NCEA Level 3 – Visual Arts 2005 – AS90668

Examples of Candidate Work

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Introduction

This resource contains examples of candidate work submitted in 2005 for assessment for the Visual Arts achievement standard 90668 *Produce original work within photography to show extensive knowledge of art-making methods and ideas.* The purpose of this resource is to provide Visual Arts teachers with specific examples that demonstrated the levels of achievement of the standard in 2005, and to illustrate some of the different ways in which the standard may be met.

This resource also provides further insight into the portfolios by including commentary from the candidates themselves. This has been produced verbatim. The New Zealand Qualifications Authority would like to thank these candidates for providing their commentary and granting permission for their work to be published.

Teachers may use this resource to help prepare candidates for assessment in 2006 by analysing the portfolios and accompanying notations in relation to the standard. The resource should be used in conjunction with the relevant *Assessment Report,* which is available on the New Zealand Qualifications Authority website (http://www.nzqa.govt.nz/ncea/assessment/), and provides important information for teachers using this standard in 2006.

Appropriating candidates' ideas and decisions directly from these exemplars is likely to reduce opportunities for other candidates to produce an original body of work, as required by the standard.

Examples of candidate work for NCEA Visual Arts external standards and New Zealand Scholarship can be purchased in poster sets (not level 2) or on CD (all levels).

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PORTFOLIO 1 – ACHIEVEMENT

Panel Leader Commentary

This portfolio uses photographic drawing to generate, analyse, clarify and regenerate ideas. Panel one shows a survey of the still life objects used, and there is some experimentation with lighting and viewpoint. On panel two, the cubist model is introduced and this is explored systematically throughout, making good pictorial decisions on panel three. There is continued and sustained use of fragmenting the visual plane through viewpoints and lighting that nicely combines photographic characteristics with the cubist model. In order to have reached a higher level of achievement, a greater range of ideas needed to be explored at the outset so as to set up more options for exploration and study. This is a successful, rather linear submission with well-executed but predictable outcomes.

Candidate Commentary

Themes, Main Ideas and Their Sources

I started with a theme of drinking glasses, which progressed into bottles, reflections and cubism. The idea came from my previous portfolio in which I used spherical objects and projected images.

Materials, Processes and Techniques

I used bleaching, toning, photograms, montages, artificial light, mirrors, and projectors. I wanted it to be simple but effective, eg. a photogram, split into three separate images and toned as well as being projected onto a cubist type background.

Artist Models and Established Practice

My main artist model was Jaromir Funke, who produced a photogram of three projected images of bottles onto a plain background.

Problems and Challenges Encountered

To developing my ideas further, I referred back to my previous work and developed those ideas to fit into this portfolio. A lack of resources resulted in pressure to meet the due date.

PORTFOLIO 2 – ACHIEVEMENT

Panel Leader Commentary

Panel one sets up a range of ideas involving forms in space, contrast of light and dark objects, diffused light and contrast of materials. Panel two begins by continuing this exploration and there are some very successful images and sets of related works. Unfortunately, these ideas are not learned from, and by the middle of panel two, the device of the dress seen through the sheet is discovered and then becomes used repeatedly and without further evaluation for the remainder of the portfolio. The most successful work on this portfolio is on panel one and two, but it runs out of steam on panel three. There is, none-the-less, evidence of sufficient knowledge of the requirements of the achievement standard at achievement level: the candidate demonstrates clear knowledge of photographic devices and process, and the use of the artist model is clear.

Candidate Commentary

Themes, Main Ideas and Their Sources

My main ideas for my work were the use of contrast with lighting and a boxed or framed affect. By using high contrast on the first board, with sharp outlined objects (eg. dress, ladder) I could create the feeling of distortion on the lower half of my second and third boards. The sources of my ideas came from experimentation and drawing ideas from everyday materials (eg. washing line, sheets, ladders).

Materials, Processes and Techniques

I selected digital camera due to the practicality of the amount of memory the camera held and the accessibility of the images directly after capturing them. The 'milkmaid's' dress was chosen for its simplicity in shape and style. I thought it contrasted well with the hard edges and lines of the ladder and washing line.

Artist Models and Established Practice

I wanted to create a sense of an object 'in suspension' like that of Philippe Halsman's 1948 image, 'Dali Atomicus'. But instead of the objects seeming to be suspended by nothing, I thought a simple plastic and steel coat hanger (board one) and pegs (board three) would keep it simple.

Problems and Challenges Encountered

Initially I was going to use a box to frame the dress. This lacked depth and limited the area in which I could place the dress. Therefore, I opted for doorways, looking in and out of the doorways to my subject (dress). The quality of the light used in my work needed to be quite harsh/hard. Therefore, I needed to organise times of the day (evening light) for capturing the images in order to create long shadows, highly contrasted images. I used the shadowing technique throughout my work to create more dimension to some of the images and to flatten out the contrast in others. On my final board, this technique portrays a sort of aura-like shadowing around the dress. By using the transparent material in front of the shadow you can still get the general image of the dress.

