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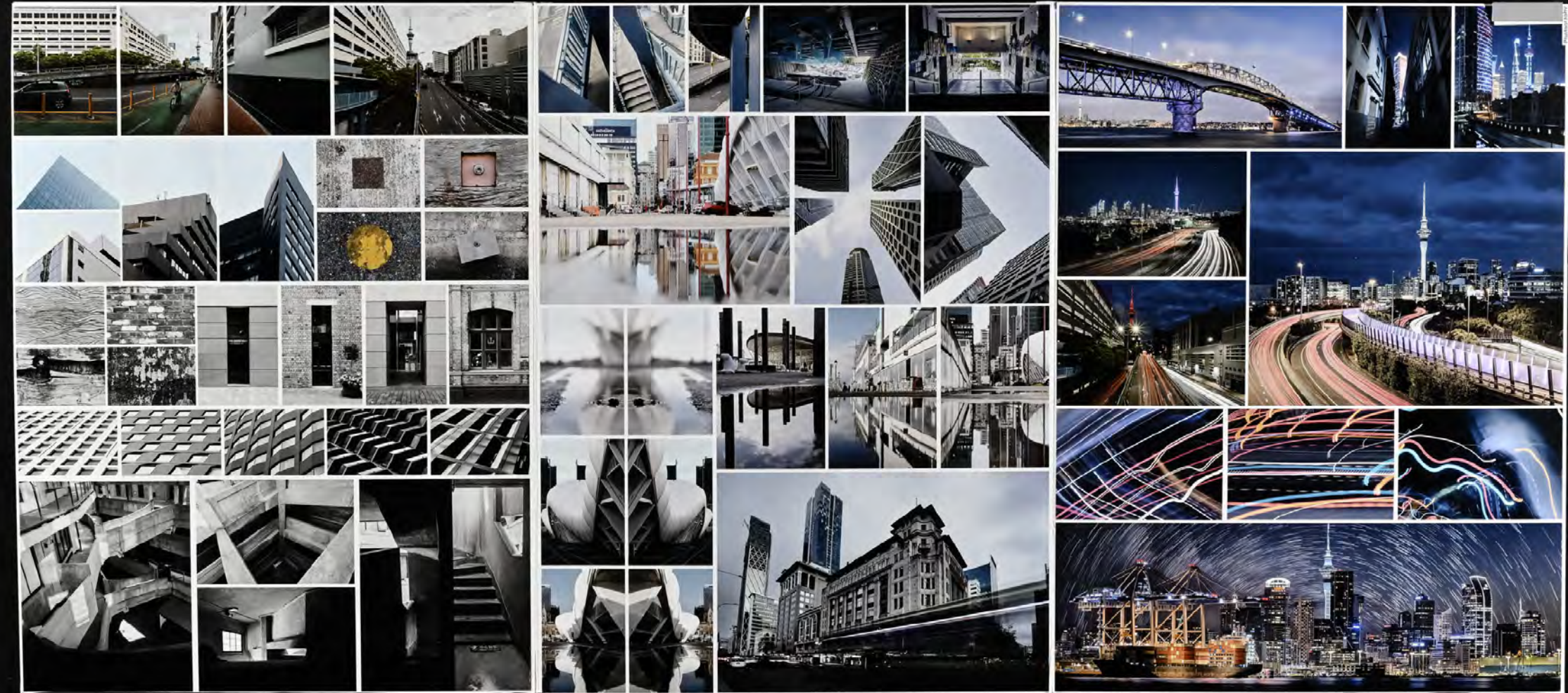


Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Scholarship Visual Arts 2024

93310 Photography

SCHOLARSHIP EXEMPLAR



PHOTOGRAPHY SCHOLARSHIP

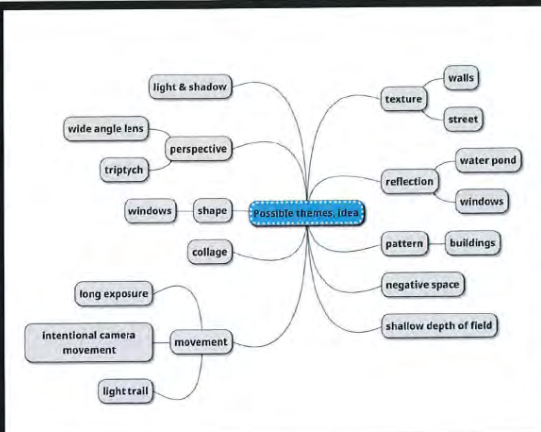
2024





A photo of Shanghai, China taken by me this year

Photography conventions Help direct the viewer. I started by brainstorming not only subject matter but also how to show it.



