

NCEA Visual Arts Level 3 External Standards

Resource for Teachers

This resource provides guidance for teachers preparing their students for assessment of the Visual Arts level 3 external standards for Design, Painting, Photography, Printmaking and Sculpture.

The Visual Arts Level 3 external achievement standards are:

- 90517 Produce original work within **Design** to show extensive knowledge of art making methods and ideas
- 90667 Produce original work within **Painting** to show extensive knowledge of art making methods and ideas
- 90668 Produce original work within **Photography** to show extensive knowledge of art making methods and ideas
- 90669 Produce original work within **Printmaking** to show extensive knowledge of art making methods and ideas
- 90670 Produce original work within **Sculpture** to show extensive knowledge of art making methods and ideas

This resource should be used in conjunction with the relevant achievement standards, the Visual Arts Assessment Guidelines for Level 3 (purple book) and the assessment specifications for the standards. Reference to Visual Arts Level 7 in the curriculum statement *The Arts in the New Zealand Curriculum* is also advised.

There are four sections to this resource:

- Section One General information
- Section Two Programme planning template
- Section Three Programme planning notes for teachers
- Section Four Index of possible artist models.

The first section describes the learning and assessment features of a successful teaching programme for Visual Arts at Level 3. Students could be provided with copies of this information.

The programme planning template is in three stages headed *Starting Points*, *During the Journey* and *Arriving*. The stages are not intended to be linear, as learning at this level can be cyclical and unpredictable. To continue the analogy of the journey, the work may involve the student in u-turns, compulsory stops and varying speeds. Guidance on the part of the teacher will ensure that students will arrive on time.

The template is a tool for teachers designing their programme and timetable of tasks and activities. Teachers using different approaches may use the template and notes for teachers to ensure that their own planning incorporates the key aspects that lead to student achievement.

The third section, programme planning notes for teachers, uses the three headings from the programme planning template and contains pointers and questions for teachers and students, to assist with each stage of the work. It is assumed these stages will vary from student to student.

The notes also include practical information about authenticating student work and securing work against loss or damage.

The fourth section provides lists of possible artist models. The lists are neither prescriptive nor exhaustive, but are a starting point as well as an ongoing resource for students and teachers.

The Qualifications Authority would like to thank the teachers, tutors and advisers who contributed their time and expertise to the development of this resource.

Section One General Information

The Visual Arts programme at Level 3 should allow each student to follow an individual pathway in order to produce original work. To meet the requirements of the standards, students need to extend their knowledge of art making methods and ideas within their chosen field and genre. They should, with teacher guidance, be encouraged to pursue their own interests when engaging in the programme. The maturity of each student and the availability of resources should be considered before deciding on methods and ideas for development. Also, selected methods and ideas must provide sufficient breadth and depth to sustain ongoing regeneration of ideas.

Students should be reminded that the standards for each discipline require *extensive knowledge* of art making methods and ideas. The standards also require *knowledge of the characteristics and constraints* of established processes, procedures, material and techniques, developing a *systematic approach* to relating and evaluating ideas and methods. Use of ideas and methods founded in *recent and established practice* in the production of an *original body of work* are also requirements of the standard. The explanatory notes provide clarification of these terms.

Students should also know that assessment decisions are made with regard to the standard title, the outcome statement and the achievement criteria at each grade level. To achieve the standard, achieve the standard with Merit, or achieve the standard with Excellence ALL of the achievement criteria at the relevant grade level must be evident in the work. Art teachers with longstanding expertise with University Bursaries and Scholarship Practical Art are advised to consider carefully the changes to external assessment at levels 3 and 4 from 2004.

Independent learning at this level is not carried out in isolation. Self, peer, collaborative and teacher assessment may be part of the learning process. Feedback should be purposeful, constructive and directed, so that the student recognises the way forward.

Assessment during the course of the programme should show each student where they are being successful and what should be done to improve. For independent learners feedback needs to be both supportive and challenging.

The programme should have the following features:

- Student progress is monitored regularly, and constructive feedback provided.
- Dates and arrangements for formative, school assessment during the year are known to students.
- There are adequate resources, for example, access to dark room equipment, web sites, and appropriate computer software for students to pursue chosen subject matter.
- There is access to appropriate technology and materials.
- Student decisions about methods and ideas are made in negotiation with their teachers and take into consideration suitability with regard to student maturity and confidence, availability of materials, resources and technology.

- Information about the standards and assessment requirements is known by students early in the year – students understand the requirements of the relevant standard.
- School policies and procedures for authenticating work are known to students early in the year.
- School expectations for students to manage security of physical and electronic work against loss or damage are communicated to students at the commencement of the programme.
- Requirements for submitting work for external assessment are communicated to students well ahead of time.

Section Two Programme Planning Template

STARTING POINTS

Each student, working with their teacher, will:

- develop a proposal, design brief or project outline with initial ideas for development
- use an effective format for recording and discussing initial ideas for example, a journal, visual diary, online diary, dialogue or portfolio.
- understand that the purpose of the initial proposal, brief or outline is to generate ideas about subject matter, possible artist models, processes, procedures, materials and techniques.
- agree to regularly revisit ideas and develop a systematic approach to evaluating ideas and methods.