PORTFOLIO 3 – ACHIEVEMENT

Panel Leader Commentary

This portfolio is founded in current experiences relevant to the candidate who has made the work. There is a clear knowledge of the artist models that the candidate is engaged with and the portfolio is systematic across the three panels. There is good evidence of the understanding of drawing as a generative tool to gather information that is used to create pictures that improve throughout the portfolio. The use of text is clearly related to the picture-making problem undertaken. There is some unnecessary repetition and large sizing of images that does not allow this candidate to move beyond the criteria for achievement.

Candidate Commentary

Themes, Main Ideas and Their Sources

My main theme/idea was the use of modern technology (texting becoming part of everyday life, everyone having a phone and using it). I took pictures with a cell phone and used that in the photographs. I took ideas from books I had looked at, 'The Synthesis of Photography' and 'Text in Contemporary Art'. The books had lots of examples that used text in their images that I liked, especially the work of Joseph Kosuth.

Materials, Processes and Techniques

I used black and white film photography; took photos of images using a cell phone camera; photocopied text onto overhead transparency and then contact printed that. I also took digital photos using a SLR digital camera, and then printed these out onto overhead transparency and contact printed them in the darkroom. I was trying to get a high contrast look to emulate the style of Barbara Kruger. I also used red text to investigate the ideas of Barbara Kruger.

Artist Models and Established Practice

My main artist model was Barbara Kruger. I explored the idea of text and image montaged to convey an idea like that of Barbara Kruger. I wanted to incorporate the idea of texting as an important means of communication and social life today. I used positive and negative images to extend my ideas.

Problems and Challenges Encountered

A lot of my prints tended to be a bit grey so I used a high contrast filter to give the images more impact. Combining digital and film photography enabled me to develop my ideas, which was appropriate for my theme. The use of cut and paste montage was also helpful for extending my ideas. Having a good model with time and patience was very helpful as well in completing my portfolio.

PORTFOLIO 4 – ACHIEVEMENT WITH MERIT

Panel Leader Commentary

The candidate explains their proposition and clearly details the steps taken in order to achieve the aerial viewpoints included on panel one. Contrast of light and dark as a pictorial concern is established in these images and is consistently explored throughout the portfolio. Linear devices are also emphasised and explored, and these become a much greater focus as the portfolio develops.

The viewpoint is gradually elevated through panel two. This is somewhat laboured, and the portfolio may have benefitted from more careful editing on panel two. The pictorial space is completely flattened out on panel three. The contrast becomes more extreme and attention to the artist Mario Giacomelli is evident here. The use of red and the mapping directions are introduced here: this is an idea that would have benefited from further exploration and development. Introducing it earlier in the submission, perhaps on an edited panel two, could have resulted in this portfolio achieving with excellence.

Candidate Commentary

Themes, main ideas and their sources

The main idea behind my work was a flight in a small plane. I started on panel one with small images of the plane itself and the take off, and moved into landscape images taken from the air in the second panel. Then on panel three, I took the idea of these landscape images a step further, overlying flight maps and charts, and making the images more abstract.

Materials processes and techniques

The abstract images on panel three were created using paper negatives, giving the images more contrast, then coloured overlays of flight maps and charts were added, tying into the aviation theme.

Artist models

Terry Evans, Mario Giacomelli, and aerial landscape photography.

