

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 2025

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

EXEMPLAR

Excellence

TOTAL E

Achievement Standards 1.3

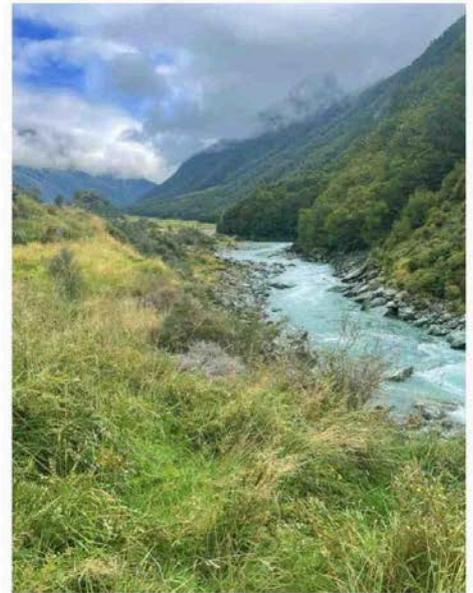
In camera images



Added higher contrast with black and white. Has more depth, looks better. I didn't like how flat the first one looked, the mountains now have dimension.



Could have higher contrast between blacks and whites. Looks slightly flat.



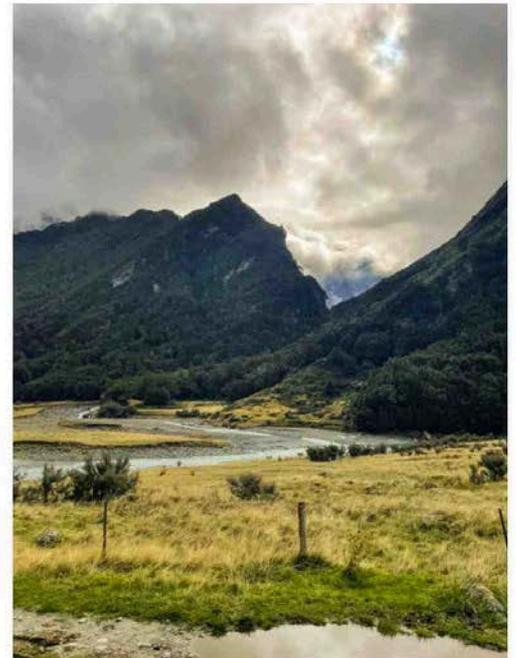
Trialling with high saturation, I like how the river pops in the image in contrast with the green around it. I did this to achieve the opposite effect to the black and white where the river fades into the image.



Added high saturation to the image, gives it a unreal, bright, feel.



Played with different tones of saturation. First image more yellow second more blue. Third image light sepia yellow overlay. First two have a more unreal moody feel, the third is more realistic.



Blur

contact sheet

Depth of field blur



Swirl Blur Trial



Trialling by blurring background and focusing on the foreground. Next time I could reverse this trying more foreground blur. I also tested a swirl blur filter, which I liked the effect of but would likely only use in smaller sections of an image or in a collage.



Originally tested in full colour with leaves, then decided to test black and white which was more true to Takigawa's style. The river rocks colour palette worked with the desaturated image, and also were rocks from the location.

Takigawa

River stones were placed over a desaturated blurred photo and then re photographed

- 1) Describe what you see in the photograph.
- 2) There is a black and white landscape blurred in the background with empty lighters of various colours in the foreground.
- 3) What format has the artist used and why do you think they may have used that format?
- 4) It is in landscape format. This is to be able to fit in all the lighters.
- 5) How has the artist arranged the subject matter? Is there anything right there that has been obscured - something peripheral and peripheral - quite strange. Is the image symmetrical or asymmetrical? Is there a focal point? What are the main lines in the image? How does the eye move through it?
- 6) The background is black and white and blurred and looks like two images have been stuck together like a book. The lighters are in full color with the colors left. The lighters have shadows and have been stuck on top.
- 7) Describe the colors and why do you think the artist did that? The lighting is dramatic in the background and is quite dark for the lighters. The background is black and white and the lighters are in color.
- 8) Describe how the artist has framed the image. Consider both how the artist depicts the subject and how the image is framed.
- 9) The back is just out of focus and the whole image is blurred.
- 10) What is the main idea of the photograph? Why has this been chosen? Consider lighting, color palette, composition, and so on. It has an artistic appeal, with lots of focus conveyed by the empty lighters with the dark blurred background.



Trialling different arrangements, sizes and amounts of rock, could try different backgrounds or even multiple backgrounds.

Excellence

Subject: Visual Arts

Standard: 91914

Marker commentary

This portfolio was placed in the lower range of Excellence. Decision-making and evaluation are evident through the hierarchy of images, which clearly indicates the direction of the candidate's intention.