KEY WORDS
Explorative, mechanical vision, abstraction, change

Proposal/Statement of Intent

I want to create a board that shows the **moving and changing nature** of city using different photography conventions and techniques. I **want to show time and space**.

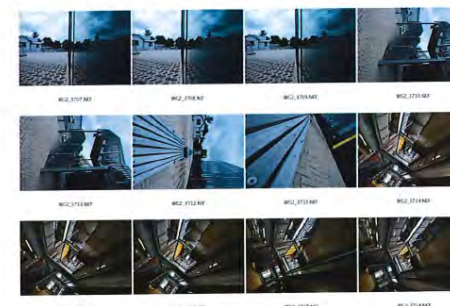
My hope is to capture the often neglected or hard to notice beauty in an urban environment. Whether it is: the towering skyscrapers, the bustling streets, or small thing such as a water pond or texture of a wall. I am interested in how the camera can see.



Inspiration

I want to create work similar to Berenice Abbott. One of Abbott's most well known work is her Changing New York series.

Here is my first contact sheet of the year whee i am exploring formals elements of [redacted]



Growing up Shanghai China, I know city life. I have always felt a connection and interest with cities. This has always been an interest that is about the way city appear to my camera. The grand architectures, complex interchanges, and crowded public transport, all seems fascinating to the childhood me. Shanghai, being one of the largest city and a city with a long **colonial history** have some of the most unique and varied buildings in the world. History that cityscapes contain is one of the things that got me interested in cities in the first place. A small detail on a building can have a intriguing story behind it. The curl of the architrave, or the brutalist line of a large block building. I used to enjoy simply watching construction sites. The exact reason why I enjoyed it, I can't remember. Perhaps it is the sense of change; old buildings being demolished and new one built on top. Change is in the heart of any cities around the world and for me, it is what keeps it exciting. When I came to **Aotearoa, New Zealand, (also a place of colonial history)**, at the age of 10, this interest continued. I remember going on to google map and trying to figure out where each ramp goes in the "Spaghetti Junction". Because my interest with cities, I can see its beauty that are often ignored or neglected by people. This is why I chose to do this theme for my board. The theme I choose last year was nature.

Berenice Abbott's Works were made when Photography was special. He made lasting records of cities.



Is change always a good thing ?

As I have mentioned, change is in the heart of any city. However, is such change always for the better? Well, it is often hard to answer that question with a simple yes or no. In practice, things are often much more complicated. Let's take the central motorway junction, also known as the "spaghetti junction" as an example. The central motorway junction is a multilevel intersection connecting state highway 1 and 16 just south of the Auckland CBD. Carrying around 200,000 cars each day, it is one of the most used road system in New Zealand. The junction also act as a ring road and highway access and really shapes the city centre we know of today. It was given the nickname "spaghetti junction" because of how overly complicated and large it is. During its construction in the 1970's whole neighborhoods had to be demolished forcing 50,000 people to move from their home. This has massive negative effects on the nearby areas, especially Karangahape Road, which fell in decline for decades. The motorway construction also caused the close down of two catholic schools.



Is architecture photography an art form? Am I an artist if I photograph others art?

Architecture photography is when a photography artist uses light, camera position, aperture and shutter speed to show another artists (architect and engineers) creation to best describe the space and form. I have asked the question because I wanted to draw attention to the important role a photographer has in **visually articulating buildings** to show their true for and to show them in their "**best light**"

On **Board 1** the primary emphasis was capturing photographs of buildings and similar architectural structures that are both aesthetically pleasing and accurate in terms of representations of their subjects.