DURING THE JOURNEY

Each student, working with their teacher will:

- engage in a process of reflection, questioning and analysis
- build on, develop and expand initial ideas and content
- revisit, analyse, clarify and regenerate ideas about subject matter and organisation of those ideas
- analyse and clarify purpose and uses of selected artist models
- research and explore the formal properties and characteristics of artworks studied.

The student will revisit and build on ideas by:

- researching characteristics and constraints of established processes, procedures, materials and techniques
- developing a systematic approach to relating ideas and methods.

ARRIVING

The student and teacher critically evaluate the work, looking for:

- use of ideas founded in recent and established practice
- knowledge of characteristics and constraints of established practice
- options for regenerating ideas
- systematic evaluation of ideas and methods
- production of original work.

Section Three Programme Planning Notes for Teachers

STARTING POINTS *Notes for Teachers*

The initial written activities or focussed discussions must allow for each student to follow an individual pathway in order to produce original work and extend their knowledge of art making methods and ideas within their chosen field and genre.

Examples of contexts for ideas could be cultural, physical, environmental, political, emotional, social, conceptual, experiential or to do with personal identity.

Further examples of starting points could be aesthetic, relating to:

- a specific genre
- concrete subject matter such as still life, landscape (urban, industrial, rural, cityscape, seascape)
- exploration of materials, texture, colour, 2-D, 3-D, time-based artworks, technical (as in manual, mechanical and electronic)
- use of metaphor, motif or icon
- other conventions and pictorial devices including media application, composition.

The initial proposal should be broad and start with a wide investigation of the subject or idea. It is a beginning, and should allow for a range of possible directions. This initial thinking will be revisited, added to and changed as the student develops a greater understanding, begins to self-evaluate and synthesise ideas.

The initial proposal, brief or project outline is also a starting point for formative assessment and discussion about the student's work.

The format for recording and discussing ideas is a matter of practicality for teachers and students and will vary according to teaching and learning styles and environments. The selection of the format will also be influenced by the selected discipline.

Work at this level is individually driven, with appropriate and regular discussion, debate, monitoring, checking, negotiation and encouragement. In some programmes, students work in groups and engage in peer review in addition to their interaction with their teacher; however, the responsibility for decision-making and the course of action to be taken rests with each student.

Students should select subject matter they can relate to. Ideas and artist models selected should be at the level of maturity of the students so that they can build on initial ideas, identify possible pathways and fully explore options available.

Starter questions:

What subjects or ideas interest you? Could this provide the content for your investigation? What will your work be about? Why does the subject or idea interest you? Does it belong to a specific art making tradition? Is it local or universal? How have other artists treated this subject or idea?

Essential policies and procedures – Questions for teachers

Are structures in place to ensure each student receives regular feedback and opportunity for discussion about their methods and ideas?

Can student work be authenticated? Are students seen while working, at regular intervals? If not, does the teacher know that the work is the student's own?

Are processes in place to ensure student work on computer, camera or other technical equipment is adequately saved from loss? Do the students know this is their responsibility?

Are students aware of requirements for authenticating work, and that their mark will not be released if their work is not able to be authenticated by their school?

Do students follow procedures for securing digital and physical material from loss?

DURING THE JOURNEY (*Notes For Teachers*)

Reflection, Questioning & Analysis

Activities following on from the initial proposal should allow the student to begin to develop work based on the proposal using drawing as the central means of gathering a wide range of information relating to the subject or ideas. Drawings could be diagrams, thumbnails, maquettes, collage prints and photographs and should be appropriate for the purpose. This information forms the basis for further questioning and discussion leading to expansion of content and development of further ideas.

The following sample questions will assist students in making decisions about their work. Such questions should serve as reminders of the breadth and range of thinking and the extent of decision making that is required at this level. Teachers may compose a “checklist” of considerations for their students to respond to, or build key questions into their discussions with students. Students and teachers should repeat the process of questioning, analysing and clarifying their thinking each time the content has expanded as a result of their exploration and investigation.

- Is there a sufficient range and depth of information to allow for development of ideas?
- Should the initial proposal or brief be revisited, modified or revised?
- Which materials, techniques and procedures will be appropriate?
- How should the information be organized, composed or presented?
- What scale or format might be appropriate?
- Have the formal properties of artworks, the scale and context of the work been considered?
- Are the ideas being developed founded in recent and established practice?
- Is the research, to date, generating sufficient evidence in drawing studies, technical notes and studies in appropriate media?
- Is the working method and media selected (for example thumbnails, compositional studies, site drawings, photographic montages, collage, colour studies or comparable methods) providing the necessary evidence of research and development of ideas?
- Which questions should be asked to address context?
- Are artist models appropriate?
- Have related models been considered and investigated?
- Are sufficient resources available for the research into artist models selected?
- Does the student have the maturity and confidence to develop ideas about selected subject matter and artist models?
- Does work-in-progress relate to and reflect the student’s intentions?
- Has thinking shifted as a result of research and testing of ideas?
- Are further appropriate models needed to help determine possible solutions of problems as they arise?
- Has initial research prompted conjunct research, for example, the investigation of a site for a sculptural work, the investigation of a material or technique, or the investigation of colour relationships – all leading to further content?
- Does the student fully understand such issues as the use of artist models and appropriation?