Problems and challenges

One of the main problems was finding time and money to get into the air to take the landscape shots.
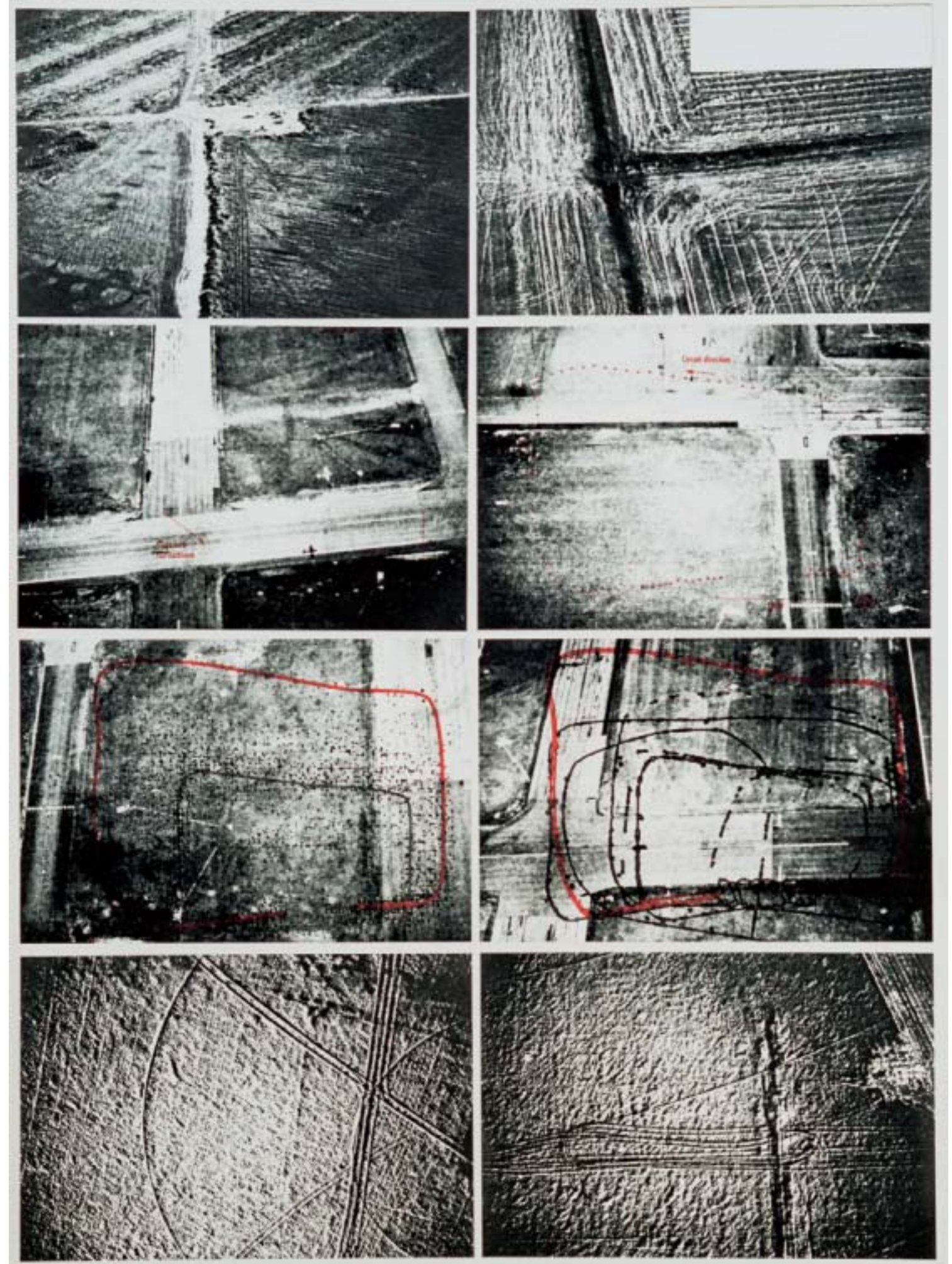
PORTFOLIO 5 – ACHIEVEMENT WITH MERIT

Panel Leader Commentary

The candidate treats the dream sequence narrative systematically, and at the same time, critically relates and evaluates ideas to build a successful, quirky and fun portfolio. The work shows evidence of a candidate who is actively engaged with their own proposition. They use a range of pictorial issues (viewpoint, framing, and cropping) to show knowledge and understanding of picture making conventions. The sizing and formatting of the individual works emphasise their conceptual importance as the story unfolds. The use of black and white for the 'real' events and colour for the dream further reinforces the narrative. Despite its success as an Achievement with Merit portfolio, the depth and range of options necessary to achieve with excellence is not evident on panel one.

Candidate Commentary

Themes, main ideas and their sources

The main ideas and themes of my work were the extent of human imagination and desired fantasy. Sources for these ideas were comics and artist models.

Materials processes and techniques

Out of my usual style, this work was mostly computer-manipulated digital photographs. Some wet chemistry photos were used to show the contrast between real and imaginary.

Artist models

Harold Edgerton among others; comics helped a lot.

Problems and challenges

Time was a major factor as digital manipulation was very demanding. Extra input was required to overcome this. Bad shots also meant more photo shoots, creating less time. I was disappointed I didn't have enough time to correct my last shot. It was a bad shot to finish on.

