight improvements with control, still good with using tone to add depth.

Grisaille

It's benefits:

- Grisaille allows artists to concentrate on the structure/form and depth of their art.
- Useful in developing an understanding of light and shadow.
- Because grisaille emphasizes value, it often results in art with strong contrasts and a dramatic sense of depth.
- The monochromatic palette of grisaille gives art a timeless and classical vibe to them or an eerie and dramatic vibe, (depending on the art's contents)

What is Grisaille?

It is a type of painting entirely executed with monochromatic shades (black, grey, white). A grisaille may be executed as an underpainting for an oil painting, or a standalone painting. Not all Grisailles are monochrome as some contain a slightly wider colour range.

Thoughts ☁️

The monochromatic palette oddly fits and adds onto the serene mood of the painting. Using only monochrome really helps with capturing how the painting takes place at night. I think I could of utilised the ability to add depth easily more though. Along with maybe more dramatic lighting.

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Thoughts ☁️

I think with this piece I struggled with adding shadows properly. Though I did a good job blending and using colour to differentiate parts of the landscape. I think the usage of my white tones wasn't necessary to add onto the dead vibe of the structure.

Thoughts ☁️

I like the sense of dimension in the piece given by the monochrome palette. I believe I could of added more white at the top to give it better lighting. I like how the black and white easily can be used to add a sense of dimension and depth.



Line Experiments

Lineless



Lined



I prefer the drawing with lines over the lineless one, as the line easily stops things from blending together and add depth to the art.

Line-weights

thinner lines

can be used to give a drawn object a sense of fragility and thinness. In drawings using perspective, thinner lines can be used to show things that are 'further' to the viewer.

thick lines

thicker lines can be used to give a sense of solidity and toughness to a drawn object. Thicker lines help add depth to drawings with perspective as they can be used to show parts of the drawing 'further' away from the viewer.

moderate lines

the intention of thick and thin lines generally used as the basis of lineart.

Line weight, what is it?

Line weight is the thickness of lines. It's very important as it helps add depth and style to drawings. They're also important for use in things such as perspective to add 'dimension' to a 2D drawing. It adds a sense of hierarchy to art.

Experiments with line weight:

Things noticeably look more messy in the lineless art as the lines can serve as a way to 'clean up' the painting and as a way to separate objects from each other.

Lines were a little too thick for the details on this pipe.

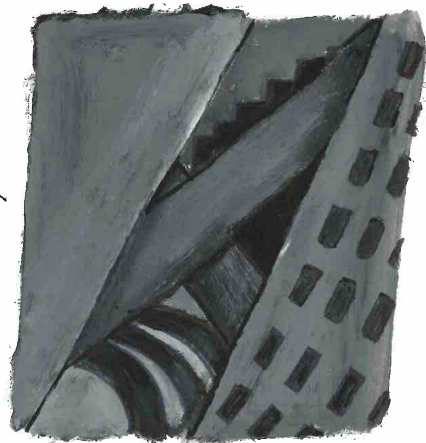


Lines help draw parts of the painting that can't be done with points like these wires.

Lines on the details help accentuate them and stick out to the viewer.

Lines get thinner the further the steps are from the POV.

Lines here were used to add detail, the usage of thick lines on objects further allows the viewer to advance the sense of depth.



Lines get thicker the further down the alleyway for depth.



Little to no lines were used here due to a majority of the painting's objects being in black. Lines here were used to make the moon stick out and to clean up the objects in the horizon.

Colour

The use of muted colours help express a grimey and depressing atmosphere.
 Better defined/blended shadows could of been done

Complementary



* Subtle line art done

Complementary

The muted reds I use get the point across of an environment covered in flesh.

Better blending of the sky's gradient could of been done.



* Favourite, due to the fact purple and orange aren't direct opposites it allows for a softer vibe.