ARRIVING (Notes for Teachers)

Over time, the student's decision-making process leads to finished work. The result is the synthesis of ideas and the student's evaluation of the work in relation to the proposal. Often an idea that has been thoroughly researched has expanded the original content greatly and created a number of other ideas and options. Even "finished" work may point to further possibilities.

The student work will show:

- ideas used are founded in recent and established practice
- knowledge of the characteristics and constraints of established processes, procedures, materials and techniques
- options for regenerating ideas
- systematic relating and evaluating of ideas
- production of original work
- investigation and resolution in accordance with the specifications (Design)
- electronic media, if used, demonstrate requirements of the standard. and are consistent with the assessment specifications for the standard with regard to format.

Practical matters

Will the work be ready for assessment in sufficient time for it to be dry and able to withstand physical handling and transportation?

Are all components fixed and does the folio comply with requirements for size? (See assessment specifications.)

Is the work the student's own?

Section Four Index of Artist Models

Artist Models PHOTOGRAPHY

AUTOBIOGRAPHICAL

Nan Goldin
Duane Michaels
Jack Pierson
Larry Sultan

PHOTOJOURNALISM

Berenice Abbott
Ansel Adams
Mary Allen Mark
Jean Eugene Atget
Diane Arbus
Werner Bischof
Brian Brake
Bill Brant
Glenn Busch
Robert Capa
Henri Cartier-Bresson
Gillian Chaplin (NZ)
Fiona Clark (NZ)
Les Cleaveland
Bruce Connew (NZ)
Alfred Eisenstaedt
William Eugene-Smith
Walker Evans
Larry Fink
Bruce Foster (NZ)
Robert Frank
Nan Golden
Ernest Haas
Frank Habicht
Lewis Hine
Andre Kertez
Dorothea Lange
Annie Leibovitz
Sally Mann
Lisette Model
Ann Noble
Freeman Paterson
Mark Ribault
Julie Riley (NZ)
Sebastiao Salgado
Anne Shelton (NZ)
Paul Strand
Sally Symes (NZ)
Ans Westra (NZ)

PERSONAL IDENTITY

Janet Bayley (NZ)
Rhonda Bosworth (NZ)
Di Ffrench (NZ)
Barbara Kruger

Sherrie Levine
Fiona Pardington (NZ)
Marie Shannon (NZ)
Cindy Sherman
Lorna Simpson
Christine Webster (NZ)
Francesca Woodman

NARRATIVE

Margaret Dawson (NZ)
Megan Jenkinson (NZ)
Duane Michaels
Fiona Pardington (NZ)
Joel Peter-Witkin
Arthur Tress

PORTRAITURE

Diane Arbus
Richard Avedon
Glen Busch (NZ)
Bill Brant
Harry Callahan
Robert Frank
Lee Friedlander
Dorothea Lange
Yousuf Karsh
Annie Leibowitz
Robert Mapplethorpe
Duane Michaels
Robin Morrison (NZ)
Irvine Penn
Man Ray
August Sander
Edward Steichen
Alfred Steiglitz
Gary Winogaurd

THEATRICAL/STAGE

Rommert Boonstra
Margaret Dawson (NZ)
Mary Frey
Megan Jenkinson (NZ)
Joel Peter-Witkin
Cindy Sherman
Laurie Simmons
Arthur Tress
Boyd Webb
Christine Webster

CULTURE

Eugene Atget
Boubat

CULTURE Cont'd

Albert Chong
Robert Doisneau
Lee Friedlander
Marti Friedlander (NZ)
Nan Goldin
Glen Jowitt (NZ)
Andre Kertesz
Jack Pierson
Ans Westra (NZ)

DECISIVE MOMENT

Brian Brake (NZ)
Henri Cartier-Bresson
Gary Winogrand

DOMESTIC STILL LIFE

Bernhard and Anne Blume
Lee Frielander
Margaret Dawson (NZ)
Cindy Sherman
Mary Frey
Marie Shannon (NZ)
Larry Sultan
Dinah Bradley (NZ)
Janet Bayly (NZ)
Tina Modotti
Andre Kertesz

**PHOTOGRAPHY AS
METAPHOR**

Rommert Boonstra
Marie Shannon (NZ)
Catherine Shine (NZ)
Brett Weston
Edward Weston
Carl Chiarnaza
Bill Brant
Minor White
Aaron Siskind
Alfred Steiglitz
Imogen Cunningham

SURREALIST

Bernhard and Anna Blume
Arthur Tress
Michiko Kon
Sandy Skoglund

MONTAGE COLLAGE

Lucas Samaras
Joyce Nemanis
David Hockney
Starn Twins
Barbara Kruger

Megan Jenkinson (NZ)

MANIPULATED

Jane Zusters (NZ)
Fiona Pardington (NZ)
Jack Body (NZ)
Duane Michals
Cindy Sherman
Margaret Dawson (NZ)
Robert Frank
Boyd Webb
Jerry Norman Uelsmann
Zeke Berman
Bernhard and Anne Blume
Michiko Kon
Clive Stone (NZ)
Megan Jenkinson (NZ)
Hanah Hocke
Barbara Kruger
Herbert Bayer
Holly Roberts
Moholy Nagy
Man Ray
Starn Brothers

