



National Certificate of Educational Achievement  
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

## **Exemplar for Internal Achievement Standard Visual Arts Level 3**

This exemplar supports assessment against:

**Achievement Standard 91442**

### **Analyse methods and ideas from established photography 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 photography 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 three sustained critical investigations of three different photographers. Discussion of Tracey Moffatt and Jeff Wall is shown here. Each investigation includes relevant background information (5), an overview of key features (6), a detailed analysis (1) and reference to wider contexts (3) (4). The breadth and depth of this investigation demonstrates a critical level of analysis.</p> <p>The student explains multiple layers of symbolism and meaning. For example, the student provides a sustained discussion of the role of colour in <i>Something More</i> with explicit reference to symbolism of passion, race, social status etc. (2). This complex response shows personal insight based on independent research from a wide range of research sources.</p> <p>For a more secure Excellence, the student could further develop the discussion of relationships between the artists and wider contexts. For example, the student could discuss how and why the work of Gordon Bennett (3) and Fiona Foley (4) differ to that of Tracey Moffatt.</p> <p>The student may also provide a more sustained discussion of how each artist relates to the others in terms of their different approaches to constructing narratives.</p>



# Tracey Moffatt

## Photo Analysis: 1 Something More #1

This image is Part of Tracey Moffatt's collection "Something More". It is used to begin the collection, done in landscape, which causes us to read the image Left to right. Moffatt has used this due to the narrative style the collection is done in, we read the story rather than one image at a time and follow on from each single image.

The image is produced in a studio, using actors and props to create a staged space for the narrative. The background is a painted backdrop of Australian backcountry used with props such as the shed wall and table in the mid ground of the image. We can identify the characters lifestyle by the setting we are given.

Our eye is immediately drawn to the main character standing almost middle frame in a kimono style red dress. We suspect the use of red as a symbolism of passion and life (a common Japanese identification of the symbolism of red). Furthermore the Kimono dress symbolises the difference in culture of the main character who is stated to be a "coloured" girl living in Australia, whether her culture is relative to the dress is irrelevant, it highlights the difference between the Woman and the other characters. Moffatt has placed the other characters in the background in less significant pastel colours and we fail to notice the <sup>CHINESE</sup> coloured-boy in the far background due to his similar attire. Moffatt has purposely done this to show the boy as part of the life the Woman is trying to get away from. Furthermore, the composition of the image is a tell-tale hint to the rest of the narrative, with the left of the image being the parts of her life the woman is attempting to leave behind (the boys, a symbol of racism as they point and laugh at her), meanwhile the right side of the image shows the misfortunes she is drawn to in her attempt to escape to Brisbane. Moffatt has cleverly given us everything we need to know about her tale throughout the narrative in her first image. (AN ESTABLISHING IMAGE)

2

## Influences And connections

The influences of Tracey Moffatt and those associated with her art form are often other Aboriginal Australian artists that carry powerful racial and political views in their work

### Gordon Bennett



**Gordon Bennett** is an Australian artist with similar motives to that of Tracey Moffatt. He is born of Aboriginal descent and works with issues concerning racism in Australia.

3

Although Tracey Moffatt's influences and connections in this instance are based purely on theme rather than composition, there are many artists that reflect similar structural and compositional styles such as Photo-montage or compilation/collage. We could relate Tracey Moffatt strongly to the other three artists I have studied - The Parke-Harrisons, Jeff Wall and Nic Nicosia - they all use a similar photo montage style. In particular Wall and Nicosia who use digital Manipulation and studio/artificial sets, lighting and actors to create their images.

### Fiona Foley



**Fiona Foley**, also an Australian artist and photographer. Her works consistently confront the ideas of racism in Australia.

4



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## Jeff Wall

Jeff Wall was born in Canada, September 29, 1946. He grew up in Vancouver pursuing artistic dreams. Wall attended The University of British Columbia earning a masters degree in Art and continuing Doctoral education at Courtauld Institute in London. After University and The institute Wall began a career as a teacher. In the Photography world Wall is best known for his large scale, cinematic works. His works are generally formed with a cast, set and crew and digital postproduction much Like artist Gregory Crewdson. Wall has had an incredibly successful amount of group and solo exhibitions and received significant awards throughout his 'Photographic' career, regardless of whether it was his main career or not.