Monochromatic



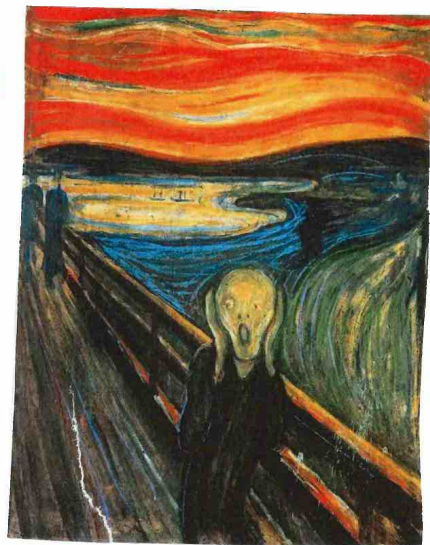
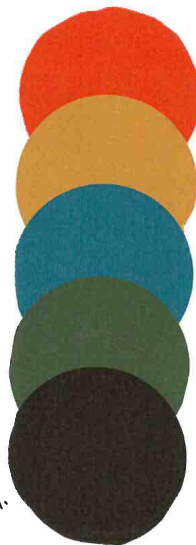
* Blended, using q-tips
 Dry brushing for leaf texture

gouache



* Couldn't get a strong purple (need pink)

Not very fitting of the theme, more so was me experimenting to get used to gouache.

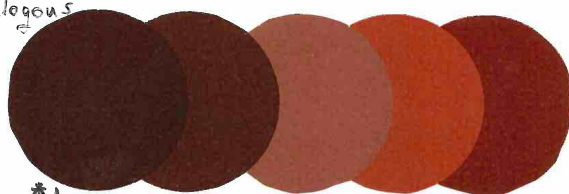


Tetradic

* Wide range of colours express chaos or disorder



Analogous



* Apocalyptic vibe with the usage of dark reds and browns. Expressing dirtiness and death.

The cool colour palette of all blues helps express the environment of an icy wasteland.

I think I could of added more detail to the building as it's intended to be the focal point

Mixing Colours

Primary Colours



Blue 'frame' supposed to be a window to the outside. Helps add focus to the focal point of the painting (outside) as the cool blue puts emphasis on the 'heat' of the outside.



Red and yellow used to give a vibe of heat.



Colour palette gives very tropical vibes →



The colours help add onto the environments illustrating a rain forest like environment

Would of used white to add dimension to the water



Earthy vibes through the colour palette

Not very satisfied. Blue struggles to contrast with the green due to them blending



This palette makes the piece look lively and playful →



Attempted cartoonish galaxy vibe

Not very satisfied with this. Due to some issues with the brush and the purple and yellow not working as well as I thought.



Intended to be a sea-like colour palette with the turquoise and blue.



Very satisfied with this as I decided to add white for the sky and water



Colour palette supposed to give strange 'alien-like' vibes



Unsatisfied. I think I could of done more overall like adding patterns to make it less 'empty'

Very hard blending colors together to make shadows

Orange sorta clashes with the blue



Unlike the first painting replacing the blue with another warm colour initially would make the painting give off an incredibly hot environment vibe. But with the addition of crimson it gives the overall palette an uncomfortable, fleshy, apocalyptic vibe



Very satisfied with this as the colours blended very well



Late night sky vibe. Supposed to have greater emphasis on the sky hence why there is only 1 colour dedicated to the ground.



Green unblended is a little too vibrant, taking attention away from the sky

Painting

Warm-Cool Contrast:

The warm cool ~~con~~-colours clash together strongly to give a 'chaotic' vibe to the painting.

Colour psychology tends to make warm and cool colours like red and blue polar opposites. For example red conveying energy and violence, while blue conveys calm and peace. This further intensifies the chaotic contrast.

If I used a different type of contrast or colour palette I don't think it would properly convey the intended chaos of the piece.