INTERIOR

Robin Morrison (NZ)
Jade Peirson
Marie Shannon (NZ)
Peter Hanaken (NZ)
Andre Kertez

**STILL LIFE /
ACTUAL & ARRANGED**

Jo Ann Callis
Milan Kunc
Victor Schragar
Di Ffrench (NZ)
Walter Peterhans
Joel Peter-Witkin
Moholy Nagy
Olivia Parker
Man Ray
Herbert Bayer
Paul Outerbridge
Andre Kertez
Megan Jenkinson (NZ)
Jan Groover

NATURE / BOTANICAL

Tina Modotti
Konrad Cramer
Ernst Brihat
Jerry Uelsmann
Sally Tagg
Elisabeth Sunday

NATURE / BOTANICAL cont

Andre Kertez
Joan Fonteuberta
Edward Weston
Imogen Cunningham
De Meyer
Olivia Parker
Robert Mapplethorpe

ENVIRONMENT

Salgado
Lloyd Godman (NZ)
Mark Adams (NZ)
Robert Mishrack
John Pfahl

ABSTRACT

Andre Kertesz
Frank Hofmann (NZ)
Edward Weston
Boyd Webb
Paul Strand
Boyd Webb
Arthur Tress
Joyce Nemanis
Susan Rankaitis
Barbara Kasten

**CITYSCAPE /
URBANSCAPE**

Henri Cartier-Bresson

Peter Black (NZ)
Ans Westra (NZ)
Weegee
Dorothea Lange
Brassai
Andre Kertesz
Alvin Langdon Coburn
Eugene Atget
Ed Ruscha
Lewis Baltz
Robin Morrison
Harry Callahan
Jan Dibbett
Charles Sheeler

LANDSCAPE

Patterson Freeman
Fay Godwin
Craig Potton
Lloyd Godman (NZ)
Patrick Reynolds (NZ)
Henri Cartier-Bresson
Lewis Hines
Craig Cotton (NZ)
Mark Adams (NZ)
Peter Peryer (NZ)
Ane Noble (NZ)
Ansel Adams
Edward Weston
Lawrence Aberhart (NZ)
Robin Morrison (NZ)
Alfred Steiglitz

Artist Models DESIGN

PRODUCT DESIGN

Alvar Aalto
Marcel Breuer
Eileen Gray
Victor Horta
Gerrit Rietveld
Mies Van der Rohe

TEXTILES

Anni Albers
Enid Marx
Eliel Saarinen
Michele De Lucchi
Ettore Sottsass
Louis Comfort Tiffany
Arthur Heygate Macmurdo
Johannes Itten
Charles Francis Annesly Voysey
Edward William Godwin
Christopher Dresser
Charles Eastlake
William Morris
Owen Jones
Ruth Reeves
Loja Saarinen
Arne Jacobsen
Marianne Staub
Dorothy Liebes
Nathalie du Pasquier
Henry Van der Velde
Walter Crane & Margaret Macdonald

GLASS

Marianne Straub
Edward Burne Jones
Christopher Dresser
Philip Webb
William Burges
Alva Aalto
Frank Lloyd Wright
William Morris
Louis Comfort Tiffany

TYPOGRAPHY

Giovanni Pintori
Alexander Rodchenko
Jean Carlu
Paul Rand
Man Ray
Herbert Matter
Lester Beall
Raymond Loewy
Ben Shahn

Saul Bass
Tadeusz Trepcowski

WALLPAPER

William Burges
Christopher Dresser
Charles Eastlake
Owen Jones
William Morris
Nathalie de Pasquier
Marianne Straub

APPLIANCES

Michele De Lucchi

THEATRE DESIGN

Alexandra Exter
Varvara Stepanova
Vladimir Tatlin
Stefan Wewerka

COSTUME DESIGN

Varvara Stepanova

LAQUER WORK

Eileen Gray

METALWORK

Charles Robert Ashbee
Harry Bertoia
Arne Jacobsen
Margaret Macdonald
Marianne Straub

ARCHITECTURE

Mario Boffa
Stefan Wenerka
Peirre Jeanneret Rietveld
Charlotte Perriand
Joseph Hoffman
Carlo Bugetti
Antonio Gaudi
Le Corbusier
Charles Robert Ashbee
Edward William Godwin
Victa Horta
Henry Van de Velde
Hector Guimard
Charles Eastlake
William Morris
William Burges
Philip Webb
Arthur Heygate Macmurdo

ARCHITECTURE Cont'd

Owen Jones
William Butterfield
Charles Francis
Annesly Voysey
Michael Graves
Charles Rennie Mackintosh
Frank Lloyd Wright
Adolf Loos
Ettore Sottsass
Joe Colombo
Arne Jacobsen
George Nelson
Eileen Gray
Vladimir Tatlin
Eero Saarinen
Eliel Saarinen
Alvar Aalto
Joost Schmidt
Alexander Rodchenko
Eleazar Lissitzky
Mies Van der Rohe
Marcel Breuer
Walter Gropius
Theo Van Doesburg
Peter Behrens
Northmore Pugin
Augustus Welby