Further information

This idea was very childish to me and at first I didn't believe it would work. However, guidance from teachers helped me make it successful. Accept help from teachers – they have a better artistical view and know what the markers are looking for.
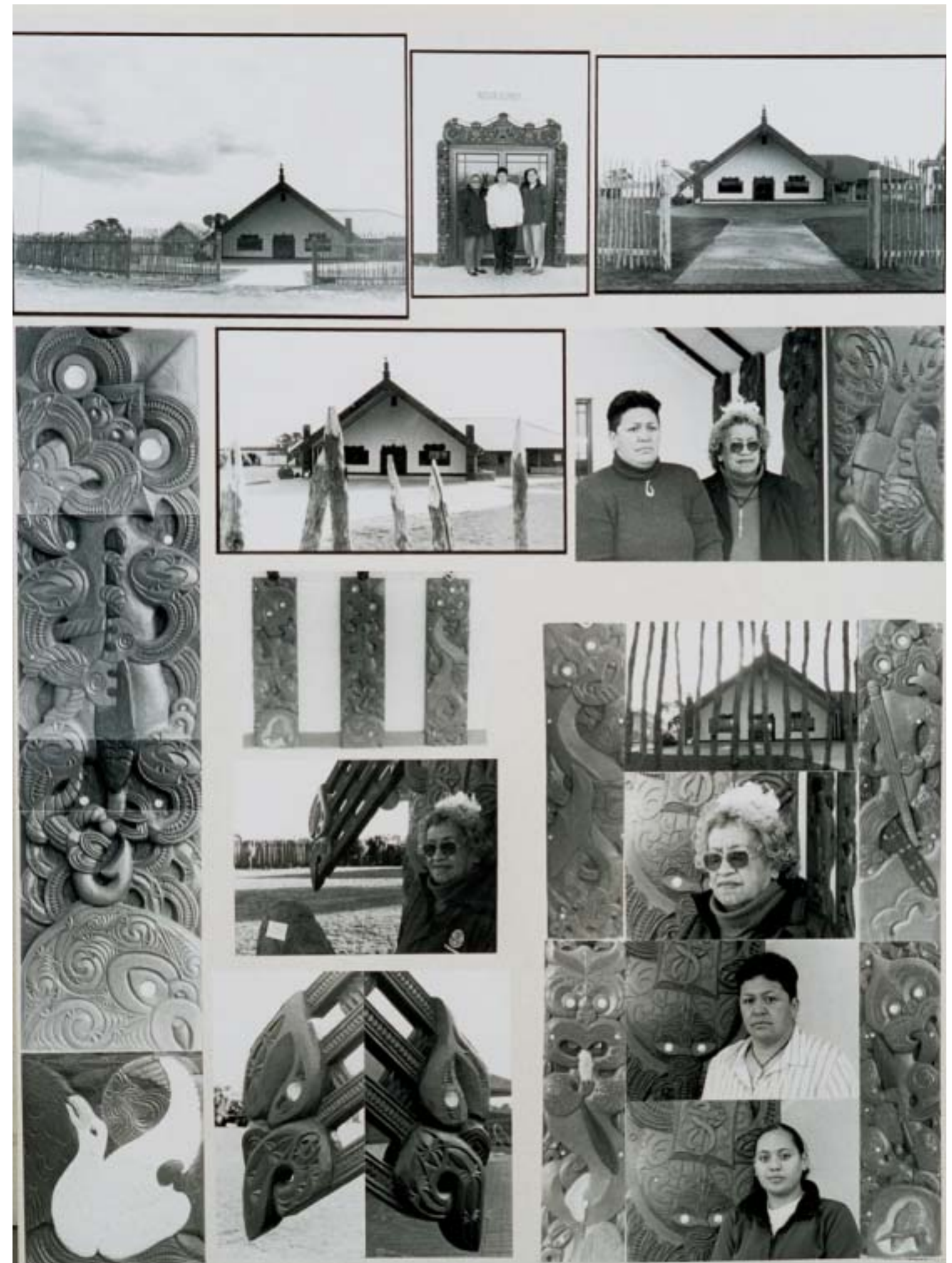
PORTFOLIO 6 – ACHIEVEMENT WITH MERIT

Panel Leader Commentary

Drawing is used to clearly establish a sense of place, culture, and family on panel one. Within this, there is a discussion of framing and pattern to reinforce the family position and relationships with genealogy. The conceptual dialogue between traditional and contemporary family is systematically continued on panel two in the series of oval historical portraits and the contemporary dress at the bottom of the panel. The sandwiching technique supports this and shows a good understanding of photographic process to reflect pictorial concepts. These ideas are related and critically evaluated to create a series of successful original works on panel three that combine techniques explored in earlier works.

PORTFOLIO 7 – ACHIEVEMENT WITH EXCELLENCE

Panel Leader Commentary

This candidate has recognised the importance of exploring a wide range of options at the start of panel one. There is careful consideration of composition, framing and background that relate specifically to the genre of portraiture. Establishing this much information about both portraiture and picture making issues such as viewpoint, depth of field, gridding, etc. gives the candidate range and depth from which to make further decisions.

As the portfolio unfolds, the relationship between figure and field (positive and negative space) becomes critical as the candidate synthesises the initial ideas into a complex study of framing and focus. There is a developing sense of clarity and purpose across the panels. The use of a range of artist models is built on from the beginning of the portfolio and the candidate introduces new ways of looking at the subject matter through study of contemporary practice. Digital techniques have been used with fluency and the colour builds in intensity and becomes of growing importance as it reinforces the pictorial decisions being made on panel three.

Candidate Commentary

Themes, main ideas and their sources

For my board I had six main ideas, which were lines, frames, depth of field, focus (which makes movement), repetition and colour. The starting point for this was my Year 12 photography board.

Materials processes and techniques

I chose to use digital photography to study colour as well as to be able to enhance photographs through Photoshop so the viewer would look twice to see if it was real or not.

Artist models

Christian Boltanski, Annette Messager, Louise Lawler, Julia Rrap, August Sanders and Mike and Doug Starn.

Problems and challenges

When I started Year 13, I was the first and only student to do a full colour board. When I first started to print, we had decided on the sort of paper I would use. The quality of the image that was being produced was not up to my standard. After many hours playing with two different cameras, computer programmes and lighting, we were able to produce an image we were pleased with.