Insomnia



The Destroyed Room 1978

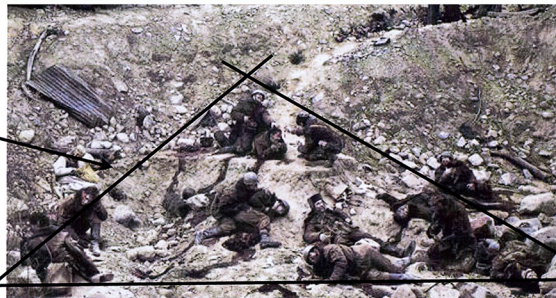


## Body of work 6

Jeff wall has a distinct style in his body of work. He creates his images in large studios or in controlled and staged areas using Cast, crew, set, props and artificial lighting. His images are often compiled from several different staged images, digitally manipulated to form one large scale finish. this is known as Photo Montage. Wall's preferred presentation of his images is generally in large Transparency in Lightbox.

Walls images are often reminiscent of nineteenth century painting traditions developed into a cinematic modern approach. He uses strong tableau, triangular compositions and coupling/groupings throughout his work. We can relate him back to classic montage artists such as Henry Peach Robinson and Oscar Gustav Reijlander that use the similar montage style, where their works are developed from multiple single images. Or we note more individual works such as 'The destroyed room' (shown in body of work) to be similar in the theme, composition and colour choice, of "destruction of Sardanapalus". Wall is often basing his works significantly on other traditional or classical artist models, But introduces the modern cinematic approach which brings them shockingly into a visual concept of reality.

**Triangular composition** - Unlike Nicosia and his Image Like Photo-Journalism this Triangular composition does not influence our line of vision. Wall also uses the common classical composition of couplings or groupings, in this instance it may accentuate the stereotypes that each group represents.



Dead Troops Talk (A vision after an ambush of a Red Army patrol, near Moqor, Afghanistan, winter 1986) 1992

## Photo Analysis

This photograph is presented in transparency in Lightbox in 2290 x 4170 mm. It is presented in landscape format. The image is created in a temporary studio with performers, sets, props and make up artists. Each soldier of group of two is captured in individual images. The image is digitally manipulated (all individual soldiers have been stitched together) to create one full image.

There is no horizon line within the image, drawing the viewers eye to the characters themselves, formed in a pyramid composition. This composition is classical of historical artworks done in the Montage style. Such as Oscar Gustav Reijlanders work in "Two Ways Of Life". Furthermore, this accentuates the couplings or groups of three that Wall has chosen to represent his figures in, basing this also, on the common Tableau style of classic montage work.

Wall uses the communication between the soldiers in this image as a representation of his cinematic concepts. It is obvious to the viewer that there is something going on outside the world of this image, there has been events happening before and after; the world of the image does not exist purely in one time segment. Wall describes this as the image having an "outside reality", it is almost as though it is a still frame of a film. He uses this technique in many of his images, such as "A ventriliquist at a birthday party in October, 1974" or "Pleading". Due to this communication we view the image as being part of something greater.

'Dead troops talk' has no horizon line, this creates an obscurity within the image. Although the image itself and image title allude to it being based in Afghanistan we cannot place the image to a certain setting or area, therefore it can be related to anywhere. Furthermore this is also another common composition - the cross or X composition, this is created by the road intersecting from right to left while the channel between the soldier groupings on the right bottom to the corrugated iron top left create the second arm of the cross.

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to analyse, in depth, methods and ideas from established photography 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 investigated five photographers who produce staged narratives involving human figures. Discussion of Cindy Sherman and Gregory Crewdson is shown here. The student identifies the key technical and pictorial devices, and explains how these create a specific effect to communicate a particular story. For example, how the use of a spatial division creates a sense of voyeurism (1).</p> <p>The comparison between Cindy Sherman and Edgar Degas (2) shows consideration of a wider artistic context. The explanation of the similarities and differences between Sherman and Degas (3) is beginning to show the critical analysis required for Excellence.</p> <p>The number and diversity of visual and thematic comparisons in the Crewdson page (5) indicates that the student has undertaken research from a range of appropriate sources.</p> <p>To reach Excellence, the student could focus more exclusively on three or four artists to achieve more comprehensive analysis and greater personal insight. For example, the student may discuss the post-modern implications of the floating woman image (4) from the <i>Twilight</i> series where the <i>Ophelia</i> story is placed in a contemporary America domestic interior.</p> <p>The student may also discuss the differences between the approaches of the identified photographers. For example, the strong feminist agenda of Sherman in comparison to the ambivalent moral position of Crewdson.</p>

## Cindy Sherman Biography

Cindy Sherman was born in Glen Ridge, New Jersey 1954. She was the youngest of 5 children and became interested in visual arts at Buffalo State College where she began painting. She would express herself through this form of art but found she couldn't portray her ideas in an original way so took up photography. She failed a required photography class as a freshman but repeated the course where she was introduced to contemporary art. Cindy Sherman has gained international recognition as an influential artist.