A range of processes are refined to achieve competent manipulation in some cases, such as the panorama and grid work, using a rigorous iterative approach.

Each step of the investigation advances the art-making intention; for example, the post-processing developed on pages 1 and 2 is applied on page 5, which represents a culmination of processes explored on pages 2–4. The final two pages of the submission offer options for further development into conceptual and technical extensions.

For a more secure Excellence, the portfolio would need more evidence of:

- reflection within the final two pages, including revisiting or combining previous techniques with newly explored approaches, or providing some indication of planning toward this integration.

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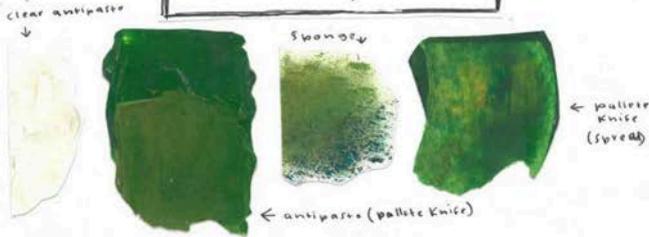
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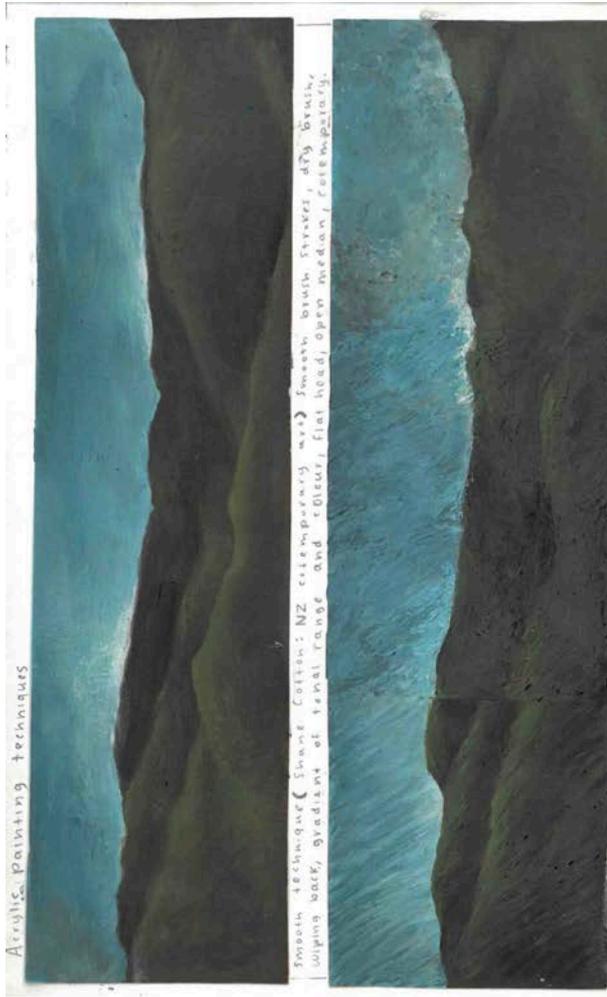
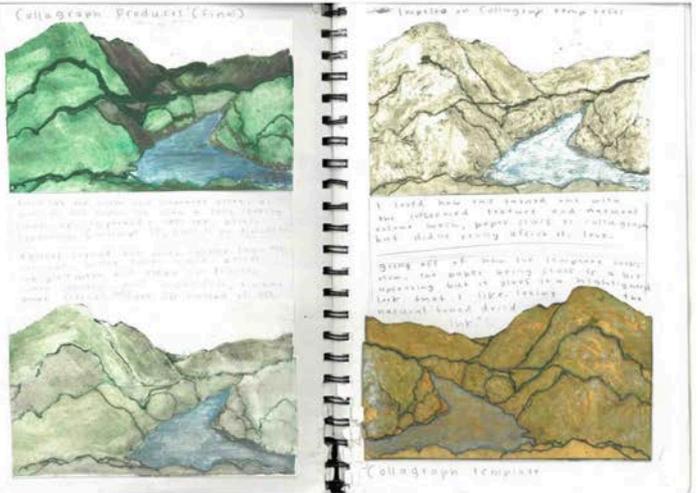
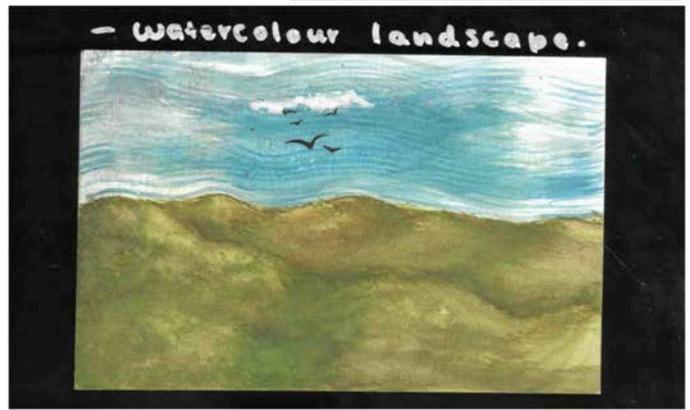
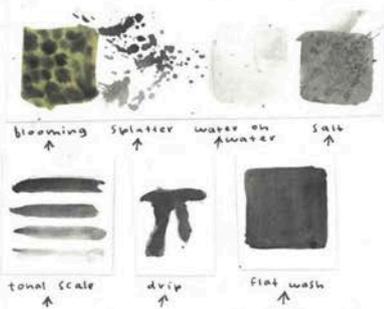
techniques



