



National Certificate of Educational Achievement  
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## **Exemplar for Internal Achievement Standard Visual Arts Level 3**

This exemplar supports assessment against:

**Achievement Standard 91441**

### **Analyse methods and ideas from established painting practice**

An annotated exemplar is an extract of student evidence, with a commentary, to explain key aspects of the standard. It assists teachers to make assessment judgements at the grade boundaries.

New Zealand Qualifications Authority

To support internal assessment

	Grade Boundary: Low Excellence
1.	<p>For Excellence, the student needs to critically analyse methods and ideas from established painting practice.</p> <p>This involves:</p> <ul style="list-style-type: none"> <li>• explaining the significance of how and why art works are made, viewed, and valued</li> <li>• explaining complex relationships between selected approaches</li> <li>• placing these relationships within a wider social, political, geographic, or historical context</li> <li>• providing evidence of independent research from a wide range of sources where personal insight, evaluation, and conclusions are presented with supporting arguments.</li> </ul> <p>This student has undertaken the sustained analysis and comparative evaluation of three artists: Camille Rose Garcia, John Tenniel and Tanya Thompson.</p> <p>The initial analysis of formal elements (colour, line, form, tone, composition) consistently focuses on the effects created (1) rather than simply describing features. This is built upon in the following what/how/why section where the non-traditional depiction of <i>Alice in Wonderland</i> is explained (3).</p> <p>The explanations are well supported with information from appropriate research sources. Relevant biographical information is used to provide insight into the ideas and approaches undertaken by each artist (4).</p> <p>For a more secure Excellence, the student could include relevant quotes from the artists or authoritative commentators to support their explanations. For example, in the 2007 <i>The Big Idea</i> interview, Tania Thompson describes her art as ‘dainty and pretty with murderous sharp things’. This phrase could be directly related to the work being analysed.</p> <p>The student could also move beyond generic pictorial intelligence to explain specific aspects of particular works. For example, rather than summarising an obvious colour/spatial effect (2) the student could explore the spatial ambiguities created by the colour and tonal choices.</p>



## COLOUR

## CAMILLE ROSE GARCIA

## FORM

Garcia uses a wide range of different colours within this image, however, the majority seems to contain cool and calming colours like blue, green and light purple, which seems to establish the effect that it is nighttime. This makes the image appear scarier and darker.

The background mainly uses dark blues which makes the foreground (which uses bright colours like white, green and pink) stand out by using visual contrast. Garcia could have used this feature to draw the attention of viewers to the main characters/figures first, or could have wanted a 3-D approach to the image through the use of the darker shades in the background and the lighter shades in the foreground. Garcia always uses bright and vibrant colours like pictures in kids story books, but even though her art may appear childish at first, the viewer soon realises that Garcia's artwork will always have a darker theme lying underneath.



**LINE** Garcia's lines are always precise and neat instead of being messy, undefined and all over the place. When drawing the characters she will always paint using a different coloured outline, which is different from how she paints scenery (which usually uses similar colours and no lineart). This could be used to distinguish the characters as separate content from the background and surrounding scenery. Black linearts are a common feature in American comics and cartoons, which Garcia might have been influenced from.

Garcia draws cartoon versions of people and animals, but she makes them unrealistic compared to their real counterparts. For instance, she gives her animals facial features that are more similar to humans than animals. The crocodiles in this picture all have eyelashes, eyebrows and are crying pink tears. This is of course unrealistic in the sense that crocodiles do not obtain any of these features within the real world, and further evokes the sense that picture is unrealistic.

Apart from making the animals look like humans, Garcia also makes the humans look like animals. The folds of the sleeves on the woman's dress resemble bat's wings. Her teeth are also like the bat's teeth, and she has a similar apple on her head like the apple the bat is eating. It is almost like the woman is mimicking the bat and the crocodiles are mimicking the woman. Garcia could have painted this to suggest the relationship between animals and humans, or because she may think animals and humans aren't that different.

The female in this image is crying but instead of looking emotional or sad, she looks as though she is serious. The crocodiles are also crying, but you can see from their mischievous grins that they are not sad either. This idea is represented in a ton of Garcia's art where characters are crying and there is that 'sombre' or 'melancholy' tone within the image, when in fact the picture does not include depressing or sad content. This could be because she wants to alter the stereotypical aspects included with emotions in drawings, or she could have done it to reflect on her own attire in the real world. Her style of clothes is very punky, but in all of the interviews I've read about her, she seems very nice and gentle.

## COMPOSITION

Within the image you can see that the crocodiles and the woman are both standing in an upright vertical position, yet their eyes and bodies are placed in a diagonal direction. This arranges a grid-like formation of the picture. The first two crocodiles that are on the left are closer together than the last crocodile, which suggests that the last crocodile is further away and gives the idea of distance within the image.

The way the woman is standing and the way her arms are placed make her look symmetrical. This could have been done to make her stand out from the background, or to divide the pond (which is on the left) from the trees and land (which is on her right) because they are on either side of her body.