CERAMICS & POTTERY

Heide Warlamis
Clarice Cliff
Matteo Thun
Annesley Voysey
Charles Francis
Walter Crane
Christopher Dresser
John Pollard Seddon
Charles Eastlake
William Morris
Augustus Welby
Trude Petri
Maija Grotell
Russell Wright

MOSAIC

Gustav Klimt

FASHION

Henry Van de Velde
Stefan Wewerka
Pierre Cardin
Yves Saint Laurent
Mary Quant
Jeanne Lanvin

"COCO" Gabrielle Chanel
Issey Miyake

FASHION ILLUSTRATION

Raymond Loey

DESIGN/COLOUR THEORY

Johannes Itten

ADVERTISING

John Heartfield
Claes Oldenburg
Man Ray
Raymond Loey & Associates
Joost Schmidt

DOMESTIC PRODUCTS

Charles Eastlake
William Morris
Dante Gabriel Rossetti
Frank Lloyd Wright
Adolf Loos
Philip Webb
Ford Maddox Brown
Vico Magistrelli
Jacques-Emile Ruhlmann
Eileen Gry
Vladimir Tatlin
Samo Noguchi
Eero Saarinen
Charles Rennie Mackintosh
Louis Comfort Tiffany
Vico Magistrelli
Tobia Scarpa
Joe Colombo
Sori Yanagi
Arne Jacobsen
Carlo Bugatti
Antonio Gaudi
Henry Van de Velde
Harry Bertioia
Bartolucci & Waldheim
George Nelson
Charles & Ray Eames
Hector Guimard
Arthur Heygate Macmurdo
Isamu Noguchi
Michael Graves
Michele De Lucchi
Ettore Sottsass
Matteo Thun
Nathalie du Pasquier
Russell Wright
Eliel Saarinen
Kaare Klint

DOMESTIC PRODUCTS Cont'd

Marianne Brant
Marcel Breuer
Annesley Voysey
Charles Francis
Walter Crane
Eden Nesfield
Christopher Dresser
William Butterfield
Northmore Pugin
Augustus Welby

FURNITURE

Aldo Rossi
Dakota Jacksen
Marie-Therese Douth
Mario Botta
Matteo Thun
Andreas Kinsman
Rodney Kinsman
Stefan Wenerka
William Burgess
Augustus Welby Pugin
Theo Van Does Berg
William Morris
Dante Gabriel Rossetti
Vladimir Tatlin
Philip Webb
Ford Maddox Brown
Frank Lloyd Wright
Alexander Rchenko
Joseph Hoffman
Hans J Wegner
Bruno Mattheson
Charles Rennie Mackintosh
Arne Jacobsen
Antonio Gaudi
Henry Van de Velde
George Nelson
Charles & Ray Eames
Michael Graves
Michele de Lucchi
Ettore Sottsass

ILLUSTRATION

Edward Burne-Jones
Walter Crane
Eden Nesfield
Dante Gabriel Rossetti
Ford Maddox Brown
Owen Jones
Aubrey Beardsley

JEWELLERY

Harry Bertolia

Charles Robert Ashbee
Marianne Brant

GRAPHIC DESIGN

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Annesley Voysey
Kurt Schwitters
Francis Picabia
Kaoul Hanmann
Martine Bedin
Augustus Welby
Northmore Pugin
Tadeusz Trepcowski
Dorothy Liebes
Laszlo Maholy-Nagy
Wassili Kandinsky
Piet Zwartz
Vilmos Huszar
Theo Van Doesburg
John Heartfield
Adolf Loos
Filippo Marinetti
GRAPHIC DESIGN Cont'd
Max Beckmann
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Paul Colin
Eleazar Lissitzky
Kasimir Malevich
Peter Behrens
Hermann Mutherius
Gustav Klimt
Henry Van de Velde
Arthur Heygate Macmurdo

INDUSTRIAL DESIGN

Andreas Webber
Rodney Kinsman
Kazumaza Yamashita
Dakota Jackson
Marie-Therese Deutch
Mario Botta
Matteo Thun
Aldo Rossi
Bartolucci & Waldheim
Norman Bel Geddes
Raymond Locury
Henry Dreyfuss
Eliel Saarinen
Ettore Sottsass
Joe Colombo
Hans Roericht
Sori Yanagi
Gio Ponti

INDUSTRIAL DESIGN cont

Arne Jacobsen
George Nelson
Christopher Dresser

INTERIORS

Stefan Wewerka
Nathalie du Pasquier
Terence Conran
Charles Eastlake
William Burges
Vico Magistrelli
Tobia Scarpa
Joe Colombo
Theo Van Doesburg
Henry Dreyfuss

Eliel Saarinen
Frank Lloyd Wright
Jacques-Emile Ruhlmann
Charles Rennie Mackintosh
Louis Comfort Tiffany

LIGHTING

Arne Jacobsen
Matteo Thun
Michele De Lucchi
Ettore Sottsass
Frank Lloyd Wright
Gerrit Rietveld
George Cawardine
Marianne Straub
Isamu Noguchi