acrylic Conventions and processes



Water Colour Conventions and processes



Joseph technique (Sanne Cotton): NZ contemporary art. Smooth brush strokes, dry brush, wiping back, gradients of tonal range and colour, flat head, open median, contemporary.

Painting technique: (Chapman) acrylic (NZ art) primary brush, smooth, dry brush, wiping back, gradients of tonal range and colour, flat head, open median, contemporary.

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he tai moana
he tai moana
contrast

stencil → collage
TARA-NAKI.
negative + positive space

KO WAI
graphite watercolor pencil

he tai
he tai
he tai
he tai
pencil + post wash → acrylic

he tai
+ stencil

white pencil and black roid
MAMA
partel and paint

Attempts

this is my favourite attempt out of the three because I like the contrast between the mountain outline and sky, with I added more highlights



References

didn't like the uneven/wanky sky lines.



Way too much ink and paper was too damp, did a lazy job cleaning it - my least favourite, little to no highlights



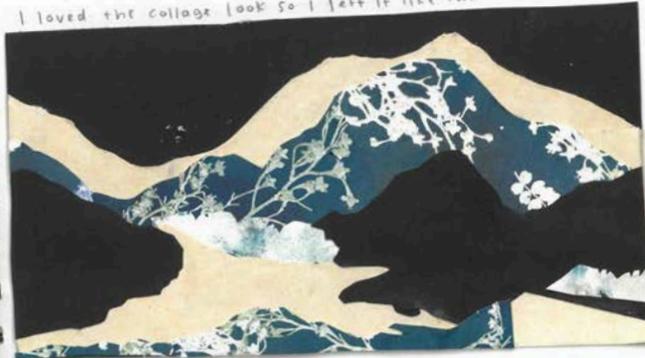
Printmaking

- a plate is transferred from one surface to another.

- Processes and Conventions
- relief → woodcut, linocut (reduction print) + collagraph
 - Intaglio → etching
 - screen → sil screen (digital screen process)

- Sun print → cyanotype
- Gelli plate → print or paint

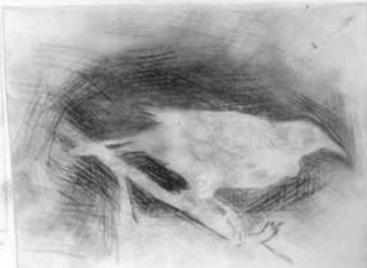
I loved the collage look so I left it like this



Used print scraps from last year's year 11's - I love the blue and black with the peaking colder white compared to the creamy egg white.



Reference photos



template: I'd spend more time here later, carefully establishing the positives and negatives, maybe make the negative (black/shadows) a bit cleaner.



I love both attempts for their own reasons. I actually love the messy smudged look on attempt 1 in contrast with the cleaner attempt 2.



I prefer attempt 1 mainly because of how much better you can see it but attempt 2 on brown looks a lot tidier/cleaner.



I love both and dislike both attempts for their own reasons. I on white paper made the positive/negative more powerful but I would've preferred the inner shadows to me more subtle like attempt 2, except for the eyes.

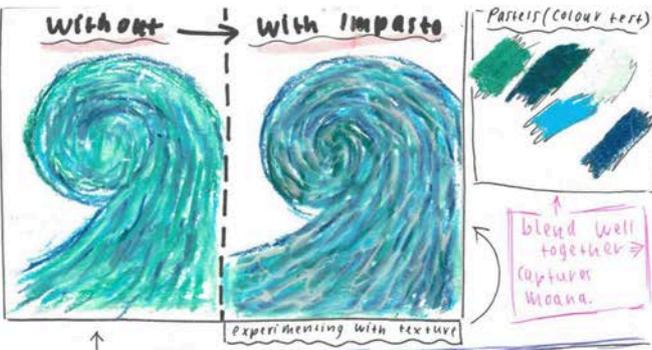


I loved how I did the one, definitely my favourite (realist) took more time on it, love the contrast between shadow and highlights, next time I'd take more time to work on the tail feather details.