The characters that are in the foreground are arranged within a grid-like formation, which is different from the background which appears to vanish off into the distance. This is created through the use of squiggly clouds and trees that get smaller and appear as though they are disappearing into the background. The composition of this picture is complex because the characters and the scenery are all arranged in different angles and directions. The larger elements are placed in the front while the smaller elements are placed in the background. Garcia would have made this to create an illusion that shows distance within an image.

## TONE

The majority of this image contains dark tones which are able to create an eerie atmosphere within the picture. Garcia may have done this to suggest that the image is set at nighttime, or because she wanted to add a creepy or mysterious emotional effect to the picture. Garcia uses small amounts of tone compared to Leonardo da Vinci who uses a lot of tone (which creates the realistic effect of his paintings), but I think Garcia's cartoon style is caused by the small amount of tone she uses, because it makes it seem flatter and more 2-D than realistic paintings.

There seems to be an existing light source at the front of the picture because the foreground is lighter than the background. Garcia could have done this to create distance within the image, or make use of light colours in the foreground to make the characters stand out from the background.

Garcia has used a wider range of tone on her characters compared to other items (like the trees and drips in the background). This could suggest that the characters are of more importance than the objects that don't have as much tone in them. The trees in the background look more 2-D and flatter because they have hardly any tone or shading within them. Garcia may have done this to draw the viewer's attention to the characters rather than the 2-D trees in the background.



# ANALYSIS

Camille  
Rose Garcia

## WHAT?

Garcia had created all of the illustrations for a 2010 remake of the famous book 'Alice in Wonderland'. This picture shows Alice falling through the rabbit hole. She has painted the flow and direction of Alice's dress, which ripples to the top of the page and suggests that she is falling downwards. The direction of the hair and ribbon also ripples upwards to further suggest this point.

I think that the use of random squiggle lines and unrealistic mushrooms correspond to the fact that Alice is in Wonderland- a place of the imagination and all things that are mad and unreal.

The grotesque eyelashes, nose and fingers make the picture a bit 'darker', which I think is more appropriate to the book. Even though it is a children's novel, it still contains themes such as madness and violence (the beheadings).

## How?

Garcia has outlined her artwork with black ink. Then she coloured the picture using watercolours. It was unusual for her to use watercolours, because most of her other paintings use acrylic paint on wooden canvases. She has used a lot of vibrant

colours within the image, which could relate to the intensity and the fact that Wonderland is Alice's dream- a place where any object can be any random colour. She has coloured Alice's hair yellow, and her dress blue, which are the same colours as the original drawings of Alice by Sir John Tenniel who drew her in both colour and lineart. Even though Garcia could have changed Alice's appearance I guess she chose not to because she didn't want to stray too far from the original and make it unrecognizable.

## Why?

As I previously stated, Garcia has made these paintings to be featured within a 2010 copy of Alice in Wonderland. Garcia's take on the book makes her art 'darker' than the original drawings. This is shown with the unusual and gross eyelashes, and the fact that her pointy hands almost look like talons or claws. This ties in with the issue concerning madness and violence within the actual novel. I think that it was appropriate to choose Garcia as the artist for the book because she has a very cartoonish style, and cartoons are usually directed at kids rather than adults. The cartoon style was also a better option than let's say, a realism painting, because Wonderland is a fake place with unrealistic scenery and characters. I think a realism type of painting wouldn't be able to portray that as well as a cartoon, due to the fact that it would be difficult to make something like a dancing mock turtle because you wouldn't be able to use any real references to gather the correct anatomy, whereas if you use cartoons, they can have unrealistic proportions and still look good.



## How?

This image is a sticker but it was originally completed in acrylic paints. Thompson always uses bright and vibrant colours which give her artwork a very childish and cartoonish vibe. Her style is also very childish and unrealistic- she contains huge heads and unreal proportions. In this image there seems to be a hybrid of a woman and a squid, which would usually be quite frightening but through the use of bright colours and her lively style the mutation feels fun and childish.

## Why?

In a New Zealand interview with Tanya Thompson she mentioned that she had an 'incredible childhood' which was the major inspiration as to why her work is very childish. She also mentions that she admires her mum (who is also an artist) and that she comes from 'a really strong woman family' which would be an influence in her art. She draws a lot of females and weird creatures, but I have yet to notice any male characters within her art. She used to daydream and doodle a lot of sketches while she was in school, which could be where her imaginary and child-like characters originated from. But she also went through some traumatic experiences when she was younger (her grandma died and her parents broke up when she was 11) which I think also have an influence on her art. She has an entire collection of art which she titles 'Misery', where a lot of the main characters have sad or blank expressions across their faces. I think a mixture of the happy and emotional scenarios in her life influence the content she draws today.

Thompson's artwork has a similar effect to graffiti, where there are big bold colours and fun designs. The sticker is appropriate for this feature, because stickers are almost a form of graffiti because you place them on top of books, laptops and heaps of other things.

# ANALYSIS

Tanya Thompson

## WHAT?

This is a sticker that contains an artwork of New Zealander artist Tanya Thompson, called 'Squidly Ink' which was originally done with acrylic paints. Her artwork always contains images of the imagination where a really fun and upbeat vibe is encased within the image. This includes a hybrid of a woman and a squid, a clown and a couple of other characters. Usually clowns or squid mutations would be scary but Thompson has managed to make them look friendly and inviting with the use of bright and vibrant colours. The sticker is for her collection of artwork titled 'Misery', where she has her own unusual characters in unrealistic and childish landscapes.