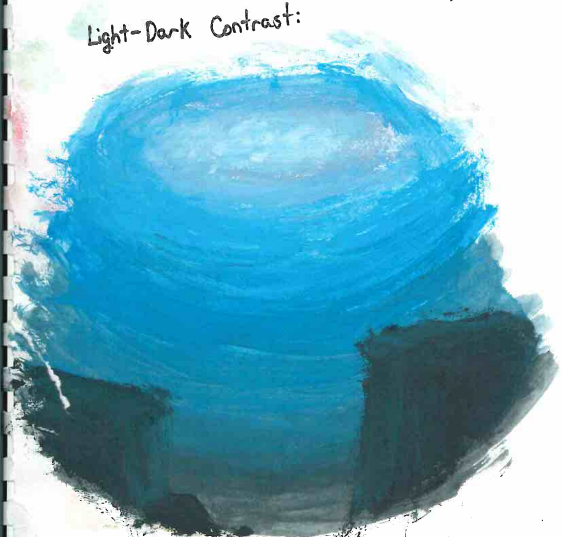


The specific contrast adds onto the intended 'vibe' of the painting; being confusion and unease. Not using red but instead the blue for the gorey imagery to subvert expectations and confuse.

The clashing temperatures of the piece red/yellow = warm/hot and blue = cold further add onto the strong clashing chaotic vibe of the art.

The contrast makes the piece very eye catching due the colours highlighting one another.

Light-Dark Contrast:



I don't think I did light-dark contrast correctly as it more so seems that I simply used the difference in values to shade/light.

Light-dark contrast when used correctly help put emphasis on certain sections of the painting by surrounding said section with darker valued colours to make it stick it out more, this can be vice-versa with colours with lighter values being used to highlight parts of the piece with darker values.

The desaturated foreground sticks out strongly from the saturated background.

If I had picked a more regular palette it might not properly express the intended unsettling vibe from the house.

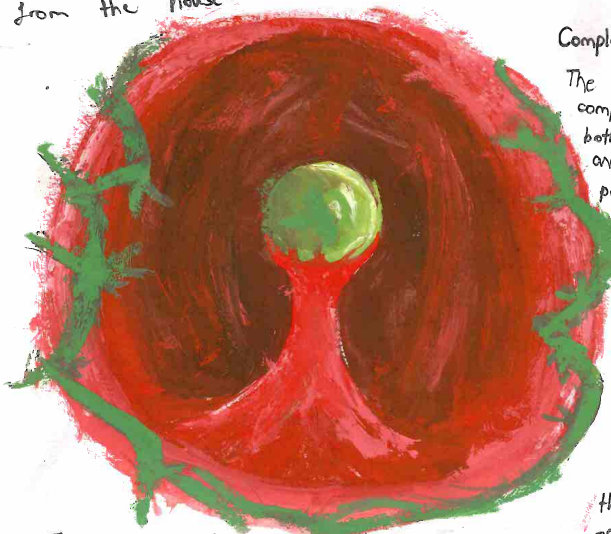


Saturated-Desaturated contrast:

A depressive/uncanny vibe is produced from the dull and muted colours of the house and fence, when compared to the bright and vibrant sky.

Complementary Contrast:

The use of the complementary contrast makes both colours more brighter and prominent in the painting as they obviously complement each other and make the piece appealing to the eye.



The areas where the complementary contrast are located, easily grab the attention of the viewer which help enhance the focal points of the painting like the strange orb.

The mutual enhancement of both colours when placed together creates a strong juxtapose in the art, depending on the colours used it can portray a very intense vibe in the art. In this case the red and green enhance each other to create an odd, wrong but odd feeling.