Make sure you order paper and inks early!

Further information

When working on boards, choose a subject you understand and have come up with yourself. It is much easier to express your idea's through your boards. It is also a better idea to select more than the required number of artist models. Then you have endless amounts of ideas for your boards and don't end up with a mind block.
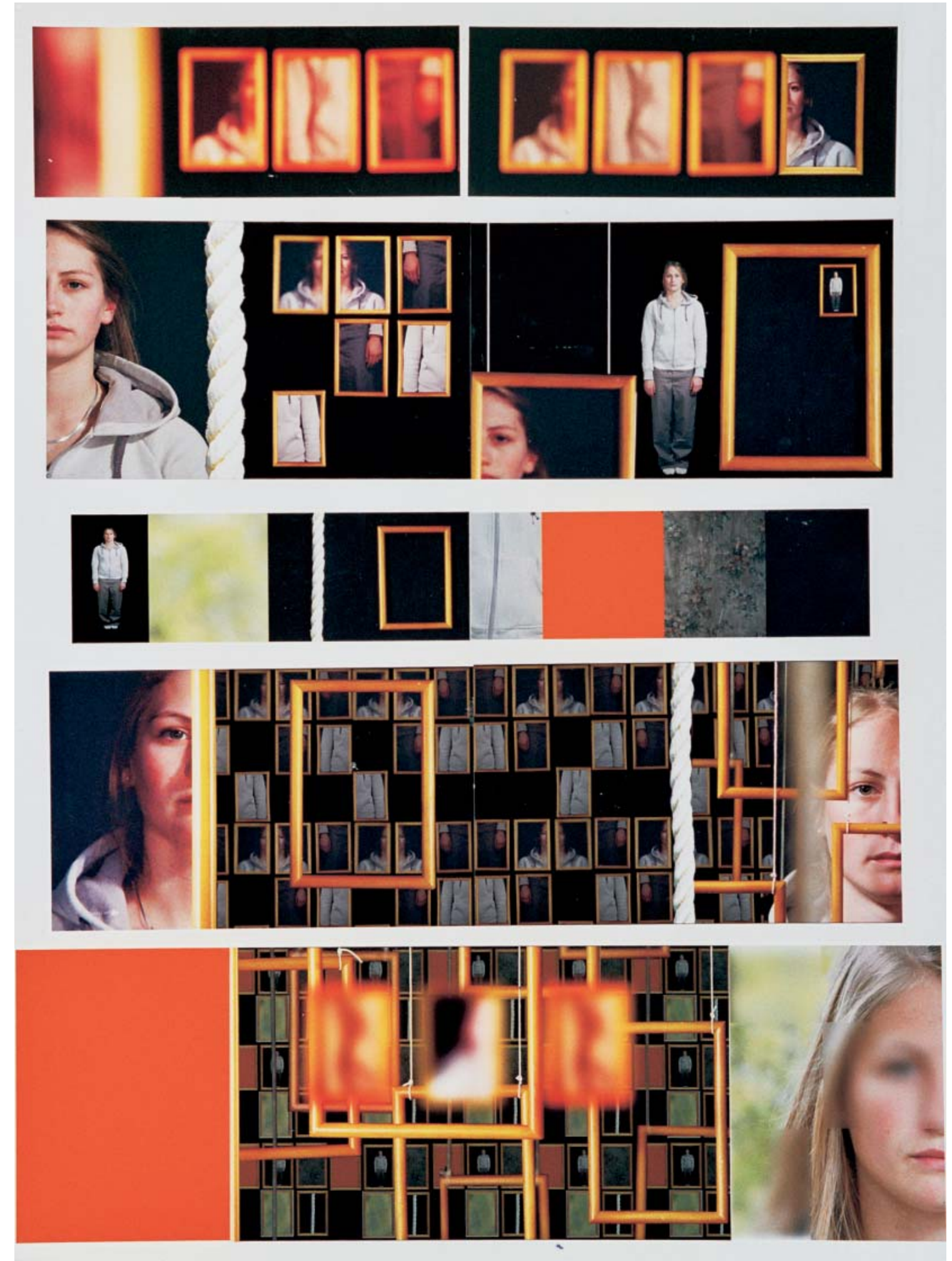
PORTFOLIO 8 – ACHIEVEMENT WITH EXCELLENCE

Panel Leader Commentary

Drawing is used to purposefully set up a range and depth of information. This information is thoroughly analysed on panel one and a real sense of the energy of shearing is developed. These images use formal pictorial concerns as well as a thorough understanding of the subject matter to create a successful study of the shearing shed.

Breaking out from the narrative genre at the top of panel two, the remainder of the panels use the initial elements to create complex pictures that are innovative and distinctive in their approach.

Pictorial consistency is linked through the subject matter and is maintained through technical processes and the graphic qualities of the black and white reversals. These still retain very successful mid tones which show consideration of the tones produced in the initial generative material.

