



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 91452

Systematically clarify ideas using drawing informed by 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 systematically regenerate ideas using drawing informed by established photography practice.</p> <p>This involves critically analysing, evaluating and revisiting concepts, subject matter, problems or situations from the student's previous artwork in order to re-form and extend ideas into new drawings informed by established practice.</p> <p>This student has extended and regenerated pictorial and technical ideas through multiple iterations.</p> <p>The <i>man versus nature</i> proposition is clearly established and clarified in terms of pictorial and technical aspects at the very beginning of the investigation (1) (2). The student then explores a significantly different pictorial approach with the spray can and magnifying glass elements (3). Further pictorial and technical extension occurs through photomontage (4) and image sequencing (5) (6).</p> <p>Regeneration occurs in the final images through the evaluation and more sophisticated revisiting of previous pictorial elements (7) and the adaptation of the elongated landscape format (8) (9) used in the multiple image sequences (5) (6). For example, the tall format montage (7) reuses the camera lens with the added innovation of painting the monarch butterfly entirely red.</p> <p>The final outcomes (7) (8) show critical analysis in the refinements of unexpected scale relationships, subtle focal quality and highly saturated primary colours.</p> <p>For a more secure Excellence, the student could critically edit some of the less successful middle order images. For example, the initial montage (4) could be replaced with a work that matches the crisp focus and compositional clarity of the preceding and subsequent work.</p>



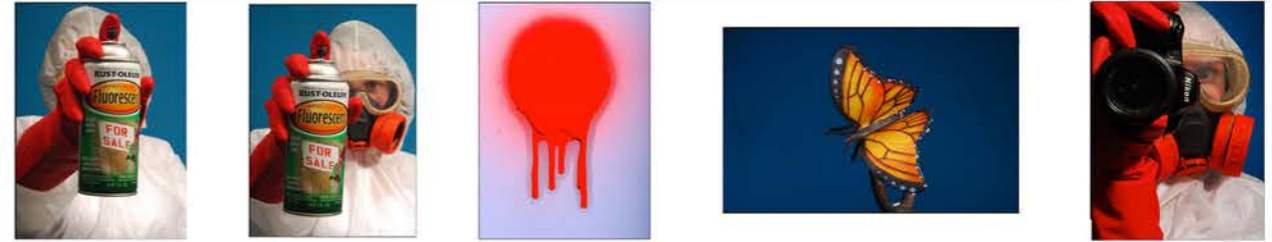
1



Developed into antiquarian emulation with a dull appearance in order to evoke the theme of hopelessness and pollution.



2



3



No depth - Flat Background
Confrontational

Small depth of field -
Sharp in Foreground blurry in Background

Small depth of field -
Sharp in Foreground blurry in Background



Depth of field
Circular Motif
Artificial colour range
Associations
Complimentary Colours (blue and orange)