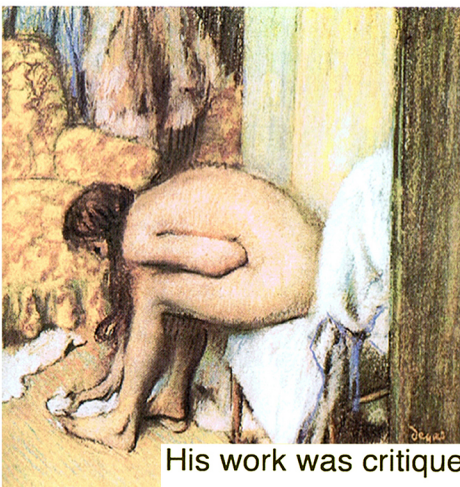


Untitled film still #21 was one of the earlier photographs Cindy Sherman took for the series 'Untitled film stills'. A film still is a photograph taken on or off the set of a movie or television program during production.

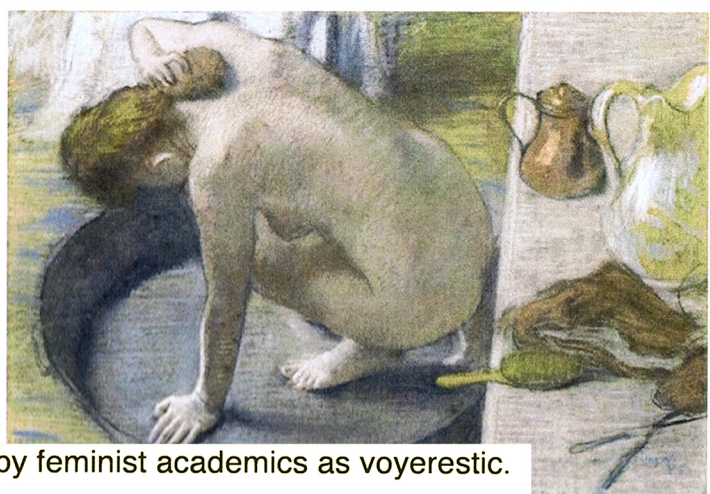
In this photograph, Sherman is playing the part of a young woman alone in the big city. She has been centered to the right of the image. By angling the camera slightly up towards the character, not only does it look as if she is a powerful female, but we can get a better idea of the setting. The anxious expression leaves the viewer curious, and we wonder what she is fearing, or for me, I can relate to the feeling in a new city when by yourself.

There is often a distraction between the camera and model. (door frame, curtain, part of a wall). This creates a distance between the viewer and the model, and makes you more aware of its voyeuristic nature, looking through the space. The female character seems unaware of your presence. (Undressing, dressing, looking at herself in the mirror ect) In a state of semi attire, underwear, towel, or night gown.

These works have often been compared to the works of Edgar Degas (who photographed female characters, ballerinas, bathers in the late 1800s.) All though he was a painter, he used photography as a recording and drawing tool.



His work was critiqued in the 1970s by feminist academics as voyeuristic.



The similarities are that there is often a distraction or an object between you and the character which separates the viewer. You feel as if you are looking in. Both use the female form as the main character. Often looking into an intimate space, bedroom, or dressing room where they are doing something personal like bathing, dressing. The differences are that Sherman uses her own body therefore she has ultimate control of the situation and uses strong characters by angling the camera at a low angle. Degas uses other female models and is often looking down on them.

## Gregory Crewdson Body Of Work

Gregory Crewdson's 'Twilight' series began in 1998 and were completed in 2002. Twilight consists of 40 photographs created as elaborately staged, large scale tableaux that explore the relationship between the domestic and the fantasy between the North American landscape and the topology of the imagination. The images are very detailed and Crewdson has used extremely vivid colours to create an unpleasantly unnatural effect.

### Gregory Crewdson Biography

Gregory Crewdson was born in Brooklyn, New York 1962. His first experience of photography at the age of 10, was a Diane Arbus retrospective at the Museum of Modern art in New York. In 1985 he received a B.A from the state university of New York where he studied photography. He graduated with an M.F.A in photography portraits of residents of the area around Massachusetts where his family had a cabin.



4



**Cindy Sherman 'Untitled film still #4'**  
Cindy Sherman creates a film set and like Crewdson imitates films. In this series she pose in different roles and settings from a typical film noir.