Original Intention: At the start of my project I wanted to create a board that showed an **unrealism** which created a profound impression and a sense of **confusion** to the viewer. I was looking at the art of **Esher**. He was a visual artist that used architect and animal repetitions to show **impossible space and time**. I wanted to focus on finding the **middle ground between figuration and abstraction**. I proposed to achieve this by photographing objects in a way that makes them seem unfamiliar. I decided, that by doing this, the viewer will be able to like at the world through a fresh perspective and spend a few extra attention in order to fill in the blank with their imagination. This pose the question of whether what we sees actually exist or if it is just what our brain want us to see? By the time I layed out the board a realised that the strength in my photography was in its cleanest purest images. Not the post modern collages of other artists.

My Photographs



David Hilliard



David Hilliard is known for his innovative photographic compositions, that explore themes through a **panoramic** approach. His work typically consists of multi panel images, which he creates by piecing together several photographs to build a large narrative. This technique allows him to capture scenes from slightly different perspectives within the same frame, creating a sense of movement and **time** progression.

To create Hilliard's effect in my work I panned the camera around and took three separate photos. After a few try and errors, trying to align each photo as accurately as possible, I finally got something I am happy with. I used this a

My work inspired by David Hilliard



Berenice Abbott

Berenice Abbott was an influential American photographer known for her black and white photography of New York City architecture and urban design in the 1930s. Abbott's style is clear, straightforward and unembellished. She believed in presenting the subject in the most authentic way possible, capturing the essence of urban environment. Abbott's work often use innovative perspective such as the extensive use of birds eye and worm eye view.



My work inspired by Berenice Abbott



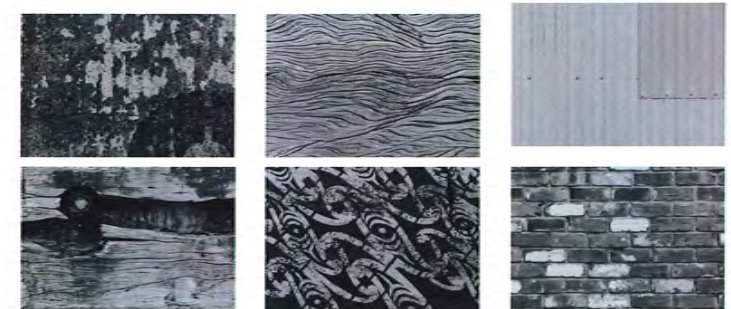
In my work I incorporated the worm eye view used in a lot of Abbott's work. I did this by pointing the camera upwards and using a wide angle lens. What I like about this technique is that it really emphasizes the scale of the building. I decided to create a joint up of two photos to create a new perspective and connect with the reflection works on board 2.

Aaron Siskind

Aaron Siskind is an American photographer who is best known for his close up of surfaces and objects. I particularly like his black and white photos of run down **surfaces**. I think the beauty of it is that it shows that interesting patterns and textures can exist even on surfaces that may be perceived as "ugly" or unremarkable. They also represent the root of a place, its past and the neglected part of its present.

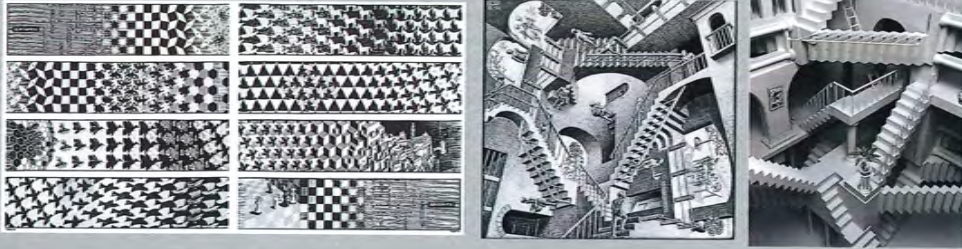


My work inspired by Aaron Siskind



In my work, I focused on the detail of surfaces such as decaying old pier, a run down brick wall and crumbling floor. This is the way the human eye sees. On my board I was investigating the way the human eye is so Texterus. It can take in scenes from macro to wide in a split second. A folio board can show the way we see naturally.

