

# **Scholarship**

## **2012 Assessment Report**

### **Visual Arts: Photography**

## COMMENTARY

The 2012 Scholarship Photography entries were inventive in approach and strong in their application of photographic concepts and processes. Overall, candidates presented self-determined and succinct enquiries and made purposeful and refined critical decisions throughout the folio and workbook. Again, there was a rich range of subject matter with candidates investing time and effort in developing a high level of craft particular to their proposition. Photographic conventions and pictorial strategies were understood and imaginatively employed alongside other discipline devices. It was good to see students recognising the media advantage of digital effects and utilising them in an empathetic manner, i.e. embedding them in such a way that they created seamless imagery.

Interdisciplinary devices were prevalent throughout the field this year. Effective application of this knowledge is informing and building ambitious projects. There was a real sense of risk and adventure in the nature of topics chosen with advancements being made through interventions that reinvented the focus and opened up further avenues. The use of three-dimensional elements and processes (objects and assemblage) supported dialogue and or narrative, with the inclusion of real-scale objects working to create plausible scenarios. Where candidates are using three-dimensional elements, the practice still operates within the photographic field. There was a lot of productive making in Photography this year; this advanced enquiries and encouraged creative and sophisticated thinking. Candidates also produced parallel bodies of work and experiments (documented in workbooks); and provided considered and justified rationale in workbooks that exuded a maturity of discussion appropriate to the level and beyond.

Workbooks presented relevant highlights, and the decisions that led into the following body of work, highlighting editing and critical skills. A number of workbooks are still including too much writing in essay form (artist backgrounds), which do not reveal or talk to the thinking processes on the folio or other exploration. Visual figurings are a more appropriate means to address process, 'conversation' in the workbook. Many candidates are researching through visual means, using pictorial devices to expand the dialogue and reinvent new contexts within and for the work. As required, consideration of surfacing and alternative materials is incorporated linked to media/message concepts. The Scholarship panel appreciate the variety of ways that candidates are engaging in sustained research and application of integrated artistic practice.

There are still large numbers of Level 3 Photography entries that would be competitive in Scholarship not making submissions, which is disappointing. Thus the Scholarship panel recommend that candidates performing at Merit or Excellence enter Scholarship in 2013.

## SCHOLARSHIP WITH OUTSTANDING PERFORMANCE

**Candidates who were awarded Scholarship with Outstanding Performance typically:**

- established a clear well informed and researched proposition that allowed their work to develop along lateral pathways, enabling risk taking while maintaining focus within their practice
- often showed evidence of an expanded body of work that addressed experimentation in more than one way of seeing something, which related to already established ideas in the proposition
- demonstrated analysis and self-critique consistently throughout the folio and workbook with no unnecessary preamble related to processes of making

- exemplified fluency with a range of photographic processes, which supported unanticipated opportunities and lateral explorations with new and often complex investigations
- understood the holistic nature of the workbook and folio as being representative of the whole visual thinking process, with the workbook evidencing parallel work to the folio and ideas/experimentations demonstrating awareness of multiple possibilities for development and regeneration.

## **SCHOLARSHIP**

### **Candidates who were awarded Scholarship but not Scholarship with Outstanding Performance commonly:**

- understood that well-selected subject matter/topics underpin the productive development of ideas into concepts in relation to art and other relevant contexts
- used a diversity of processes that consistently reinforced and purposefully extended a range and depth of ideas to clarify and regenerate options
- demonstrated cognisance of photographic conventions and technical properties associated with various processes and utilised this knowledge to affect meaning and the translation of ideas
- presented workbooks that referenced specific examples of established practice that supported the folio including further investigations, such as alternative images for selected folio work
- ordered, sequenced and edited their making to advance their enquiry, including using purposeful strategies in the layout on the folio and in the workbook.

## **OTHER CANDIDATES**

### **Candidates who were not awarded Scholarship or Scholarship with Outstanding Performance commonly:**

- established a premise that lacked traction and potential for in-depth research, therefore often only one idea (image) was explored
- lacked the appropriate level of fluency and understanding required of photographic processes and material qualities, including higher level thinking in order to execute a solid body of work
- over described in an attempt to analyse their Level 3 folio in their workbook, with an individual page literally set aside for each panel
- submitted a workbook where pages for further development had no connection to the proposition and more often than not was included as speculation rather than actual work
- presented folios that lacked discipline-related skill or focus. Folios need to operate at a high level in order to holistically connect with the workbook and be in contention for Scholarship.