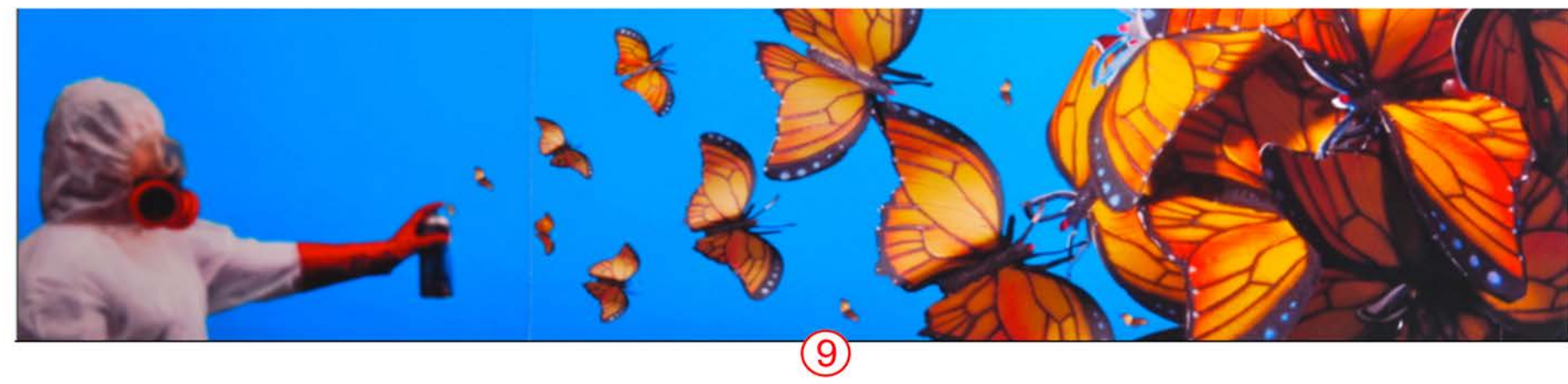
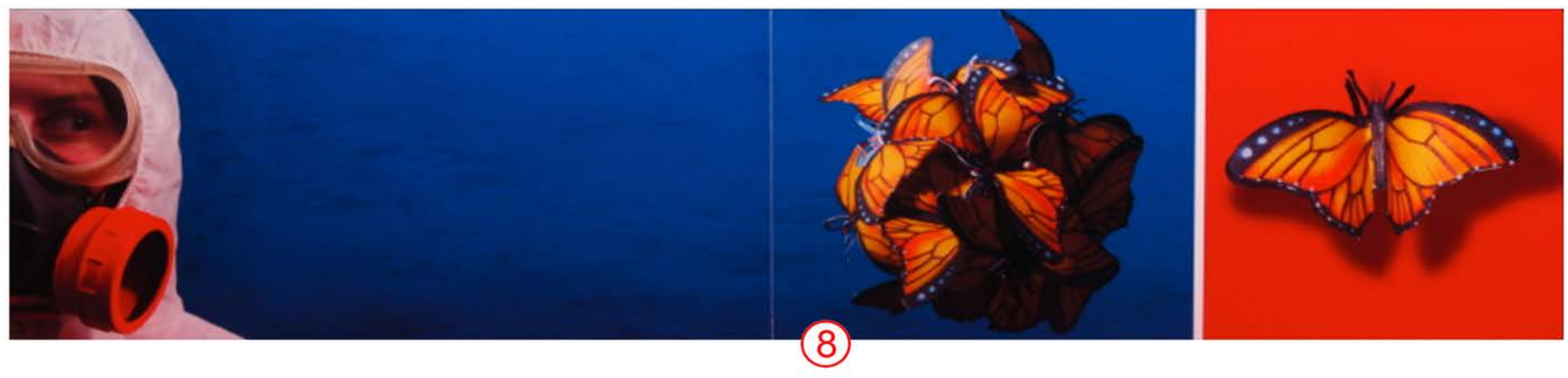
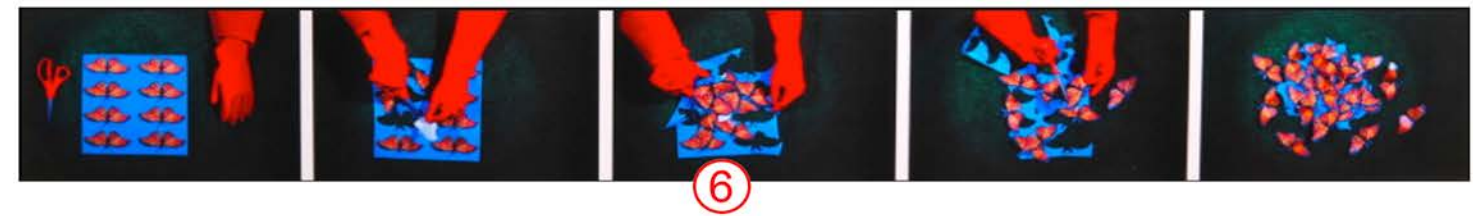
The second below two images are based on the above associations. I have developed the circular motifs and selective colour range into my new works from my older works