Maurits Cornelis Escher



Maurits Cornelis Escher is a dutch graphic artist who is known for his mathematically inspired artwork that defies conventional logic, perspective, and spatial rules. His prints and drawing are typically in black and white and explore concepts of infinity, symmetry, and impossible geometry, resulting in mind bending visuals that challenges the viewer's perception.

One technique Escher commonly used is tessellations, which are patterns of shape that fit together without gaps or overlaps.

To create Escher's tessellation effect, I have shot the windows on building using a long lens.

Scales of fish and the seed of sunflowers. Architects do use patterns in nature to form ideas.



Scales of Fish

My work inspired by Escher

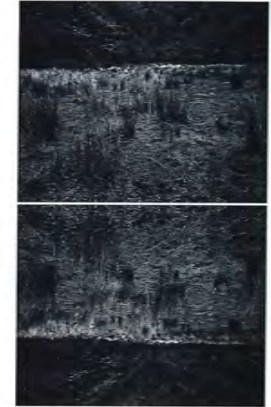


When I was in Shanghai earlier this year, I visited what used to be an abandoned slaughter house that has since been redeveloped into an artistic space. It is the perfect space to create some of Echer's geometric works



Ann Shelton

Ann Shelton's photography often delves into the cultural and social contexts of her subject. Shelton's style is defined by her attention to detail and thoughtful approach. Her image often include staged scene and carefully composed subject, drawing attention to the detail and underlying narrative within each frame. She frequently employs large-format photography which allows her to capture intricate detail and achieve a high level of precision in her work. One of Shelton's notable technique is the use of diptych and series, where she present pairs and group and that interact with each other to tell a more complex story. This method allows her to explore multiple perspective and layers of meaning within a single body of work.



My work inspired by Shelton



Light Trails Regeneration and Resolution

When I finished board 2, I was wondering what I could do to develop the idea even further. I know that I want to do something relate to time and space. I decided to show time by slowing down the shutter speed on my camera, allowing the passage of time to be captured through light trails. This technique, known as long exposure photography, emphasis movement by blurring or stretching light sources, capturing the motion of light over time. I want to use this effect to give a sense of temporal flow and space expansion, as if the trails are stretching into infinity.



When creating these images inspired by Christopher Martin, I quickly realised that it is extremely difficult to capture a continuous trails of light with a single exposure. I have two options. Either making the exposure, or taking multiple images and blending them using layers in photoshop. This technique allows me to have a lot more control over how the trails looks and the brightness of the different coloured lights. Overall I am happy with the results

Moving away from still images, I have decided to move into abstraction. The images below, also inspired by Christopher Martin are created by intentional camera movement. I made it so that the lines and shape matches the star trails on the last of image of the board.



Photo at the end of Board 2



Final Image on Board 3

Annotation

Nighttime cityscape of Auckland, featuring the Ports of Auckland with a crane and a container ship in the foreground. Behind the port facilities, are the illuminated skyscrapers of Auckland city

Star-trail effect in the sky, giving the impression of long-exposure photography capturing the rotation of the Earth relative to the stars.

Connotation

The juxtaposition of star trails with the city reflects a balance between the natural world and human-made infrastructure, showing that they can coexist within the cityscape.

The star trails convey the passage of time, showing the constant change and progress of the city.

Early experiments to find a theme... Vanitas

Quote from Collins dictionary
Vanity; futility. 2. a work of art containing symbols of mortality or the impermanence of material things; esp., a 17th-cent. Dutch painting of this kind.



WG2_9757- 编辑 .jpg



WG2_9790- 编辑 - 编辑 .jpg



Here I was experiment with working with Humans. This was an exploration of what gesture can indicate.