**Tracy Moffatt**  
She uses staged images based in a studio. Similar cinematic and filmic techniques to Crewdson.



**'Ophelia.'** A fictional character from Shakespeare's play Hamlet who drowned herself singing.

5



**Nic Nicosia 'Violence' 1986**  
Staged photographs. They both deal with a wide range of themes that affect society.

This is from the series 'Twilight.' The meaning behind it is domestic, and the difference from natural to super natural. Twilight is the time in the evening where daylight changes to darkness. It is a place no one wants to be as there is a state of unknown. Looking at this image it raises many questions, why is there a lady floating? Is she dead? Has there been a flood?

The composition and shapes of this photograph lead our eyes directly towards the main subject who is slightly centered to the bottom end. It is made up of triangular and rectangle shapes which are all around the outside of the body.

The colours consist of bland, dull and pastel colours. The brightest colour is on the characters white dress, it looks very bright compared to the other white colours in the image and almost looks like it is glowing against her pale white skin.

The lighting is very un real and creepy. Twilight is meant to be set at night yet there is light coming through the windows from outside. There are two lamps switched on in this photo which in a flood you would expect to have switched off. There is no sight of cable plugs above the water.

Gregory Crewdson uses strange characters to show a mix of fact and fantasy, props, cinematic lighting and natural events to design a disturbing atmosphere that viewers like myself question.

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to analyse, in depth, methods and ideas from established photography 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 investigated a range of different artists' approaches to identified photography conventions. For example, within a typological approach they explore work by Keith Arnatt (1), Henry Fox Talbot (2), and Karl Blossfeldt (3). This enables the student to explore a range of work within a clearly defined scope, which provides opportunity for a broader understanding of a particular practice.</p> <p>The student presents an in-depth analysis in the discussion of some specific art works. For example, the student explains how the traditional vanitas idea of time passing has been subverted by introducing a pen which does not change in any way (4).</p> <p>For a more secure Merit, the student could present more sustained identification of key methods and ideas for particular art works. Focusing on three or four artists would enable the student to discuss their work in greater depth. For example, the summary of conceptual ideas by Keith Arnatt (1) could be supported with an explanation of the technical devices used to create the sunset effect.</p> <p>The student may provide fuller explanations of how art works relate to wider contexts as in the connection between Sam Taylor Woods and vanitas. In this work the technological opportunities of stop motion photography could be considered.</p>



# Typology

the colours are bright and vibrant which help to convey the idea that the throw away cans are quite beautiful.

Depth of field : the can is in sharply focused and reflects the red from a light source? or from the sunset? background is other rubbish and out of focus and is brightly coloured though only blurry. The background is similar to a landscape, in shape, as it rolls gently as hills would look if the sun was rising behind them.

the composition: there is an artificial horizon line. the depth of fields blurry and out of focus. the can is sharp and defined.

The rubbish in front of the can is unrecognizable as something we see as ugly ,like rubbish, and by being out of focus they look as though they could be hills in a landscape.

the out of focus colours in the background could be seen as stars in the night sky or celestial planets due to being set against the look a like sun.

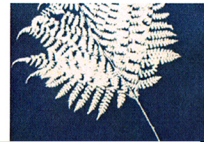
Arnatt is taking objects that we would see as waste and not see the beauty in , and photographing them in such a way that we are able to appreciate it's beauty. By setting up the objects in such a way that they look like something eg the sunset, that we see as beautiful and then we are able to appereciate the beauty that the artist see's in the object that we miss if we were to see the object in it's original context.

The cans are rusted and dirty, as they would have been found. By photographing the objects as they would have been found, unchanged, ugly as they would be in their context.

Typology is the study or systematic classification of types that have similar characteristic or traits in common. the canned sunsets could be considered a typologv because the series of works share similar characteristics.

Kieth Arnatt: born in 1930. died in 2008. He studied at the Oxford school of art then continued his studies at the Royal College of art in London . He became a teacher of Fine Arts. He was considered a conceptual artist during the 1960's . He was initially interested in painting, but moved onto photography and film after graduating in 1958.

1



## Karl Blossfeldt:

he only ever took photo's of plant parts; flowers, pods and seed capsules. his home made camera could magnified the subject matter up to 30 times. this magnification enabled him to show off the delicate beauty and structure of the plant form. it also makes the subject matter take on a abstract feel. he chose a sta highlight the focus on the plant.

2



## Henry Fox Talbot

he was pioneer in photography. pioneered the concept of a negative to produce many positives. his work is a typology because of the similar way in which he took each photo.