Depth of field
Circular Motif
Vibrant colours
Light vignette



Desaturated
Darker vignette
circular motif
Depth of Field
selective colour range
Saturated Butterfly



	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to systematically extend ideas using drawing informed by established photography practice.</p> <p>This involves critically analysing, evaluating and further developing concepts, subject matter, problems or situations, in drawings informed by established practice.</p> <p>This student has achieved a very strong clarification of traditional Dutch still life pictorial and compositional approaches (1) (3) (4) and sound extension through the contemporary and technically innovative response to the vanitas genre (5).</p> <p>At each stage the student includes analytical and evaluative notes (2). These notes articulate an understanding of established photography techniques and painting pictorial ideas. The critical analysis is also demonstrated in the advancement of visual ideas between the traditional approaches (1) (3) (4) and contemporary extensions (5).</p> <p>The investigation addresses the progression of technical aspects such as lighting, focal length and colour (3), and pictorial ideas such as object juxtaposition and narrative symbolism (4).</p> <p>To reach Excellence, the student could either further advance the technical innovations explored in the final sequence (5) or introduce a more contemporary dimension to the investigation through the use of modern objects.</p> <p>Regeneration could be demonstrated through the integration of a new artist model that explores the vanitas theme in a significantly different way, for example the Sam Taylor-Wood short film <i>Still Life</i>.</p>

Evelyn Hoffer



1

Pewter Pitcher with Grapes (Still Life #7), 1997.
Dye transfer print, 20" x 24".
Courtesy Peter Blum, New York.

hommage t Zurbaran(still life no# 6)
new york 1997, dye transfer
50x60cm

Pewter Pitcher with Rose, (Still life No. 8), New York, 1997,

these works follow a very formalist arrangement. the space surrounding the subject matter is proportional. evelyn hofer follows the still life's of Juan de Zurbaran, usign them as inspiration for her paintingd. these link to Sam Taylor Woods works because her still life is in a similiar arrangement, centred with a proportional framing



composition in the figure 8.
lines and shapes are used to lead the eye around in the photo. The light caught on the rim of the pot creates line that leads the eye in the figure 8 position.



composition in a triangle.
a traditional form of composition.

Composition in X formation.
line is created by placing objects that will appear light when made in black and white in such a way that the eye follows the lights in the form of an x. Edge of photograph has been made darker to highlight the center of hte photograph.

2

Peter Witkin



The arrangement of the subject matter is very traditional. It follows the typical triangle of still life's. This links back to Sam Taylor Woods still life series as it follows the formalist arrangement.



Grid:A typology. Each photographs is spacially appropriate.



linear sequence:Also a typology. Each image is spacially appropriate.



It is a formalist arrangement. The black background isolates the objects so that they appear to be floating .



close up/ cropped :
the whole picture is filled with textures and colours, no background is framing the picture.



traditional still life:
similar to 15th century still lives and traditional vanitas paintings. A traditional arrangement, following the triangular format. Subject matter symbolizes life and its temporary nature.



3
the third picture has very soft backlighting.
the fourth picture has more extreme backlighting



4
Vanitas:
similar to 15th century dutch still lives. uses symbolism by using the rotting fruit and the peeled orange. this symbolises the mortality. The colour range is limited to yellows and oranges. composition is in an triangle formation.