3

4



	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to analyse, in depth, methods and ideas from established painting practice.</p> <p>This involves:</p> <ul style="list-style-type: none"> <li>• purposefully identifying key information related to methods and ideas</li> <li>• gathering information from a range of sources</li> <li>• using specific examples to support the student's discussion of particular methods and ideas.</li> </ul> <p>This student has demonstrated in-depth analysis in the explanation of how and why David's painting <i>Death of Marat</i> differs from conventional depictions of death (2). This is supported by relevant information from appropriate research sources (1). Understanding of a wider artistic context is shown by linking <i>Death of Marat</i> with Michelangelo's <i>Pieta</i> and Caravaggio's <i>Entombment of Christ</i> (3)</p> <p>The student makes reference to how specific features, such as the vertical lines in Amanda Clyne's <i>Twisted</i> (6), are used to support particular ideas.</p> <p>Information has been gathered from a range of sources as demonstrated by the regular use of quotes to support the explanations (5) (7) (8).</p> <p>To reach Excellence, the student could provide more sustained explanations of how artists differ in their approaches to technique and subject matter. For example, the student could explain the similarities and differences between Clyne and Caravaggio's use of a 'reflecting connection' (4).</p> <p>A consistently critical analysis would also apply the biographic and socio/historical contexts used in the David analysis to the discussion of the other two artists.</p>



Jacques-Louis David (1748-1835)

Oil on canvas - The Death of Marat



1 Marat, a leader of the French Revolution of 1789, is depicted just after being murdered in his bath by French revolutionist, Charlotte Corday. Painted in the months after Marat's murder, it has been described by T J Clark as the first modernist painting. This portrait is a mark of respect to and testimony of the artist's grief over a personal friend; implications of sacrifice and spirituality are achieved by the effortlessness and austerity of the composition.

### COMPOSITION

2 The painting is in a rectangular format that can be easily divided horizontally into two, faces which create a very obvious contrast between the crowded bottom part from the empty and plain top of the overall picture. The painting does not convincingly present death as his body is positioned in a fashion that pain, helplessness and suffering are concealed; even his right arm descends with grace. The whole idea of this painting is to show David's admiration for Marat. Although the background is not clearly specified, we can still recognize a sense of depth shown by the creases of the green and white fabric as well as those in his turban.

### COLOUR & TECHNIQUE

3 The colour range is mainly discrete to earth shades with warm yellow lighting further decreasing the horror of the scene. Both dagger on the floor and the laceration on his chest are barely visible in the shadow. David visited his friend the day before the murder, the green rug, few papers and a pen are merely details he has drawn from that trip. This particular composition of his, has often been weighed against Michelangelo's "Pietà" and Caravaggio's "Entombment of Christ". Qualities of David's painting give Marat a religious sympathy by making him look similar to a saint martyr. (In the Catholic society, saints are perceived as higher figures that the community is meant to revere and emulate).

### MEANING

Every single object in the overall picture is arranged in order to hide the unkind and brutal reality regarding the manner of Marat's death, starting from the green fabric. It is reasonable to assume that this should have been damaged or at least show certain signs of his struggle, nevertheless, it appears to be in perfectly ironed condition. The exclusion of the dagger and the wound that caused his passing gives the impression that the painting's foremost message is more than an expose about his murderer, the artist wants us to focus on Marat's martyrdom.

### LIGHTNING

The ray of light coming from the right hand side enables the lifeless body to be highlighted accordingly, necessary to create a fairly somber and dramatic atmosphere. Marat's left arm catches the most light; therefore, this point is considered the focus. Interestingly enough, it directs the viewer's eye towards the faked letter of introduction with which Charlotte illicitly entered his home.



## COMPOSITION

The painting is in a rectangular format and has been divided vertically into numerous narrow pieces, which astoundingly create an effect similar to that of mirrors. The young woman's face was portrayed into three different personas, divided in a fashion at which her facial features remain evident. Her eyes were deliberately made wider to emanate a sense of innocence and affection as she looks directly to the viewer, making them connect with the image reinforced with curiosity. The depiction in the middle is split and assembled to appear the most disorganized compare to those beside it, allowing the viewer's eye to wander, further, around the composition. It is the one on the left hand side that is ordered accordingly, enough to recognize the woman's contemplated profile. Dark-jagged borderlines found on both the bottom and top section of the overall picture, provides margin and keeps the observers attention merely, within eye-level.

## COLOUR & TECHNIQUE

The colour range is mainly discrete to blue, white, dark brown and salmon. Some areas are decorated with whitish tones, creating an effective glow that once again, adds to the mirror-like impression. Oil paint allows the painter to achieve delicate details and textures, which is necessary in order to maintain her features identifiable on top having it been divided relentlessly. Another reason why it was kept into a limited colour-selection is to uphold harmony right through. Both Clyne's "Twisted" and Carvaggio's "Narcissus" present a reflecting connection, although, this is a very contemporary approach on his art.