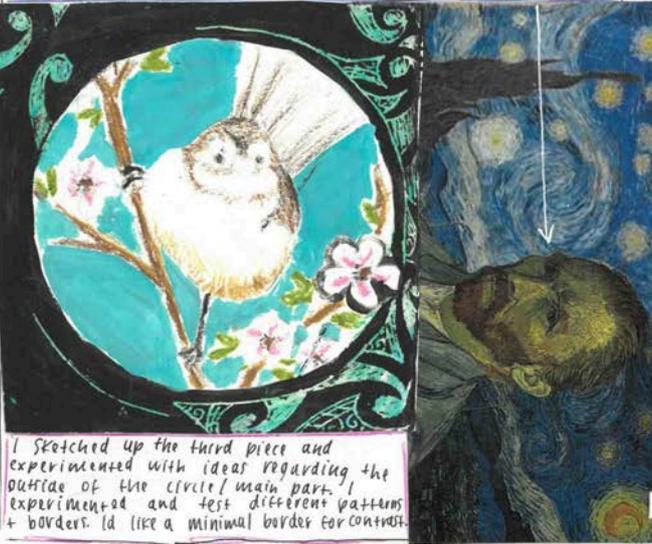


least favourite out-comic. Next time would spend longer on the wings and the transitions between the cross-hatching because it comes to an abrupt/sudden end.

← Intaglio (etching)



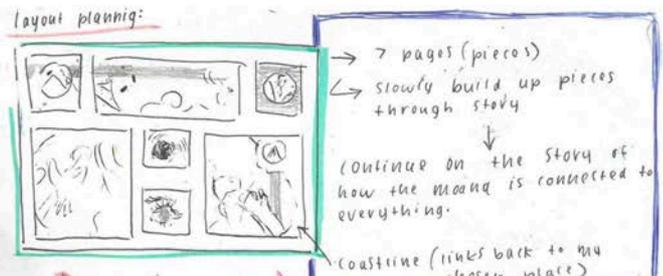
↑
 The process of using impasto captivated the body of water more than the 'without' tester as the impasto added more texture and depth to the wave. I took inspiration from Vincent Van Gogh's signature look, consisting of his iconic dashes and vibrant colours.



↑
 Experimenting with shape, flow and testing with watercolour and acrylic.



↑
 Merry lining with black pen appeals to me and represents that nothing is perfect in a way.



↑
 I want story to flow on and continue from my art book.
 acrylic -> oil pastel
 testing: (colours / watercolour) -> conventions -> techniques

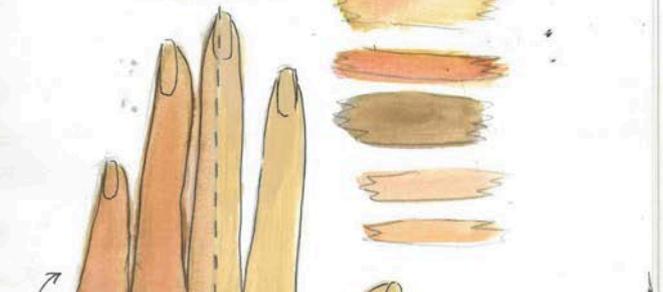
↑
 Scraffito: I want it represent the movement of water through the pieces on my board.



↑
 Using Scraffito for this has no special meaning. It is purely satisfying -> to my eyes -> makes the colour and patterns pop out more and I feel like it would be a nice contrast with the acrylic, makes it something different -> stand out more.



↑
 Manāta flowers represent deep moor connection land.



↑
 Water colour:
 colour gets harder and harder to change as it gets darker with layers.
 acrylic: I like layering up acrylic if something doesn't suit me later on.

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Marker commentary

This portfolio was placed comfortably in the Excellence grade range. It demonstrates refinement toward competent use of a range of media through iterative practices at each stage of the investigation. This is particularly evident in the handling of media and materials on pages 1–4.

A wide range of approaches are explored, tied together by concept, theme, and subject matter elements. While a broad exploration of media is not required, in this case it has enabled reflection and extension to be made more evident through the combining and critical selection of approaches to carry forward.

Each stage of the investigation includes visual reflection on earlier sequences as evidence of evaluation; for example, the integration of pattern and negative space on page 7 is identified as a successful outcome and then applied in new ways to extend the work.