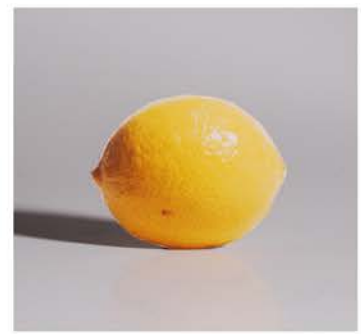
different ways of depth of field, there is a scale difference in photo 1. the sharper the object, the closer the object to the front. Depth is also created with perspective lines, wide at the front and slimmer at the back.

photo 1

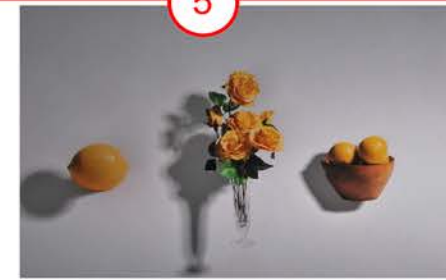


2 dimensional photograph of a cut out photographs . light source from the right casting a shadow. White Background

Photograph of cut out photographs. Replica of a Still life with 2 dimensional cut outs. light source from the right. White background.



2 dimensional cut out. Singular image , spacially appropriate. Isolated image. white background .



5

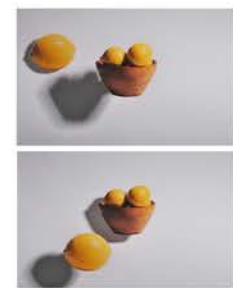
based on Zubaran still life, limited colour. palate symetry



photographs of cut out photographs light casting shadow . 2 dimensional cut out photograph suspended over a background



Singular images. Isolated images, white background



Cropped/close up, white background.

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to systematically extend ideas using drawing informed by established photography practice.</p> <p>This involves critically analysing, evaluating and further developing concepts, subject matter, problems or situations, in drawings informed by established practice.</p> <p>This student has explored issues of identity and media presentations of women by combining <i>Barbie</i> and portrait images (1). Photoshop filters are used to further investigate issues of distorted identity (2), followed by a series of images exploring costume variations (3). These images show sound understanding of the characteristics and constraints of photography appropriate to the studio portrait practice such as pose, expression and lighting.</p> <p>The different approaches are succinctly integrated into a clarified outcome (4) that uses grid and pixilation strategies to communicate ideas about clichéd archetypes and distorted online personalities.</p> <p>Critical analysis and evaluation is evident in the advancement of visual and thematic ideas. For example, the potential of pixilation to represent a virtual identity is extended in the photomontage (5) and digital distortions (6).</p> <p>For a more secure Merit, the student could further extend the ideas emerging at the end of the investigation. For example, the flying pixels (5) could be refined to more clearly communicate the idea of a real person turning into a virtual avatar.</p> <p>The student should support the final outcomes (5) (6) with visual or written material that explains the origin and intention of the work. For example, the student could provide a series of concept drawings with critical analysis, and evaluative notes may ensure that alternative developmental options are not overlooked.</p>