4

## MEANING

This statement given by the famous art critic and historian Michael Peppiatt "...our sense of ourselves - that shadowy and ubiquitous private identity that we rarely confront head on, and which under examination turns out to be disturbingly malleable and imprecise." She considers as the most fitting description of "Twisted", each partition represents the phases in our lives that when combined together reveals our true self. We are professed differently according to fusions of perception and opinion. The vertical lines are also a direct reference to the linear passage of time and how it captures a part of us that will remain independent of consciousness.

5

## LIGHTING

The light source is impossible to identify due to the reason of work being unclear. However, some strips are significantly brighter allowing the flow of interest to be translated from one side of the picture to the other.

6

## PERSONAL RESPONSE

I chose this particular painting of Amanda Clyne because she has an innovative and distinct approach towards portraits. My subject for painting this year is "Forever Young", which profoundly relate to people, ageing and the prime of life. In order to capture and render that message, I should be able to maneuver my work in a non-repeating manner to eliminate monotony while still maintaining that same thought throughout. Her techniques would provide me with a range of possibilities that I would be able to incorporate in my own work making it more exciting and reminiscent for both the viewers and myself.

7

8

"The ability to simplify means to eliminate the unnecessary so that the necessary may speak." Is a statement given by Hans Hoffman; best used to describe this particular work, or in other words "simplicity is beauty." The sophisticated behaviour displayed by her paintings tread a fine line between radiance and ugliness. Disorientation never looked so good.

## Amanda Clyne (1975-present)

### Oil on canvas – Twisted



According to the artist, her work was inspired by a simple error she made once, on a printer. The ink failed to adhere to the foreign surface she put in, causing the image to remain damp and volatile. The ink bled and spread gradually across the image while fighting to retain its integrity. Gerhard Richter once confirmed, "I use painting to make a photograph", Clyne on the other hand, found an innovative way through photography to make a painting. The colour range is similar to that of "Twisted", she has chosen a fair-faced woman to effectively manifest the idea of youth and freshness also established on most *Vanitas* paintings. The splitting up method plays the most critical role in this arrangement because it is the ground interest and abnormality, causing someone to stop and spend time to admire the work with enthralment, fulfilling any artists' foremost intention.



	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to analyse, in depth, methods and ideas from established painting practice.</p> <p>This involves:</p> <ul style="list-style-type: none"> <li>• purposefully identifying key information related to methods and ideas</li> <li>• gathering information from a range of sources</li> <li>• using specific examples to support the student's discussion of particular methods and ideas.</li> </ul> <p>This student has made clear links between visual features and symbolic ideas, for example Bill Hammond's use of simplified and idealised form to create a dream-like quality (2).</p> <p>Research from a range of sources has enabled the student to place art works within a wider cultural, historical and artistic context. References to Hammond's Auckland Islands visit (3) and Egyptian art (6) add depth to the analysis. The explanations are supported by appropriate quotations from the research sources (4) (7).</p> <p>The final paragraph of the Hammond analysis (8) attempts to summarise the theme of the work. The cultural reading (New Zealand Maori) differs from conventional conservation interpretations of this work, which shows the student offering an independent view based on their research.</p> <p>For a more secure Merit, the student could build upon the descriptive passages (1) to explain the effects of these features, for example that the cold dark colours contribute to the sense of pathos present in <i>Placemakers</i>.</p> <p>An in-depth discussion of <i>Placemakers</i> would typically include reference to the irony of Sir Walter Buller's collecting of bird specimen, which is considered key to the work. The student should also provide personal explanations for how selected quotes (5) relate to the specific paintings being discussed.</p>



## Bill Hammond 'Placemakers'

"Hammond bends, distorts, and manipulates the figurative elements in his work to engineer the dreamy image. Resultantly, the birds at times become simple visual devices used to both develop dimension and to control the composition as well as serve as his personal harbingers."

### Composition

The main image of this painting is the multiple birds like figures with a human body, this draws the viewer's attention as it is something that is unusual and out of the ordinary, which makes you want to look at it closer and try and understand the painting more. The main point of focus would be the two birdlike figures in the centre and the lighter blue colour birdlike figures on the bottom left these figures draws the viewer's attention the most as it is done in a different colour and are brighter than the rest of the painting they are also the lighter tones compared to the other objects and the background therefore furthermore making it the main point of focus.

Bill Hammond has arranged the birdlike figures in a way that they are facing each other and are somewhat balanced as there is three birds on the left and four on the right, with two in the centre this means that the arrangement is quite simple. The horizontal lines that are formatted create a horizon line.

The painting is quite symmetrical and balanced this is demonstrated in his placements of the bird like figures and the three branches that they are standing on at the bottom of the painting that are evenly spaced out and are positioned on the same or similar angles as one another.

Bill has used mainly vertical lines to achieve an actual dripping paint, these are transparent, thin and adds to the composition.

### Colour

Hammond has used different colours, tones and different intensity of blue as well as mixing it with shades of green to create a greeny blue palette. He introduces the vertical dripping paint effect in a darker shade of blue. The three birdlike figures on the right and two on the left are done mainly in black while the one closest to the bottom is done in light blue. The two figures in the centre are done in copper like colour making it stand out from the rest.



This is also due to them being a warm and light colour on a cool background furthermore making it stand out from the rest.