Candidate Commentary

Themes, main ideas and their sources

The sources of my themes and ideas came, in the main, from my family background of sheep farming. I wanted to present pictorial images on the process of shearing in a New Zealand shed. The sheep, the product and equipment were used as the main focus of my presentation.

Materials processes and techniques

On the first half of my panel I presented a series of normal photos, varying the shutter speeds to present the topic while displaying movement and process. On the balance of my panels I reversed the image process into negative form, cutting out of the main topic and overlaying it on a black background to add strong focus to presentation. I researched a range of ideas on presentation, choosing a combination of methods which I believed would develop and link through the panels.

Artist models

I drew my ideas from Marti Friedlander for her use of strong structural image; Dorothea Land for her documentary displaying NZ culture, "Fly on the Wall" documentary; Albert Visage for display of movement; and Peter Black for the juxtaposed technique and background research on how best to create a strong impression of movement.
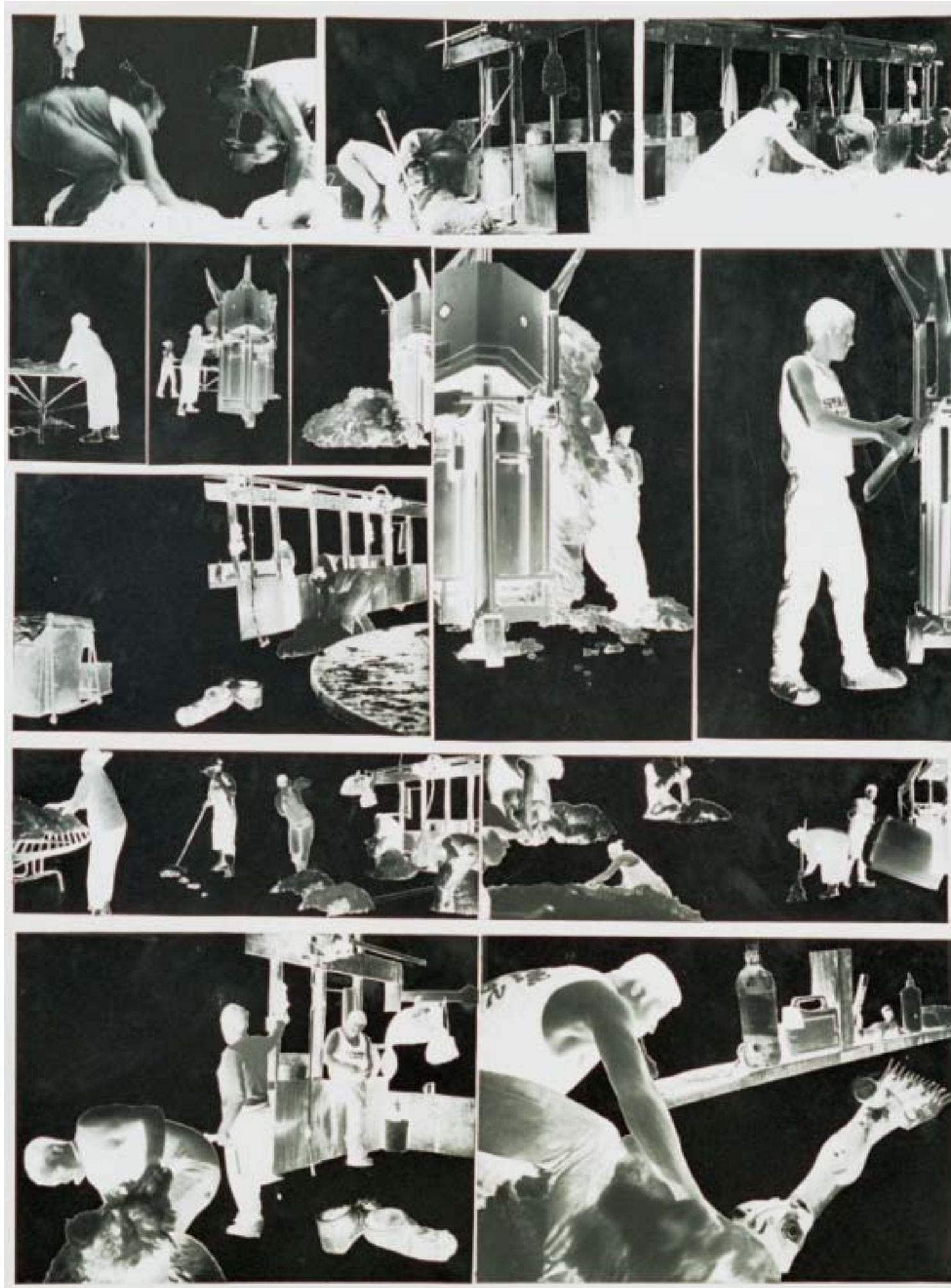
Problems and challenges