1



2





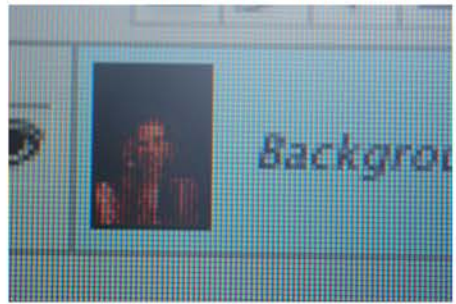
3



4



5



micro
photogra
phy



digital filter
mosaic

6



pixilation

photographed
from a video
screen

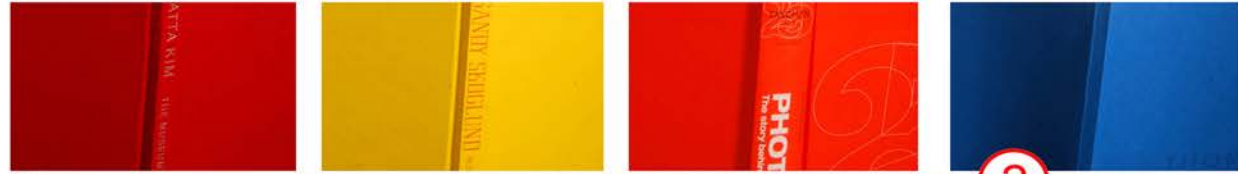
	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to systematically clarify ideas using drawing informed by established photography practice.</p> <p>This involves analysing, reflecting on and further developing concepts, subject matter, problems or situations in drawings informed by established practice.</p> <p>This student has clearly identified a specific set of technical, pictorial and subject parameters and explores visual responses to these in a thoughtful and systematic way.</p> <p>The student uses a variety of artist models such as Uta Barth, Silvio Wolf and the painter Mark Rothko to develop technical and pictorial ideas (1) (2) (3) (4) (5). The final outcomes (6) move away from the book content (and associated symbolisms) to present a pure abstract clarification.</p> <p>At each stage the student shows understanding of the characteristics and constraints appropriate to the visual intention. For example, the crisp focus and strong contrast support the formal grid based images (2) (3) (4), while the Bath- and Rothko-inspired works (5) (6) use a very different framing and focal approach.</p> <p>To reach Merit, the student could extend ideas in either a technical or pictorial direction. For example, the formal abstraction of the later images (6) could be further developed technically in terms of complexity or simplicity.</p> <p>A pictorial extension could involve a reconsideration of the narrative potential of the theme by returning to the original library context. The introduction of a human element (a librarian interacting with books) may provide opportunity to extend the ideas in an entirely new and unexpected direction.</p>



1



Text and image
 Full color all though there is black background
 Still life
 image #2 has been created through a digital montage and using photoshop.
 image #1 has only a little blur on it.
 these images are all mostly centred images which then creates symetry within the image.



2

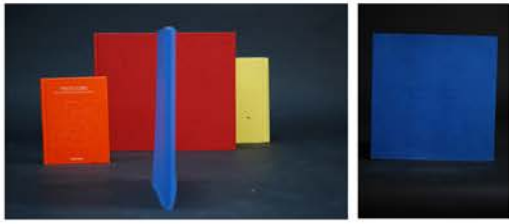
Full color
 large depth of field - ensures everything is in focus
 linear documents although placed for asthetic reasons
 Rule of thirds - 2/3rds of image is block color
 back light which illuminates the back of models head, this also brings the viewers eye back to the block of color.
 Tableaux narrative -
 Staged the shelf of books
 #1 full light
 #2 light is coming from the right which then creates the shadow on the models face.
 Studio shots
 digital montage



3

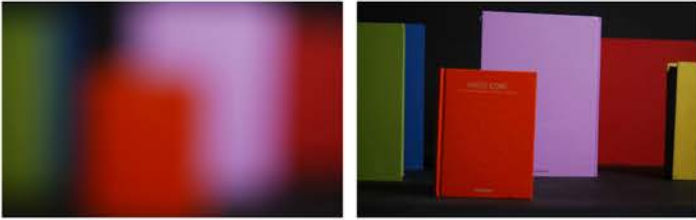


4



Still life

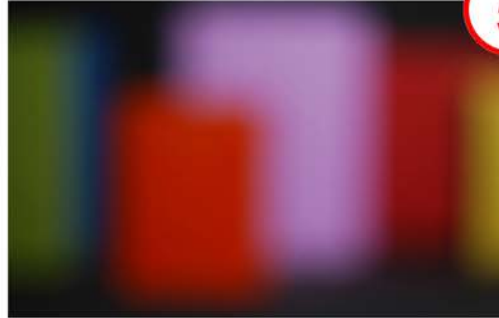
Isolation in space - black background
blur creating a sense of depth
light coming from the right, being able to create shadows on #1.
these images were taken in a studio.
they are full color which enhances the image.
leading lines which pull the readers eye towards the center of the image.
these images are associations and have been influenced by the photographer Silvio Wolf and also by the paintings called color fields done by Rothko.
image #5 was out of focus in the camera whereas the rest of the images were taken in focus which creates a sense of depth within the image.