The colour used creates depth this is shown as the blacks pushes the image back while the lighter colours brings it forwards.

### Form

2

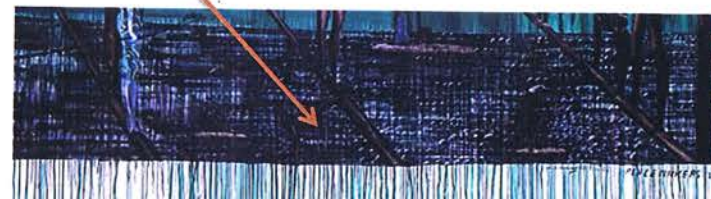
The birdlike figure creates a simplified and idealised form which helps emphasis the dreamy world. The forms are rendered to look solid this is done by the use of tones to create a three dimensional look to the birdlike forms. The birdlike forms are imaginary, simple and are quite static.

### Space

The use of vertical and horizontal lines of blacks overlapping each other at the bottom of the painting helps create a sense of space and a ground like suggestion.

### Line

There are multiple lines used in this painting most of which are linear vertical lines which run from the top of the painting these lines created by the dripping paint. Some of the lines are short while some are long to create a different look from each other. Some of the lines are straight while some are not as straight as quite jagged this is shown right at the bottom of the painting. This is created by diluting paint with water and as a result of his process. The painting is most likely done on an angle surface such as a wall or easel.





3

Hammond travelled to the sub-Antarctic Auckland Islands south of bluff. Their destination, "Enderby Island, was once used for whaling station and its history is punctuated with shipwrecks and short-lived settlements." This leads to his environmental concern, on his

way he tried to escape seasickness and stood on the bridge and 'rode' the boat. When the boat finally reached the second crossing according to Hammond it was like 'bird land' as there were no predators. It was a beautiful place but was also full of ghosts, shipwrecks, death. "This other-worldly idea of a bird land was to remain with Hammond, who began to paint into existence a new, sentient race of bird creatures." This leads to his anthropomorphic birds.

4

A wider context

"Bill Hammond combines social commentary, his own avian mythology, and a specific yet personal colour palette in his modern Symbolist and almost parabolic paintings. With his anthropomorphic birds, he creates a new society that is nonetheless endangered by its own arrogance, spiritual decay, and denial of both ancestry and providence. In his quirky, gaunt and washed teal images, Hammond draws from Egyptian, Assyrian, and Māori tradition to create both a contemporary hieroglyph and a fabric, well-woven with allegory."

5

Most of Bill's paintings are very similar to each other each consist of this birdlike figure to possibly continue his theme of a dreamy world.

Symbolism

The birdlike figure is an hybrid (unreal form) that can only exist in a dream world furthermore emphasising his theme of a dreamy world. The birdlike figures most likely are influenced from the Egyptian arts that are found in the Egyptian temples such as the pyramids that shows animals with human bodies.

6

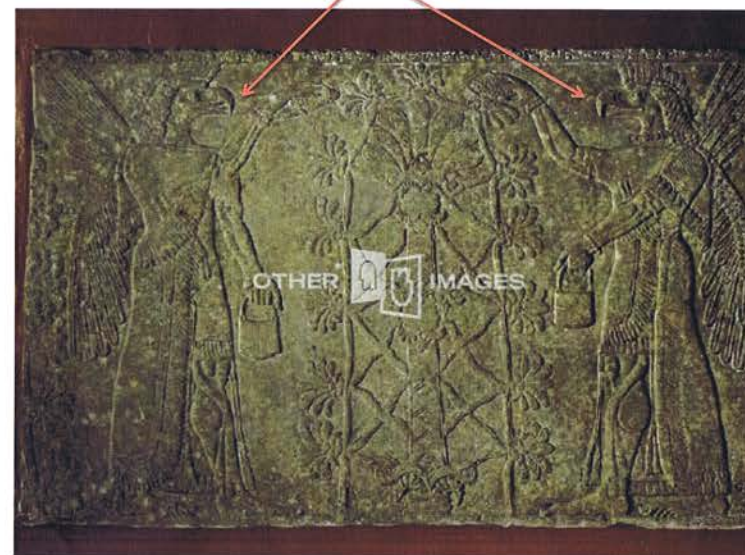


Pictorial Proposition

Bill Hammond tries to create a dreamy world full of birdlike figures with human bodies. These figures help to convey his theme as it is something that is unrealistic and can only most likely be in a dream.

"Reaching further back into the acient world of egypt and Assyria," Hammond cretes his own version of "Horus, Egyptian lord of the skies, is in fact the extinct giant New Zealand eagle that once ruled the skies and preyed upon the flightless moa."

7



(Stone panel from north-west palace of Ashurnasirpal II (reigned 883-889BC))

Hammond also painted detailed ferns on some of his anthropomorphic birds to symbolise that it is a New Zealand bird furthermore emphasising the extinct New Zealand eagle which once ruled the skies and preyed on the moa. This also helps to show New Zealand the country in which he lives and grew up in as well as showing the Māori culture.