Artist Models PRINTMAKING

STILL LIFE

Braque
Hockney
Matisse
Morandi
Picasso

LANDSCAPE

Denise Copeland (NZ)
Colin McCahon (NZ)
Stanley Palmer (NZ)
Marilyn Webb (NZ)
Toss Woollaston (NZ)

GENDER

Victoria Edwards (NZ)
Mary Kay (NZ)
Robyn Kahukiwa (NZ)
Carole Shephard (NZ)
Nancy Spero
Merrylyn Tweddie (NZ)

PORTRAIT – FIGURATIVE

Jenny Dolezel (NZ)
Tony Formison (NZ)
Jason Grieg (NZ)
Pat Hanly (NZ)
Denys Watkins (NZ)
Robin White (NZ)

PHOTOGRAPHIC INFLUENCES

Jenny Dolezel (NZ)
Cathryn Shine (NZ)
Elizabeth Thompson (NZ)

COLLAGE/COMBINATION PRINTS

Kate Coolahan (NZ)
Gordon Crook (NZ)

SOCIAL COMMENT

Nigel Brown (NZ)
Barry Cleavin (NZ)
Robyn Kahukiwa (NZ)
Marilyn Webb (NZ)

ENVIRONMENTAL/ECOLOGICAL

Graham Bennett (NZ)
Colin McCahon (NZ)
Barry Cleavin (NZ)
Denise Copeland (NZ)
Ralph Hotere (NZ)
Hundertwasser
Carole Shephard (NZ)

Marilyn Webb (NZ)

BOOKS

Joan Miro
Carole Shephard (NZ)

SIGN AND SYMBOL

Shane Cotton (NZ)
Gordon Crook (NZ)
Colin McCahon (NZ)
Richard Kileen (NZ)
Ralph Hotere (NZ)
Marian Maguire (NZ)
Julia Morrison (NZ)
John Reynolds (NZ)

PACIFIC

Fatu Feu (NZ)
Robyn Kahukiwa (NZ)
Emare Karaka (NZ)
John Pule (NZ)
Micheal Tuffery (NZ)

PICTURE WITHIN THE PICTURE

Richard Kileen (NZ)
Claudia Pond-Eyley (NZ)
Robert Rauschenberg
Robin White (NZ)

CUBIST

Braque
Louise Henderson (NZ)
Leger
Picasso

POP ART

Dick Frizzell (NZ)
Andy Warhol

GERMAN EXPRESSIONISM

Baselitz
Clairmont
Heckel
Masereell
Munch

PATTERN AND DECORATION

Nicola Jackson (NZ)
Henri Matisse
Miriam Shapiro

ABSTRACT EXPRESSIONISM

Philippa Blair (NZ)
Helen Frankenthaler
Robert Rauschenberg

MARK MAKING

Elizabeth Murray (NZ)
Tapiés
Terry Winters

SURREALISM/ILLUSION

Francisco Clemente
Marc Chagall
Max Ernst
Denys Watkins (NZ)
Elizabeth Thompson (NZ)
Barry Cleavin (NZ)
Katherine Madill (NZ)
Jenny Dolezel (NZ)
Bill Hammond (NZ)

GRID/FORMAL COMPOSITION

Jennifer Bartlett
Colin McCahon (NZ)
Karen Cook (NZ)
Shane Cotton (NZ)
Bing Dawe (NZ)
Diebenkorn
Jasper Johns
Mondrian
Robert Rauschenberg
John Reynolds (NZ)
Susan Rothenberg
Nancy Spero
Pat Steir

EXPRESSIVE

Clairmont (NZ)
Kieffer
Matisse
Picasso

MAPPING/DIAGRAMATIC

Jennifer Bartlett
Gordon Crook (NZ)
Bing Dawe (NZ)
Wendy Griffin (NZ)
John Hurrell (NZ)
Ralph Paine
Michael Shephard (NZ)
Ruth Watson (NZ)

FORMAL/ARCHITECTURAL

Colin McCahon (NZ)
Derek Cherrie
Diebenkorn
Hockney
Mondrian
Piranisi
Charles Sheeler
Peter Siddell

Artist Models PAINTING

LANDSCAPE

Gauguin
Monet
Herron
Turner
Van Gogh
Keifer
Euan McLeod
Hammond
Boyd
Noland
C McCahon (NZ)
S Cotton (NZ)
B Nin (NZ)
F Williams
T Wollaston (NZ)
G Leenards (NZ)
R McWhanell (NZ)
T Moffit (NZ)
Cezanne
D Lusk (NZ)
Van Der Velden
Richter
D Frizzell (NZ)
R Angus (NZ)
W Sutton (NZ)
Hopper
Corot
Connstable
Courbet
Wyeth
G Sydney (NZ)
S Siddell (NZ)
S Palmer (NZ)
J Firth-Smith
R Diebenkorn
M Sheppard (NZ)
Giorgio de Chirico
Gerda Leenards (NZ)
Michael Smither (NZ)
Karl Maughan (NZ)

FIGURE

E McLeod (NZ)
F Bacon
De Kooning
Munch
Van Gogh
Giacometti
Dubuffet
Ensor
P Clairmont (NZ)
Lautrec