Playing with depth of field, sharp versus blurry, being in focus or out of focus.
Conection to abstraction
influenced by Morandi's confrontaional and formalist composions and influenced by Rothko's color field paintings full color
Still life to abstraction
isolated in space - black background



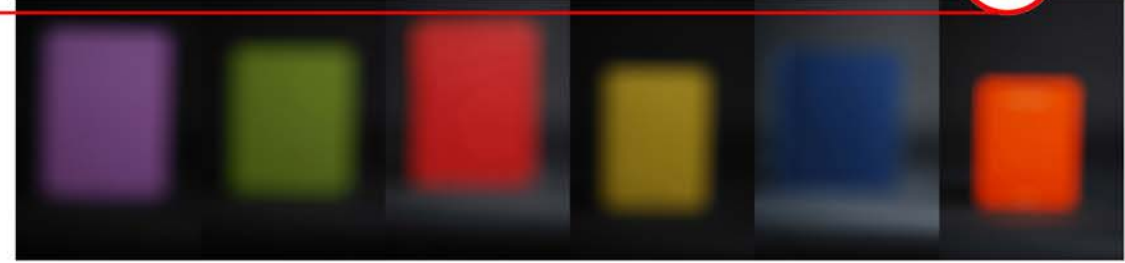
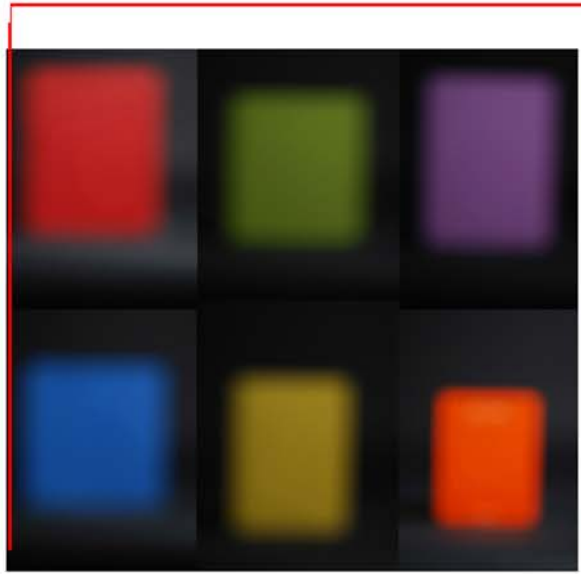
5



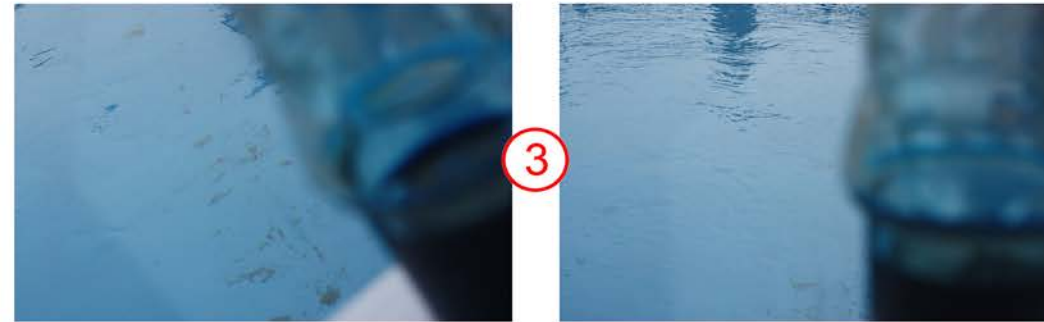
Block and Grid
full color
blur in camera vs focused in camera
influenced by painter Rothko's color field paintings and also by photographer Silvio Wolf
digital montage
Depth of field
isolaton in space - plain black background\
Studio shot
images are centered

Large vs. small depth of field, in or out of focus
Full color
digital montage
isolation in space - black background\
Linear sequence
influenced by painter Rothko's color field paintings and also by photographer Silvio Wolf