8



	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to analyse methods and ideas from established painting practice.</p> <p>This involves:</p> <ul style="list-style-type: none"> <li>• identifying, describing, and examining features of art works</li> <li>• identifying information related to methods and ideas</li> <li>• explaining how and why art works are made, viewed, and valued</li> <li>• distinguishing similarities and differences between approaches to making art</li> <li>• research into the established practice of at least three artists from at least two sources.</li> </ul> <p>This student has provided thorough explanations of technical and pictorial aspects of images using correct terminology (2). The responses to paintings by Francisco de Zurbaran and Euan Macleod include direct links between pictorial features and a specific communicative intention (1) (3).</p> <p>The student demonstrates a high level of pictorial intelligence in the consistent explanations of how technical features are used to create specific effects (4) (5).</p> <p>To reach Merit, the student could include explicit references from research sources to support the explanations of thematic ideas. Quotes from the artist and/or authoritative sources, or salient biographical information, would provide opportunity for more in-depth analysis. For example, the name and narrative of the saint in the Zurbaran painting is critical for understanding this particular work.</p> <p>An in-depth analysis could also place the work within wider historical, social and artistic contexts. For example, a comparison of the Zurbaran painting with earlier depictions of martyred saints would show how revolutionary the image was.</p> <p>The student could build upon the simple cause effect description. For example, the “rough, scratchy effect” (5) could be connected to masculine antipodean values of independence and outdoor adventure.</p>



FORM

- The form of the man is natural and proportional looking as the parts of the man's body are in good size relationship with each other and have a realistic look to them making this a formal style of painting.
- The form looks solid and shows volume as the tonal value of the form shows shading which makes the form look three dimensional and round like in real life. The form also shows an emotional content as the facial and body gestures of the man show sadness and him at a miserable state, this has been done to show the cruelty and harsh mistreatment that the man is going through as he is going through the torture of being hung.

1

SURFACE

- The surfaces are treated with a very specific detail of how the material or surface of the form he is painting would look like in real life and he has tried to make the surfaces as natural looking as possible by using painting techniques like dry brushing and shading. He has made the surface of the white robes look very natural and realistic as they look very soft and light like in real life, he has done this by using the dry brush technique to make the robe look very soft. He has also made the skin of the man look very smooth and rounded and realistic by using blending and shading techniques.

2

SYMBOLISM

- The man of God being hanged represents the religious views of how people should be tortured to death for their sins. This torture is when the man is hanged by his hands and raised by rope till he dies. The white robes the man is wearing represents that he is a man of God as it is part of the religion.

PERSONAL RESPONSE

- I like this picture because I like the way Zurbarán has used the facial and body gestures of the man to describe the feelings the man is feeling which relates to my subject so I would like to do something similar to show my paintings feelings as well.

COMPOSITION

- The main point of focus is the man of God being hanged by ropes tied to his arms to raise his arms up, this is the main point of focus because it is the only figure in the painting and as it is a still life painting it has no background image.
- The arrangement is simple because it has been arranged as a portrait painting by just putting the main figure in the middle of the painting. He has done this to make the audience focus on the image of the man being hanged and so it shows how miserable and what cruelty he is going through.

- The painting is used as a grid as it divides into thirds horizontally with the head in the top third and the body in the bottom two thirds.

COLOUR

- The colour scheme is quite dark as the background is black and there is a lot of dark shading of the man's robes as well, this colour scheme makes the painting look miserable and cruel and also makes it look like a still life painting.
- The dominant colour in this painting is white as it overpowers the black with its lightness, this lightness over darkness also helps establish depth in the painting as there is a full range of tone in the painting making parts of the man look closer than others. The lightness over dark is also used as a religious message as the light could be the light of God shining down on the man dying.

3

TONE

- The tonal value is contrasting as the strong light source makes a very light tone and also a very dark tone and also a full range of tone is shown. Tone is also used to guide the viewer's eye from the face to hand been tied up by rope.
- The quality of the light is very strong and direct and comes from a single direction of the top left corner, this has a very strong effect as it the main reason for the painting being a still life portrait painting.

Zurbarán also uses the chiaroscuro technique as the figure sticks out from the darkness.





### COLOUR

- The colour use in this painting is mainly cold, calm colours to help get the sense of the cold snowy water and mountains, the main dominant colours are the primary colours of blue and white as they are appropriate colours for describing the atmosphere of the landscape painting.
- The colours establish depth by making the foreground show more contrast and a stronger tone than the background, helping show that this is a landscape painting as Euan Macleod is part of the strong New Zealand tradition of landscape painting.

### PAINT APPLICATION

- The paint has been applied with straight brush strokes going to the bottom of the painting, this contributes to the rough effect the painting shows, which creates intensity in the painting.
- The media used is Oil paint and there is evidence of applied media, this makes the painting look thick and also make the objects look rough and jagged.

### TONE

4

- There is a full tonal range shown, this is shown by the light sides, shadows and dark sides of objects to create a realistic three dimensional look to the objects. The light source used is a single source from the top right corner of the painting. The tonal value of the painting is dark and dull, but he has done this to make the atmosphere of the landscape look dark and mysterious.

### FORM

- The forms of the men climbing the mountain are realistic and natural looking however they look distorted, rugged and faded looking which is a technique made by the use of how the paint has been applied.
- The forms convey movement to make them look like they are climbing the mountain, this is achieved by the expressionist style of brush stroke Euan Macleod has used.