Rothko
Boyd
Matisse
Auerbach
Bazelitiz
Picasso
Scheile
B Hammond (NZ)
Salle
Daumier
Rothenburg
T Moffit (NZ)
Dine
N Brown (NZ)
J Dolezel
J Harris (NZ)
Kitaj
J Braithwaite (NZ)
R Kahukiwa (NZ)
Moore
M Beckman
Gauguin
Seurat
Dix
Modigliani
Riveria
Bonnard
F Hodgkins (NZ)
Cezanne
Degas
Kahlo
D Frizzel (NZ)
Hamilton
Rego
Smithers
Hockney
Proctor
Shepherd
Blake
Spencer
Hopper
Millet
Courbet
Corot
Delacroix
P Guston
Wyeth
Rembrandt
Close
G Sydney (NZ)
S Pick (NZ)
R Diebenkorn
S Dali

FIGURE Cont'd

M Ernst
C Close
Saskia Leek (NZ)
S Pick (NZ)
S Cotton (NZ)
T de Latour (NZ)
B Hammond (NZ)
T Fomison

**INSIDE / OUTSIDE
ARCHITECTURE**

W Thiebauld
Diebenkorn
Herron
Matisse
Giacometti
F Hodgkins (NZ)
D Lusk (NZ)
O Spencer Bower (NZ)
Degas
B Nicholson
Aubach
De Chirico
D Frizzell (NZ)
E Hopper
R Diebenkorn
Wyeth

SIGNS / SYMBOLS

T Lane
J Johns
C McCahon (NZ)
R Killeen (NZ)
S Cotton (NZ)
J Zusters (NZ)

STILL LIFE

S Siddell (NZ)
Van Gogh
Herron
Dine
Picasso
Bonnard
J Drawbridge (NZ)
A Wyeth
Uglow
Diebenkorn
Thiebauld
Braque
Gauguin
Mondrian
Manet
Cezanne
J Rae (NZ)

Flack
Morandi
Corot
Chardin
Blackadder
Juan Sanchez-Cotan
Matisse
J Braithwaite (NZ)
Dutch Still Life Tradition
S Pick (NZ)
J Drawbridge (NZ)
P Steir
M Smither (NZ)
M Sheppard (NZ)
B Nicholson

CULTURAL / IDENTITY

S Cotton (NZ)
J Fraser (NZ)
R Killeen (NZ)
C Heaphy (NZ)
J Pule
F Feu'u
T de Latour (NZ)
M Tuffery
B Hammond (NZ)
Basquiat

THE GRID

P Mondrian
P Steir
I Tillers
S Cotton (NZ)
R Raucshenberg
R Gasgoine (NZ / AUS)
A Warhol
B Hammond (NZ)
S Pick (NZ)
J Bartlett
L Rivers
S Polke

DRAWING

F Auerbach
R Diebenkorn
R B Kitaj
G Morandi
P Cezanne
P Mondrian
A Giacometti
W Thiebaud
H Matisse
J Dine
L da Vinci
Degas

DRAWING cont

Manet
S Rothenberg

FLAT STRUCTURAL SPACE

Malevich
Mondrian
Ryman
G Walters (NZ)
E Kelly
B Riley
V Vasarley
M Williams
B Newman
Scully
S Ogden (NZ)
Banbury (NZ)
Hotere (NZ)

**SHALLOW SPACE WITH
MARK MAKING**

A Martin
Rainer
L Martin
Sol Le Witt
B Riley
Aboriginal Art
Hotere (NZ)
M Williams (NZ)
G Banbury (NZ)
Scukky
S Bramburg (NZ)
J Mitchell
Tapiés
Burri
Bleckner
L Fong (NZ)
Rauschenburg
B Marden
C McCahon (NZ)
Motherwell
F Kline
S McIntyre (NZ)
Scully
J le Witt
J Dine
A Keifer
J Johns
S Rothenberg
R Ellis (NZ)
P Blair (NZ)
F Feu'u (NZ)
C Twombly
J Pollock
Rainer

P Trustum (NZ)
Auerbach
D Peebles (NZ)
F Stella
R McLeod (NZ)

SHALLOW SPACE WITH FORM

J Rae (NZ)
V Passmore
B Nicholson
D Peebles (NZ)
Bartlett
Hunderwasser
J Dine
T Lane (NZ)
Klee
Miro
Leger
Klimt
Diebenkorn
L Rivers
P Steir
G O'Keefe
Winters
S Cotton (NZ)
S Pick (NZ)
P Hanly
J Walker
C McCahon (NZ)
E McLeod
Keifer
Bazelitz
Matisse
H Richter
Bacon
N Smith
PO Reynolds (NZ)
E Unglow
Giacometti
Dubuffet
Kura Te Waru Rewini (NZ)
P Clairmont (NZ)
P Blair (NZ)

Artist Models SCULPTURE

STRUCTURAL SPACE WITH COLOUR

B Nicholson
G Albrecht
H Hoffman
Rothko
B Sutton
Diebenkorn
Braque
Picasso
J Le Witt
Matisse
Herron
Frankenthaler
Kandinsky
Reinhart
Bonnard
F Stella
D Peebles (NZ)
R McLeod (NZ)
M Armstrong (NZ)