The main problem I experienced during my work was maintaining a balance of conditions, such as lighting, as the series of photos were taken over a period of time. One of the challenges was to learn the processes of altering shutter speed to display movement and yet get a clear image of the image topic.
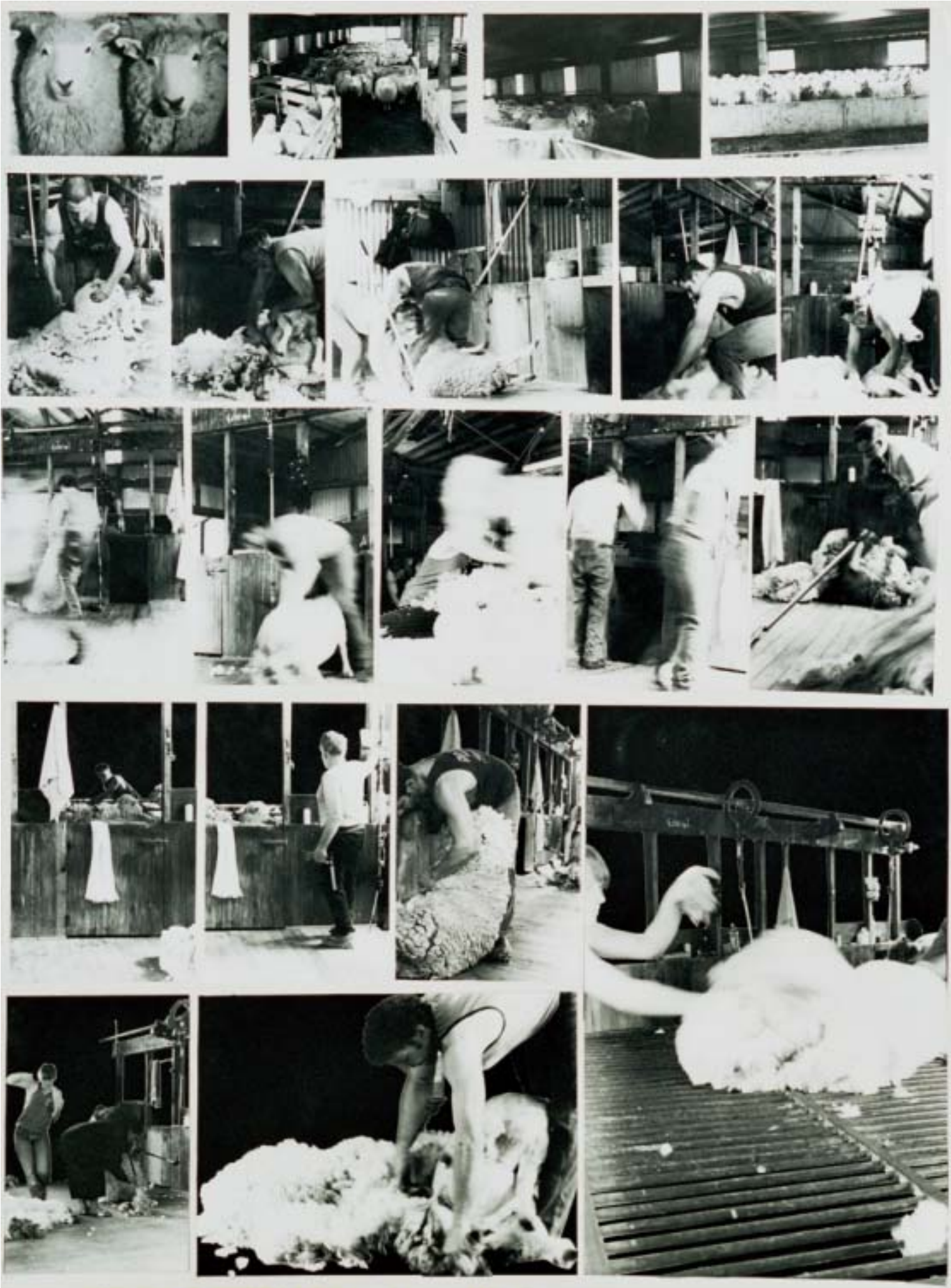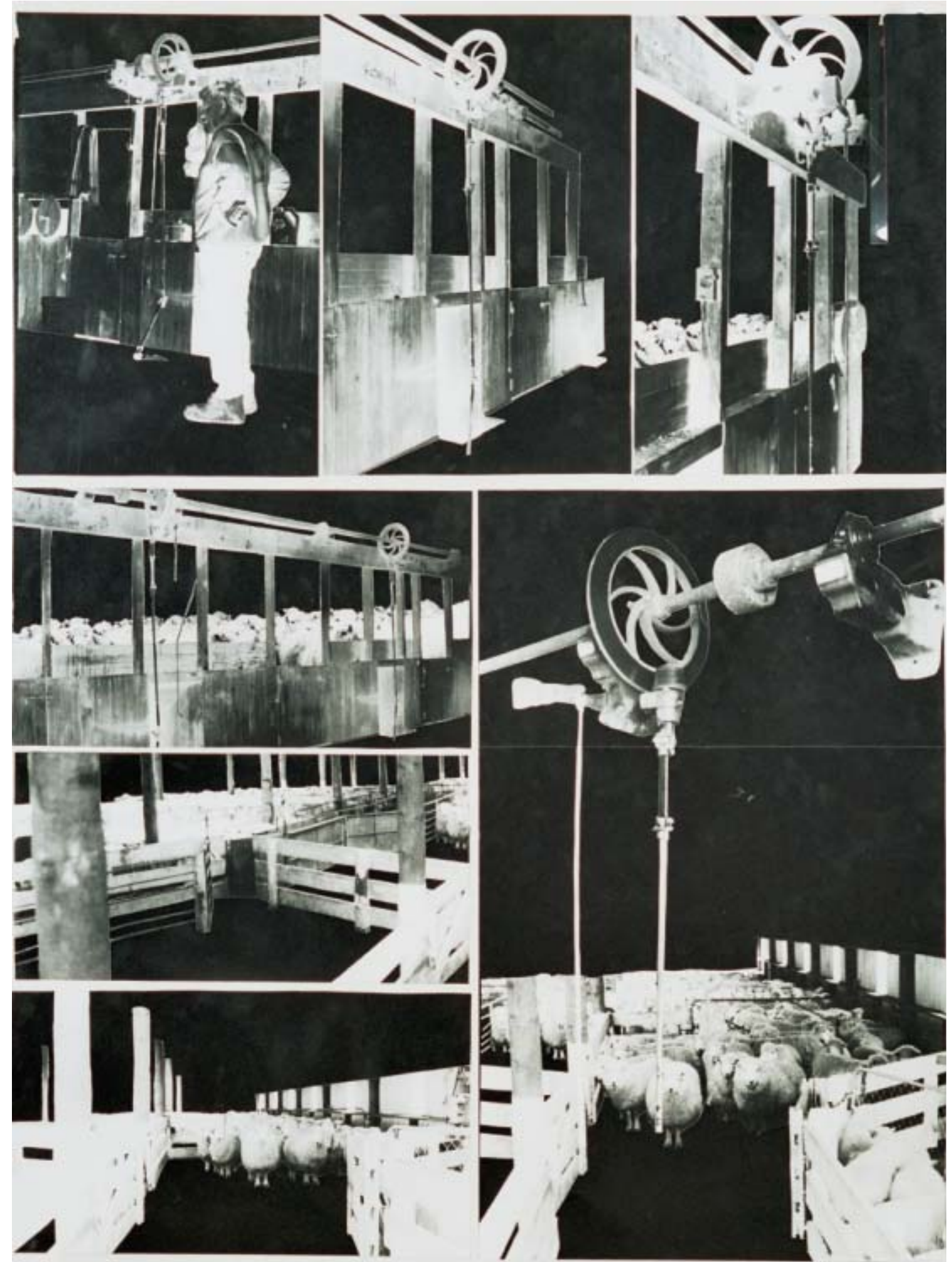
PORTFOLIO 9 – ACHIEVEMENT WITH EXCELLENCE