Photos that I did not use on the board



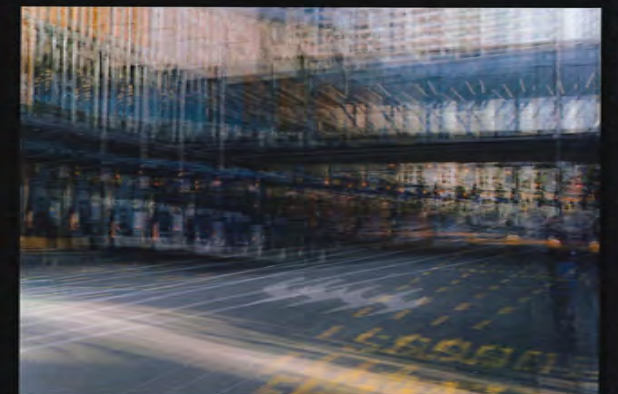
The images on the left are inspired by Uta Bath. They were Originally going to go on board three. However, they does match well with the rest of the board and does not introduce or regenerate any significant new ideas.

The image below was inspired by a combination of David Hilliard and NZ Photographer Fiona Amundsen. I was planning on using this on board 1 but it just felt a bit too repetitive with the other david halliard shot I have.



Garden Place,
Hamilton, 02.08.2003,
7.19

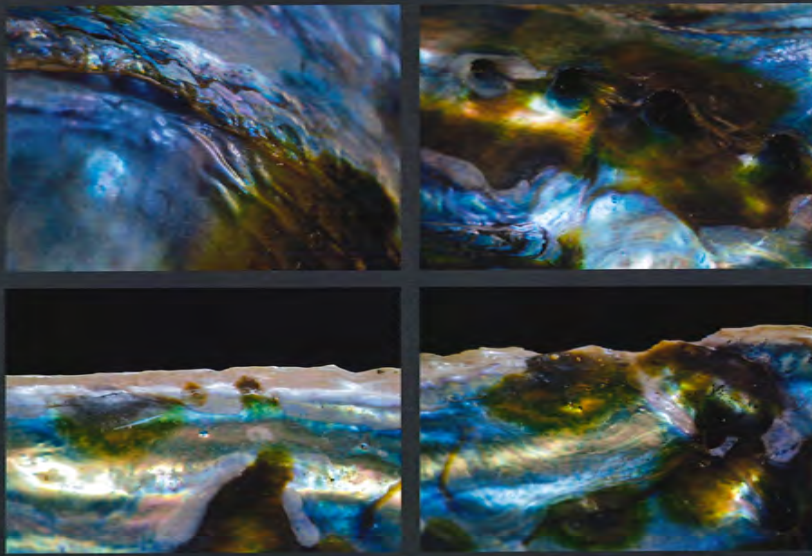
The photos below are created when I was experimenting with different convention at the end of board 2. Inspired by Harry Callahan, these photos shows time through the use of multiple exposure. However, they felt less connected with the rest of the board.



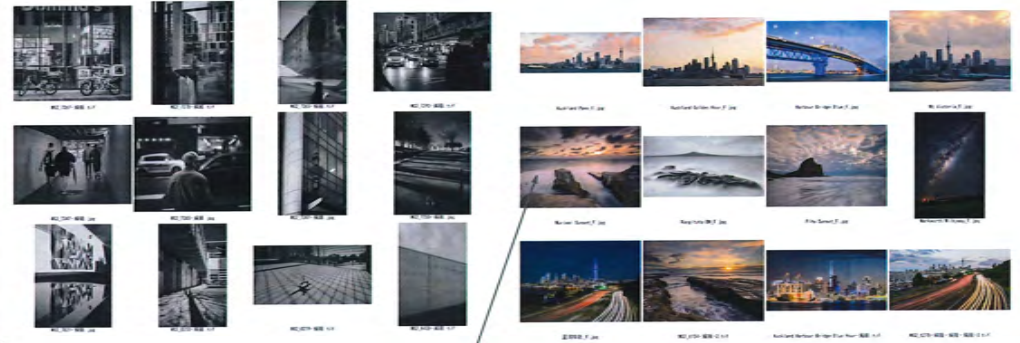
What is Next?