### COMPOSITION

- The main point of focus in this painting is the mysterious, dark man climbing the mountain, this has been achieved by making the man look distorted and rough looking so it draws the eye of the audience as it is unusual.
- He has used a simple grid layout arrangement, this is shown by how the painting is divided in half horizontally and in thirds vertically which is used in the placement of the men climbing the mountain.

### SURFACE

- The surface has been treated with a very specific rough, blended detail to give it this blurry effect. The surface of the snow have been treated realistically as the snow looks soft and deep, this has been created by blending the paint together smoothly so it blends and also the footprints left in the snow by the climbers help create a deep looking effect to the snow.
- Euan MacLeod has given attention to the rough textures by using rough straight brushstrokes to create a sharp jagged effect on the cliff and a rough, scratchy effect on the climbers. He has done this to make the painting more interesting as it adds a sense of mystery to the climbers as they don't look realistic.

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### PICTORIAL PROPOSITION

- Euan MacLeod has intended to make the painting about communicating the idea of the climbers dying or fading away in the cold, harsh conditions of the snowy mountains. I think this because of the way he has made the climbers dark and scratchy looking and almost making them ghost like which communicates this idea to me.



	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to analyse methods and ideas from established painting practice.</p> <p>This involves:</p> <ul style="list-style-type: none"> <li>• identifying, describing, and examining features of art works</li> <li>• identifying information related to methods and ideas</li> <li>• explaining how and why art works are made, viewed, and valued</li> <li>• distinguishing similarities and differences between approaches to making art</li> <li>• research into the established practice of at least three artists from at least two sources.</li> </ul> <p>This student has identified and described technical and pictorial features (2) (4) of a piece by Banksy and an image from <i>Roy of the Rovers</i>. They have also provided an explanation of the communicative intention underpinning specific art works (1).</p> <p>In some places the student begins to explain how visual features create particular effects, for example the use of yellow and red to ‘<i>create a happy and exciting emotional response</i>’ (3).</p> <p>For a more secure Achieved, the student could move beyond the largely descriptive responses. The student needs to more regularly explain how artists use visual and technical features to create effects and communicate ideas. For example, the student could explain the use of comic styling in <i>Roy of the Rovers</i> (5) to evoke a sense of boyhood nostalgia in the viewer.</p> <p>A more secure Achieved would also be supported by research from appropriate sources. For example, the Banksy analysis should include easily accessible information about stencil street art preserving the artist’s anonymity, and the subverting of appropriated images to make a political point.</p> <p>A comparison of similarities and differences between the art works could also provide opportunity for a fuller understanding of each approach.</p>



# Banksy



Composition- The main point of focus in this painting is the man holding the flowers, the darks attract the eye because they are on a white background and stand out the most. The arrangement is very simple as there is only one figure in the painting.

Colour- The colours used in this painting is just black in a few different tones making black the most dominant colour. The colours used create a warish and sad emotional effect as I feel black is a dark dull feeling colour. The way Banksy has used black and left some of the painting as the white in the background as the highlights create depth in the painting and really make it look like the guy is stretching back to throw the flowers.

Tone- Banksy has used a small range of tone in this picture but mainly dark black and left the white background as the highlights, the tone that has been used leads the eye to the flowers being thrown which is one of the main parts of the stencil. The Tone leading to the black creates a sad emotional effect because Banksy has used such a dark and dull colour, there is no light source for this as Banksy is more of a stencil painter.

Space- Banksy has left the background white to use it as highlights for his stencil but also the leave the space because he wants people to see only the main image and what it portrays. The picture space appears deep and this is achieved by leaving the background white to use for the highlights of the stencil.

Surface- The surface is very generalized and natural because the surface Banksy paints on is walls on the street.

Pictorial proposition- Banksy is trying to communicate that war is not good for the world. The man is a protester and would normally be holding a brick or molotov cocktail, but here he holds flowers instead to show violence is not the answer.

1

Symbolism- The man in the picture has the clothes of a protester on to represent war and rioting.

Personal response- I really like this painting because it gets across a strong point that the world needs to notice, people I know also like this picture for much the same reasons and I think society would say this is an important artwork as it gets the point across strongly.





Roy of the Rovers-

② Composition- The main point of focus in this picture is the guy who is kicking the soccer ball, the highlights around him and on his face and head attract the eye.

The arrangement of the background is very complex as there are many faces, flags and stands all over the show in it, but the foreground is very simple with a guy kicking a soccer ball in it. The foreground is slightly unbalanced with a bigger object on one side compared to the other.

Colour- There is a range of different colours used in the picture, all of them create a sort of superhero like personality to each main figure, the colours stand out and are mostly bright. Red and yellow seem to be most dominant in the

③ picture, the colours used create a happy and exciting emotional response and they also establish depth within the picture.

Tone- There is a full range of tone that has been used in this picture from white to black, The tone used guides the viewer to the main part of the picture being the guy who is kicking the soccer ball in the foreground. There is a good quality of light that has been used in the picture and it has been provided from the sky.