6



	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to systematically clarify ideas using drawing informed by established photography practice.</p> <p>This involves analysing, reflecting on and further developing concepts, subject matter, problems or situations in drawings informed by established practice.</p> <p>This student has used a still life proposition to explore lighting, viewpoint and compositional aspects of picture making. Outside (1) (2) and studio (4) (6) photo shoots are completed with the results of each being further developed through digital manipulation (5) (7).</p> <p>The final outcomes for each sequence (3) (5) (7) show consideration of framing, sequencing, colour saturation and tonal values. Throughout the investigation the student maintains a focus on the transparent reflective quality of the bottles and tightly cropped objects within a limited picture space. This enables them to clarify the pictorial and technical aspects of the proposition.</p> <p>For a more secure Achieved, the student could explore and clarify conceptual ideas rather than focus entirely on formal outcomes. For example, the Uta Barth-like spatial and focus ambiguities (3) provide an opportunity for further development.</p> <p>A more sustained investigation would trial a wider range of approaches to the identified proposition. For example, a glass tank of coloured liquid, sheets of textured glass or mirrored surfaces could add new dimensions to the investigation. The use of light and shadow emerging in the second photo-shoot (6) could also be further refined and accentuated.</p>



4





6



7



	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to systematically clarify ideas using drawing informed by established photography practice.</p> <p>This involves analysing, reflecting on and further developing concepts, subject matter, problems or situations in drawings informed by established practice.</p> <p>This student has used a selection of frames (1), old photographs (2), wall paper patterns and a face (3) (4) to build meaning through visual association. The decision to obscure the identity of the individual (3) (4) adds to a sense of mystery that provides the viewer with the potential to interpret the images in multiple ways.</p> <p>The final sequence of images (5) show the student has reflected upon the preceding photo-shoots and identified the most successful outcomes. Images have been grouped (5a) (5b) to create an implied narrative.</p> <p>To reach Achieved, the student could define a particular thematic proposition rather than producing three different photo-shoots with limited pictorial or thematic connection. Identifying a clear proposition from the outset may also lead to a more systematic investigation. A statement of intent and even small concept drawings, may provide the focus and direction needed to clarify visual outcomes.</p> <p>The student could focus on either the personal nostalgia (5a) or formal photographic (5b) aspects of the investigation. This would mean a more sustained analysis and reflection about the strengths and weaknesses of the identified approach to advance pictorial, technical and thematic properties.</p>



IMG_8001

IMG_8002

IMG_8003

IMG_8004

IMG_8005



IMG_8006

IMG_8007

IMG_8008

IMG_8009

IMG_8010



IMG_8011

IMG_8012

IMG_8013

IMG_8014

IMG_8015

1



IMG_8026

IMG_8027

IMG_8028

IMG_8029

IMG_8030



IMG_8031

IMG_8032

IMG_8033

IMG_8034



IMG_8289

IMG_8290

IMG_8225

IMG_8227

IMG_8228

IMG_8229

IMG_8230



IMG_8294

IMG_8295

IMG_8231

IMG_8232

IMG_8233

IMG_8234

IMG_8235



IMG_8287

IMG_8288

IMG_8291



IMG_8239

IMG_8240

2



IMG_8292

IMG_8293

IMG_8296



IMG_8244

IMG_8245

IMG_8246



IMG_8248

IMG_8250

IMG_8251

IMG_8252

#1



#2

IMG_8247



IMG_8426



IMG_8427



IMG_8428



IMG_8431



IMG_8432



IMG_8433



IMG_8436



IMG_8429

3



4



IMG_8421



IMG_8422



IMG_8423



IMG_8424



IMG_8425

5



IMG_8088



IMG_8089



IMG_8090



IMG_8091



5b



5a



IMG_8068



IMG_8069



IMG_8070



IMG_8071



IMG_8073



IMG_8074



IMG_8075



IMG_8076



IMG_8078



IMG_8079



IMG_8080



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IMG_8083



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IMG_8085



IMG_8086