3

born in 1964 in Massachusetts. Graduated from Massachusetts College with a BFA. Then went on to study at Yale , graduating with a MFA.

# David Hilliard:



out to the day ahead  
David Hilliard  
2000

This work could be interpreted as a Vanitas , as it has some common themes typical to vanitas. the house of cards may symbolize the fragility of life, that at any moment it may come crashing down. Other objects such as the almanac book and the clock, all symbols of time. the fact that the woman in the photo is elderly only highlights the idea of death and it's inevitability. Vanitas works are typically still lifes and the this work could be seen as a still life . the triangle shape is arranged with the tower of cards down to the lady. Diptic photograph.

Hilliard plays with the focus. the woman's face and the card stack are in sharp focus where as the background and other objects on the table such as the can and clock are very out of focus, almost to the point where they are unrecognizable. the way the lady is positioned , with her face staring at the stack is as though she is in deep thought contemplating the cards. It is almost as though she is waiting or expecting the cards to fall, which symbolically may happen to her life.

Hilliard uses photography to 'document my life and those around me'. therefore this work most likely relate back to him personally. His photographs are like a narrative, like a cross between film and photography.

The lighting is bright on the left hand side and goes darker to the right. Not only does this draw your eye across the work in a panoramic sweep, but it could be seen as lead your eye along a timeline. Going from the light , life, to the dark , the death, going back to the idea of vanitas showing the coming of death.

influenced by filmmakers like Hitchcock, Scorsese, Kubrick and Altman.

August Sanders, Chuaney Hares, Duane Michaels, Bert Tuenissan

"I also like a tension between a real event and something staged/static. A tension between reality and fiction. I think this goes back to my boyhood desire to control things that I couldn't.

David Hilliard.



Still life  
2001  
Sam Taylor wood

# Sam Taylor Wood

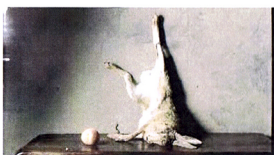


a chance meeting  
Duan Michaels

influences on her works include Dutch Vanitas. *still life* relates to the idea of mortality and the passing of time. her set up is very traditional (vanitas book) and the objects are the traditional subject matter of the historical paintings; the fruit in a bowl, looking ripe and beautiful. what is odd about her film is the pen. in traditional still lifes all objects reference of the passing of time eg a candle , glass of water, skull which symbolize the mortality.

but in Sam Taylor wood's still life there is a pen, an object that does not rot or decay and will most likely be around for a very long time. this is the polar opposite of what a still life is supposed to represent. why? possibly because this is contemporary art. the pen possibly represents our modern day society and how our life has changed since the 16th and 17th century.

4



a little death  
sam taylor wood  
2002  
film

*a little death* is the other work in her collection of traditional still lifes. it is much more violent than still life. this work appears comes to life again as the rabbit decays, crawling with maggots. It also shows the life that can come from death and is possibly showing the cycle of life. The fact that the fruit stays unchanged is similar to the pen in *still life* .



Zubaran  
1640  
still life with a plate of apples and oranges

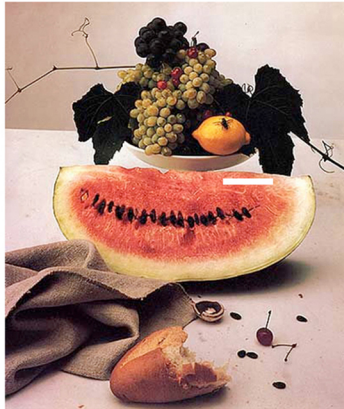
	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to analyse methods and ideas from established photography practice.</p> <p>This involves:</p> <ul style="list-style-type: none"> <li>• identifying, describing, and examining features of art works</li> <li>• identifying information related 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 how technical and pictorial features have been used to communicate ideas (1). In this excerpt the student addresses the work of Irving Penn and Sam Taylor Wood. The description of formal and technical processes such as commercial studio photography and medium format analogue indicates that appropriate research has been undertaken (2).</p> <p>The student explains how the work of Irving Penn and Sam Taylor Wood is similar and different to that of traditional vanitas painting (4).</p> <p>To reach Merit, the student could build upon the detailed description of imagery and process to explain the ideas underpinning the work, or example the sustained passage about Sam Taylor Wood's time lapse <i>Still Life</i> (3) could explore how traditional vanitas painting has been extended by modern photographic techniques.</p> <p>More sustained research from appropriate sources would enable the sample to demonstrate greater understanding of the ideas and influences that underpin the art works. For example, the restrained geometric formalism of Irving Penn's still lifes could be related to the austere figure images for which he is more well known.</p>



Irving Penn studied at Philadelphia Museum School of Industrial Art, where he graduated in 1938. As a career his photography blossomed and he was well known for post World War I I feminine chick and glamour photography this included photographing for Vogue Magazine.