④ Space- The picture space that has been used is deep and this has been created by the picture having a foreground and also a background, Overlapping has been used where the foreground goes over the background to give it more depth.

Line- The lines that have been used in this picture are mostly found around the outlines of everything, this is one of the styles of creating a superhero like figure and the lines are generally all smooth, thin and continuous. The lines create an animated effect.

⑤ Pictorial proposition- The artist has used this style because he is creating a comic book to read but also pictures to go along with the writing, they have chosen the soccer theme because they decided to follow a real life soccer team and tell the story about how they went during the season.

Personal response- I really like this picture as it stands out with all the black outlines and because all of the figures look like a superhero and could stand up and score the winning goal ect. which is what soccer is about, my friends like this picture as well mainly because they like soccer but they also like it because of the superhero look.



	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to analyse methods and ideas from established painting practice.</p> <p>This involves:</p> <ul style="list-style-type: none"> <li>• identifying, describing, and examining features of art works</li> <li>• identifying information related to methods and ideas</li> <li>• explaining how and why art works are made, viewed, and valued</li> <li>• distinguishing similarities and differences between approaches to making art</li> <li>• research into the established practice of at least three artists from at least two sources.</li> </ul> <p>This student has begun to identify and describe the visual features of art works by Merlin Carpenter and Rangi Kipa (1). In some passages the student describes the effects created by the visual feature (3).</p> <p>In the Rangi Kipa page, the student identifies the cultural context (4) which provides opportunity for a discussion of how the work is made, viewed and valued.</p> <p>To reach Achieved, the student could make more regular and specific connections between methods and ideas. The Rangi Kipa discussion could include information about how traditional and contemporary features are adapted to define the artists' cultural identity as a contemporary Maori.</p> <p>The responses need to be supported by information from appropriate research sources. For example, the main concern of Merlin Carpenter is that of contemporary pop culture and consumerism rather than faces representing a generalised '<i>meaning of life</i>' (2).</p> <p>Both Kipa and Carpenter have strong cultural influences underpinning their work. Identifying how these cultural influences have affected the artists is essential for Achieved at Level 3.</p>



# Merlin Carpenter

**composition:** The main point of focus in this artwork would be the sketched outline of the person's face. This has been arranged simply with colour overlaying the other, making it a balanced piece of work.

**Colour:** The overall colour scheme is bright, creating a happy emotion response. The dull black and white of the portrait bring a 3D look to the painting, flattening it with the bright colours of green, orange, and pink.

**Paint application:** The paint has been applied rough and thick with evidence of layering. This has been applied by brush. The artist has used thick, rough paint application.

**Tone:** The tonal work in this painting is contrasting, using light and dark tones. Dark tones used for the portrait guide the viewer to look closer. There is a single light source coming from the top of the work, putting all of it under light and brightening it up.

**Space:** In this picture, the space has been created shallow by not having too many layers to show depth. Only overlapping and placement have been used as perspective devices. There is no vanishing point in this picture. The depth of the picture makes it not so complex to take in as the viewer.

**Surface:** The surfaces of the objects have generalised detail; no specific detail has been added. Attention has been given to create a rough texture of the hair. The detail given guides the viewer to the portrait.

**Symbolism:** The objects in this picture are faces, so they symbolise the meaning of life. These pictures come from the new time period of now and could be any culture and any location. These symbols are universal but have no relationship between them.



1

2



**Composition:** The main point of focus is the sculpture, it is a simple complex using only one item. The artist uses a range of structural lines in his work making it balanced as well.

**Colour:** A wide range of bright hot colours are used on the artist's sculptures. Dominant colours such as green, red, blue, black, white etc are used and create a happy emotion to the work. These colours flatten the picture space as it is a carved/cut out sculpture. There is no cultural symbolic reason for the choice of colour.

**Paint Application:** The paint has been applied smooth and thick and most likely more than once. No techniques are used, as this piece has been professionally sprayed. This application doesn't reinforce the meaning of the artwork.

**Tone:** Tonal values on this work are very light, there isn't a full range of tone as there is no tonal work, light tone all over the object brightens and guides the viewer to it. The bright colour/tone creates a happy emotional effect. The quality of light depends on where the object is placed. A light source creates a shadow and brings out the form of the work.

**Form:** This form is solid and has volume as it is a sculpture. It is very simple with no perspective or foreshortening been used. It has solidity as it is thick which also shows its static. These forms convey emotion such as calm, happy etc by using a simple form with bright colours.

3

**Shape:** The shape of this sculpture is simple with complex carving in the centre, no sharp edges as the object is rounded. The shape is symbolic as it is traditional Maori tiki.

**Space:** This shows depth as it is a 3D shape. No perspective devices are used or vanishing points. The depth of this object gives the viewer interest so they take a closer look at the work.

**Line:** The line work on this work is smooth, long/short, curved and soft. The use of line creates a calm effect to the piece also creating an emotional effect of controlled and technical. The lines are used to guide the viewer toward the head of the tiki where the detailed work has been done making it more interesting for the viewer.

## Rangi kipa



**Pictorial Proposition:** The artist is conveying the traditional Maori style of art and culture. He has chosen this particular theme as he is a Maori man himself. This is a symbolic Maori object to the culture.

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