Putting it together

The monochromatic provides the painting a dull and isolated mood that's intended

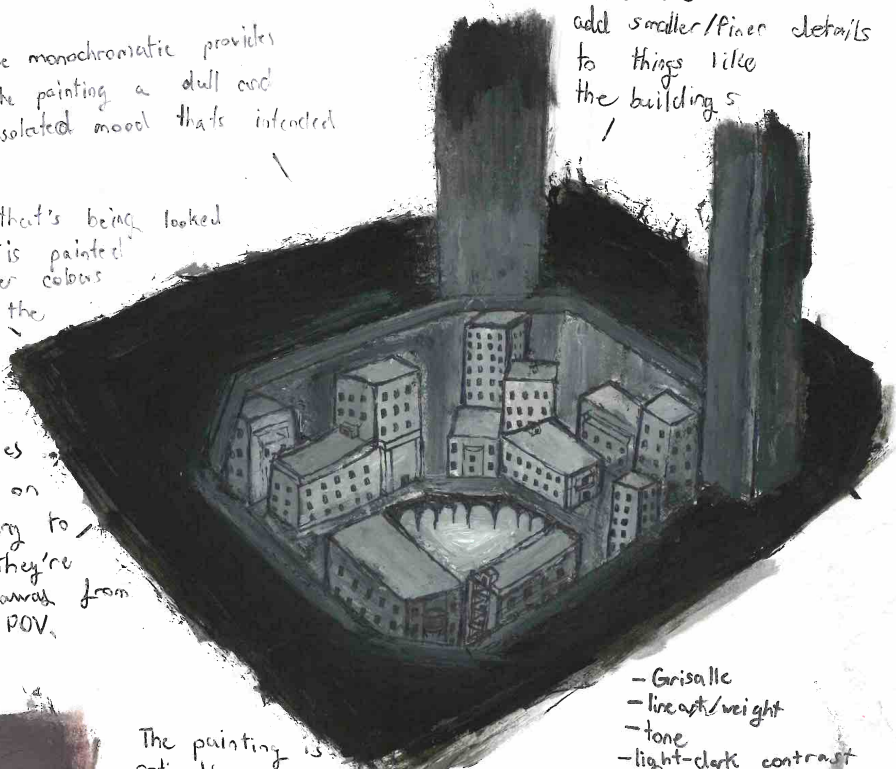
Lines are used to add smaller/finer details to things like the buildings

The city that's being looked down upon is painted with lighter colours to catch the viewer's attention

The muted colours give the painting a depressive and lifeless vibe. Muted red was necessary to get the point across that the red are fresh

The warm-cool contrast of the purple and red make the painting eye-catching.

Thicker lines are used on the building to indicate they're further away from the POV.



- Grisaille
- line art/weight
- tone
- light-dark contrast
- monochromatic

The painting is noticeably more messy than the lined ones as parts of the paint bleed together.

My fav due to the use of yellow and white really showing the shine of the flush



- complementary
- warm-cool contrast
- line art

Due to the colour palette the painting has an apocalyptic vibe, the yellow sky selling this.



- light-dark contrast
- monochromatic
- lineless

The use of blues gives the painting a calm and serene vibe.

Buildings are intentionally left black for lighting and to add emphasis to the scenery

The black and green give a toxic environment to the drawing.

The green river easily becomes the focal point of the painting due to it being surrounded by darker grey-scale tones.

Messier which is fitting of it's vibe due to it's lack of lines lines aren't really required though as colour is used to it's fullest to pull things apart.



- tone
- light-dark contrast
- monochromatic
- lineless

though lines would be good for adding details to the buildings

Merit

Subject: Visual Arts

Standard: 91914

Marker commentary

This submission operates within painting and explores several techniques and processes with one material. The submission explores architectural forms and introduces a narrative element with apocalyptic themes.

While some of the processes (tonal studies, grisaille, and line experiments) are directed, the programme is student-driven, allowing agency in artist model choice and subject matter.

This submission is placed in the middle of the Merit grade range because:

- the investigation explores a range of different processes in the painted medium, developing their use, and then applying them in small studies
- a range of compositional studies are explored before colour tests are applied to trial approaches
- established practice images are provided to frame an initial art-making intention but are kept small to allow space for the candidate's own visual work in response
- the art-making intention develops over time as it is informed by each explored process; an understanding of tone and composition is evident in colour studies, and natural forms introduced in colour studies are further developed on the last two pages.
- connections can be drawn between each sequence, subject matter, and process; this is particularly evident on the final page, where the candidate brings architectural forms, grisaille, and narrative together in studies that plan for resolved outcomes.