The style I am focusing on of Irving Penns photography was "Still Life" objects and found objects to be in unusual arrangements with peculiar detail and plain back grounds to enhance the deeper meaning of the photo.

## Irving Penn



## Photo Analysis

- Portrait
- Spatially appropriate
- Colour
- Variety of colours
- Remains of eaten fruit and bread relates back to decaying but instead the bread and cherries have been eaten
- The objects get taller as your eyes go from top to bottom
- Vines from the grapes are cut off in the photograph
- Fly on the fruit

This image is rather peculiar and is showing a reference to vanitas, the way the photograph is arranged in this way for a specific reason. As the image gets further through, it starts by showing you that the bread has been eaten, the cherries only have the pips left representing that food is only a one off item, so the first foods you see have been eaten then we get to the more perfect and whole food, the lemon stands out within colour and also having a fly on it represents back to vanitas and that when the fly starts to eat the lemon it will no longer be perfect,



1

These commercially based still life studio based photographs by Irvin Penn. They are all formalist compositions, they all have a neutral backgrounds that isolate or float the subject matter, which I believe enhances the colours and layout of the subject matter (make them stand out). They are all spacially appropriate to the formatt (Medim formatt, analouge). I have loosely chosen them for their relationship to vanitas. The first photo shows that the liquid in the bottle must have been poured into the spoons and once it has been gone from the spoons its gone forever, also you can see that the lettuce is slowly dying, the second image shows frozen blocks of food stacked and puposefully arranged, showing a block and grid within a single image balancing a range of tones, colours and texturea. (Frozen in time)which will eventually melt and disassemble.

2

# Sam Taylor Wood

Sam Taylor Wood was born in London 1967. She graduated from Goldsmiths College in London in 1990, her first major solo exhibition at White Cube in 1995. She had numerous other solo shows including, Washington DC and Fondazione Prada. She won the Illy Cafe Prize for the most promising artist award. Sam uses lots of unusual objects in her photography e.g dead rabbits. Her photos are extremely acrobatic aswell which creates the feeling that they are flying in space or participating in a circus act almost.



I related these two images as the legs are at the same angle and the body is in the same position and slightly even the arms.



## Photo Analysis

- Vanitas
- Decaying fruit bowl over time
- Random pen placed with the tip of it pointing towards the fruit, I think this is to represent and show the difference between something that can die and decay being the fruit and the plastic pen which cannot.



I really love the actual video montage of this time lapses video, a series of sequenced photographs been taken over an extended period (days, possibly weeks and reduced to 3 and a half minutes). This image shows the decomposing of fruit, the classical/traditional arrangement (composition) rich beautiful warm yellow, orange and reds of the fruit (on a neutral earthy background) changing to the cooler green and blues of the mould bloom as it consumes the fragile fruit. The background colour is rather similar to the moulding fruits with its mottled texture. This image is a digital video still, the work was made 2001. These images is rather beautiful when you see the decomposing and changing of fruit over time. By the end, nothing is left but a grey and neutral amorphous mass. I love how Sam Taylor Wood, has perfectly placed the blue plastic disposable pen as a contrasting element to the traditional subject matter of the bowl of fruit and its composition. The pen showing the modern juxtaposed to the classical/old. The pen pointing and directing the viewer to the fruit bowl. While the fruit rots the pen remain undisturbed (Out of place to the past and the of tradition still life painting).

3



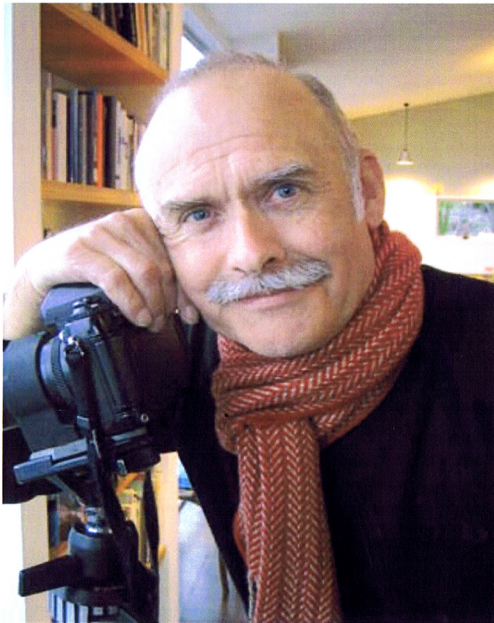
Still life is one of the most classical works of contemporary art, it inscribes itself in art history. All three photos in the series have fruit in them whether its subtle or the main subject matter. I love how in every image they have a darkened edge in the photograph. Most of Sam Taylor Woods of these series have nectarines in it. The nectarines represent the life and that one day they will decompose. This also relates back to Vanitas, within the decomposing of everything excepts the comparison of the pen in the right hand side photograph a cheap, contemporary object.