Panel Leader Commentary

The candidate explains their proposition clearly at the outset of this submission and then proceeds in a manner that is intelligent, insightful and original. The layout of the portfolio and the use of the circle to link across the panels add to the overall pictorial impact. Works are developed as series but also are successful as individual images and show a high level of consideration of the portfolio as an entire body of related works. As the portfolio progresses the ideas are clarified and there is a clear link between the generative work and the regeneration that allows the student to make purposeful decisions in regard to the pictorial and conceptual proposition undertaken.

Candidate Commentary

Themes, main ideas and their sources

I wanted to do a board portraying astronomy in an interesting and different manner. I used measurement, repetition and progression to display a journey into the mind of the astronomer. I took inspiration from a Smashing Pumpkins CD cover artwork from the album "Mellon Collie and the Infinite Sadness".

Materials processes and techniques

Digital photographs taken both day and night manipulated in Photoshop to give the right light as my board has a dark mood as the journey progresses from day into night. Using Photoshop I collaged images, manipulated opacities and played with scale and perspective. The telescope is our family's but I had to buy a special attachment so I could take photos of the moon.

Artist models

Artist models that I used for the manipulation were Pedro Meyer who uses computer manipulation and also Jerry Ulesman who does quite drastic manipulation. An artist model I used for presentation was the Starn brothers. They produce multiple images that are to be viewed as one photograph. I used this idea with my moon sequence.

Some of the established methods I used were those of rule of thirds, triangle composition and playing with the depth of field. The lighting was a key aspect of my photos and had to display the right mood.

Problems and challenges

Taking photos at night is very difficult. The weather and conditions were changeable and temperamental. There were lots of nights with no moon and it was freezing cold. I addressed these problems with patience, determination and manipulation of the photos.

Further information

It was fun to do, I was pleased with the end result. I put a lot of effort and time into the final presentation cropping and placing images on my board and I feel this helped the overall quality of presentation.