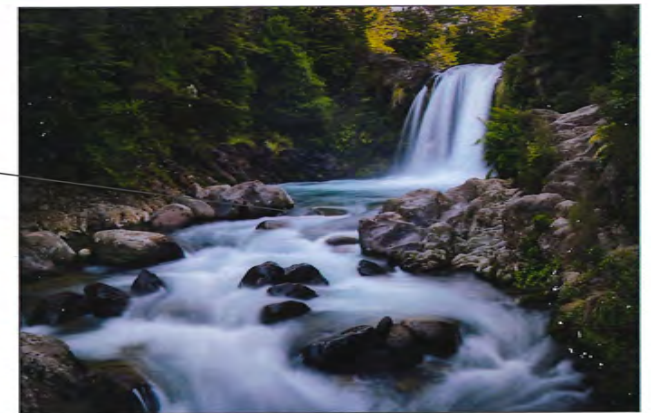
My Year 12 Board



Nature /culture I have always been interested in both Nature and the natural world. My city upbringing made me long for this world, however the familiar city was also comforting.



1. Last year project where I explored the natural for shore as my subject matter and used photo conventions that showed time like long exposure and stacking of exposures.
2. Detail of the native shell Paua.
3. Contact sheets showing exploration of my two subjects.
4. A lot of people wondered if my images were from a stock library. Here are some of those images I shot in the south island of Aotearoa New Zealand and near Mt Ruapehu.



Exhibition Idea Nature and Culture

I will exhibit large billboard scale light boxes in the Auckland city art gallery and billboard around the city . The billboard will be nature in the city scape.



I want to continue make work about Time and space, Nature and culture.



Just like anybody else, I started photography by experimenting with different conventions and take inspiration from other photographers. What I learned the most in this two year journey of photography is that I am now certain with the two subjects that interest me the most. This got me thinking why should these subjects be separate? It always feels strange to me how nature and culture are often seen as the two opposite when they are so close related. From now on, I hope to continue with what I did at the end of board 3 and try to create work that are truly original to me.

Scholarship

Subject: Visual Arts – Photography

Standard: 93310

Total Score: 16

Marker commentary

This Scholarship submission establishes the concept of the city and its moving nature through time and space. Coming from Shanghai and arriving in New Zealand, the candidate has a strong familiarity with cities and makes connections through their research to colonial history. Referencing ideas of the city to portray beauty that is often overlooked and neglected, the candidate connects with research to investigate questions such as “is change always a good thing?” and “is architecture photography an art form?” Answers are presented throughout the photographic enquiry using different camera positions and creating photographs that demonstrate the ability to visually articulate buildings, cityscapes, and spaces.

The portfolio has a sense of “unrealising” and forming confusion for the viewer. This strategy employs a point of curiosity for the viewer as the candidate links this idea to M.C. Escher who assembles the impossibilities of space and time. The intention of the proposition positions an interest around the notion of cities and motorways, spaghetti junction, the busyness in a city, surfaces, and decay using the macro versus wide-angle lens. In the workbook, the candidate explains their process in curation of imagery by explaining conventions and references to established practice. An example is the images on Panel 1 that explore decay and deterioration and shift towards abstract surfaces of architecture.

There is a consistent level of analysis and insight to the local cityscape that has enabled the candidate to sustain an in-depth investigation into the natural world and the human-made infrastructure. The workbook contains work from behind the scenes that supports the sequences on the portfolio and forms a parallel commentary about the portfolio work, reviewing decisions about image-making, editing, and sequencing formations. The candidate presents a high degree of technical fluency on the portfolio with further work in the workbook offering experimentation and testing of conventions. There is breadth of engagement, skill in specific editing, and creative thinking within the proposition.

The handling of colour, composition, and lighting of different spaces within the city is sophisticated. The candidate does not rely on trying to create symmetry post-production but rather looks for it in the camera first. Tessellations move beyond the flips as they reference established practice but find purpose to change and own decisions made through research and investment in the project. Light is explored in depth with the move into changing shutter-speed settings to capture light trails within the city to portray the rotation of the Earth and its relativity to the stars. The juxtaposition of star trails balances the exploration of the natural world (star trails) with the human-made structures; the stars light up the city. The portfolio and workbook submission are driven by a photographer that is interested in the art of “looking”.