4



	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to analyse methods and ideas from established photography 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 described how particular techniques have been used to create a specific effect in the work of Bruce Connew (1). References to work by other artists (2) indicate that appropriate research has been undertaken.</p> <p>The use of viewpoint and title to create the uncomfortable effect of being a stalker is explained in the discussion of <i>Out my Window</i> by W. Eugene Smith (4).</p> <p>For a more secure Achieved, the student could make more direct links between the extensive biographical information (3) and the art works being analysed. For example, the photojournalist techniques could be discussed in relation to <i>Out my Window</i> (4), or images of mercury poisoning victims (3) could be analysed.</p> <p>The student could also compare the artists' common theme of surveillance. Identifying how and why each artist presents a unique approach to voyeurism would enable the student to distinguish the similarities and differences between approaches to making art.</p> <p>Overall the research and analysis of each photographer would need to be more sustained for a secure Achieved at Level 3.</p>

# Bruce Connew

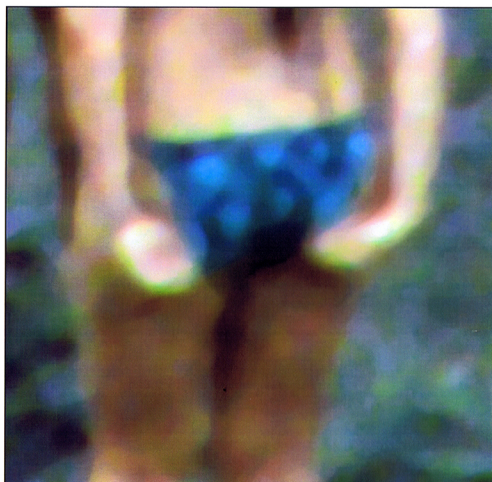


Bruce Connew is a New Zealand photographer born in Auckland in 1949. His interest in photography started from an early age. Using his Duplex Z2 Italian box camera he documented his extended family and captured Queen Elizabeth's 1963 visit to New Zealand.

Bruce Connew produced a surveillance series of work called 'I Saw You' in 2006-2007 which are cropped and zoomed in photos of people in a public car park, unaware they were being photographed. He currently lives in Wellington and still takes photos.

This is a photograph from Bruce Connew's series 'I Saw You'. His photos are in a square format. Connew has taken the identity away from the subject by cropping out the face and making the image blurred so you can just tell what the photograph is. He captures the image from some distance using a zoom lens which creates an effect of zoomed in security surveillance footage in an image.

1

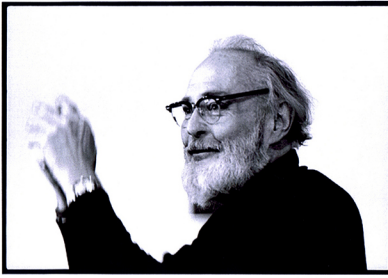


The fact that Connew has taken the photograph from a distance gives us as the viewers an idea that the subject is being stalked but also removes the identity from the subject. The title 'I saw you' also gives this idea that the subjects are being watched. This series was influenced by a series by Peter Bialobrzeski called 'Neontigers'. The colours of this photograph have been separated due to the heavy cropping and because it is zoomed in. Connew's other work is also very personal and shows very stalked like images. He captured these photos from the top floor of his home, car parks and through gaps. He wanted to create an idea of a peeping tom at a level of creepy.

2

Title: I Saw You  
Reference: 6229/63/24  
Photographer: Bruce Connew  
2007

# W. Eugene Smith



Title: Out of Window  
 Artist: W. Eugene Smith  
 Series: As from My Window I Sometimes Glance  
 Date: 1957-1958  
 Medium; Gelatin silver print

William Eugene Smith was born in Kansas, USA in 1918. His first photographs were of planes at the local airport when he was 14 years old. His interest grew and he was taking photographs for local newspapers, mostly on the subject of sport and aviation. At the age of 18, William applied for Notre Dame University. He was accepted and a photographic scholarship was created for him. He moved to New York to become a 'Newsweek' photographer shortly after. He became a war correspondent in WW2 mostly in the Pacific. He risked his personal safety a lot to get a good photograph. In 1945 he got hit by a Japanese shell fragment hit him in the face, causing him to spend 2 years in hospital. Many people thought his photographic career had ended. However while taking a walk he photographed his own two children that became one of the best loved photographs ever taken. This photo was called 'A walk to Paradise Garden'. In the years 1951 to 1965 he took a series of photos called 'As from My Window I Sometimes Glance'. They have been taken from a window looking down on Sixth Avenue, New York. William took photographs to raise awareness of industrial mercury poisoning in the area whilst living in Japan in the 1970s. Because of these photos he got beaten up by representatives from the industries that were involved with the poisoning. He never recovered and died on the 15 October 1978.

3

This photo is from W. Eugene Smith's photo essay 'As from My Window I Sometimes Glance'. This photo is black and white and is a portrait. The viewer's eyes are drawn from top to bottom as your eyes first catch attention to the little girl. This photo has a large depth of field. It also comes under surveillance photography as it is very stalker-like and Eugene Smith has taken the photograph without the subject knowing they are being photographed. We are also drawn to the little girl because the photo is dull and black whereas the little girl is dressed in white so she tends to stand out from this. The photo has been taken from an angle because the photographer is looking down from a building onto the subject. This is why the subject isn't centered. The title 'Out my Window' also tells us that the girl is not known to the photographer personally and that he is taking stalker photos out his window.

4



	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to analyse methods and ideas from established photography 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 addressed the work of Loretta Lux and Ann Shelton. The student has used appropriate technical terms to describe photographs (2), and explained how some pictorial devices have been used to direct the viewer's attention (3).</p> <p>To reach Achieved, the student could make clear connections between the biographical information and the analysis of art works. For example, the German identity of Loretta Lux (1) could be explored in terms of how the images relate to cultural values or other German artists.</p> <p>For Achieved, the student would also need to move beyond simply describing the features of works (4) to examine their purpose or effect. Reference should be made to how technical (light, focus) and pictorial (framing, colour) features create effects and/or communicate ideas.</p> <p>Reading from appropriate research sources may provide the student with information about the methods and ideas of each artist. For example, the typological approach of Loretta Lux could be discussed.</p> <p>Where other artists are mentioned, such as Arcimboldo (5), a discussion of similarities and differences should be provided. In the case of Ann Shelton, a more appropriate comparison may be made with the work of Rosalie Gascoigne.</p>

# Loretta Lux

Loretta Lux was Born in 1969, in Dresden East Germany. She was known for her surreal portraitists of children. She is currently living and working in Monaco.

Lux attended the Academy of Visual Arts in Munich and graduated in the 1990's. In 2004 she debuted her work at the Yossi Milo gallery, this put both Yossi Milo and Lux on the map. During 2005 Loretta Lux received the award for the Infinity award for art from the international center of photography.

1



## Single Image

2

This image is a single image, that is a frontal photo, lux has used a young girl as her model. The clothes that she has used make her model stand out against the background. One thing that lux has done to make this image more effective to the reader, she photographs the model and the background at different times and then puts them together.

The orange top on the girl draws us in as a reader as the orange is the first thing that we see. This is effective because this draws in readers and makes us keep looking at this image.

3

This image has connections with the images of Arcimboldo, the sense that there is a person in the image.

# Ann Shelton

Shelton was born in Timaru, New Zealand. She studied at the university of British Columbia in Vancouver Canada.

Shelton is recognised as one of New Zealand's leading photographers. In 2010 she was the overall winner of the CoCA Anthony Harper contemporary Art Award.

Some of Shelton's work is seen within New Zealand and around the world in places such as China, Lithuania, Italy, England, Poland, Germany, Australia, and Canada.

## Single Image



Her image is a part of a series, this series was created in 2006, and was called "A library to Scale" there is two parts to this series part 1 and part 2. About half of the books in this image are lying down or in a stack but they are not all the same order. There are lots of different colors being used which are seen under the dust covers of the books this is what we can see under the white top piece. 4

We can also see that under the top of the white dust cover there is lots of black that has been used this is visible under the dust cover. The books are on shelves in a disorganized type of style.

This image has connections with the image that Arcimoboldo has created, in the sense the books are in an orderly yet messy type of pattern and when the images are read they make sense to the reader. 5