CONSTRUCTION/ASSEMBLAGE

Jacqueline Fraser
Diane Prince (NZ)
Bing Dawe (NZ)
Neil Dawson (NZ)
Don Driver (NZ)
Louise Bourgeois
Andrew Drummond (NZ)
Brodsky and Utkin
Robert Smithson
Andy Goldsworthy
Cecilia Vecuna
Naum Garbo
Marcel Duchamp
Christine Hellyar (NZ)

SHAPING

Charlotte Fisher (NZ)
Christine Hellyar (NZ)
Terry Stringer (NZ)
Marcel Duchamp
Andrew Drummond
Tony Cragg
Martin Peryer
Rachael Whiteread

MATERIALS

Jacqueline Fraser (NZ)
Rosemary Trockel

Marcel Duchamp
Eva Hesse
Oldenburg
Bing Dawe (NZ)
Tony Cragg
Chris Booth (NZ)
Martin Puryear
Warren Viscoe (NZ)
Andrew Drummond (NZ)

SURFACE

Warren Viscoe (NZ)
Meret Oppenheim
Anish Kapoor
Charlotte Fisher (NZ)
Pauline Rhodes (NZ)
Magdalena Abakanowicz
R Gascoigne
Richard Reddaway (NZ)
Christo
Henry Moore
Eva Hesse
Joan Arp
Tony Cragg
Andrew Drummond (NZ)

SITE SPECIFIC/INSTALLATION

Christine Hellyar (NZ)
Pauline Rhodes (NZ)
Judy Pfaff
Anish Kapoor
Vivian Lyn (NZ)
Warren Viscoe (NZ)
Andy Goldsworthy
Christo
Brodsky & Utkin
Oldenburg
Magdalena Abakanowicz
Diane Prince (NZ)
Bing Dawe (NZ)
Richard Serra
Richard Long
Peter Robinson (NZ)
Eugene Hanson
Andrew Drummond (NZ)
Jacqueline Fraser (NZ)
Alexander Calder
Robert Smithson
Friedrich Becker
Niel Dawson
Vladimir Tatlin
Michael Parakowhai
Kiki Smith
Jeff Thomson
Tony Cragg

SITE SPECIFIC/INSTALLATION

Cont'd

Judy Chicago

David Smith

Selwyn Muru

STRUCTURE

Diane Prince (NZ)

Bing Dawe (NZ)

Henry Moore

Anish Kapoor

Caro

Mark de Suvero

Brodsky & Utkin

Tony Cragg

Vivian Lynn (NZ)

Martin Puryear

Chris Booth (NZ)

Neil Dawson (NZ)

Judy Pfaff

Jacqueline Fraser (NZ)

Eva Hesse

Richard Serra

Bronwynne Cornish (NZ)

Giacometti

Taitlin

Andrew Drummond (NZ)

Pauline Rhodes (NZ)

Charlotte Fisher (NZ)

Warren Viscoe (NZ)

Naum Gabo

Mario Merz

Picasso

Len Lye (NZ)

Parsner

ENVIRONMENT

Christo

Rachael Whiteread

Eva Hesse

Diane Prince (NZ)

Warren Viscoe (NZ)

Tony Cragg

Richard Long

Claes Oldenburg

Pauline Rhodes (NZ)

Richard Serra

Bing Dawe (NZ)

Giacometti

Miriam Shapiro

Bronwynne Cornish (NZ)

Neil Dawson (NZ)

Robert Smithson

Andrew Drummond (NZ)

Chris Booth (NZ)

Len Lye (NZ)

Andy Goldsworthy

CULTURE

Chris Booth (NZ)

Christo

Vivian Lynn (NZ)

Jacqueline Fraser (NZ)

Christine Hellyar (NZ)

Meret Oppenheim

Bing Dawe (NZ)

Marcel Duchamp

Warren Viscoe (NZ)

Terry Stringer (NZ)

Magdalena Abakanowicz

Bronwynne Cornish (NZ)

Tony Cragg

Ani O'Neill

Rosemary Trockel

Andrew Drummond (NZ)

Louise Bourgeois

Claes Oldenburg

Rachael Whiteread

Diane Prince (NZ)

FIGURATIVE/REPRESENTATIVE

Andrew Drummond (NZ)

Michael Tuffery (NZ)

Giacometti

Eva Hesse

Bing Dawe (NZ)

Matisse

Kiki Smith

Terry Stringer (NZ)

Rebecca Horne

Christopher Braddock (NZ)

Richard Goodwin

Naum Gabo

Jeff Thompson

Rodin

Richard Reddaway (NZ)

Henry Moore

Cliff Whiting (NZ)

Selwyn Muru (NZ)

Michael Parekowhai (NZ)

Degas

CONCEPTUAL

Max Ernst

Jean Arp

Judy Chicago

Meret Oppenheim

Warren Viscoe

Claes Oldenburg

CONCEPTUAL cont

David Smith

Eva Hesse

Tony Cragg

Lenore Tawney

Don Driver

Alexander Calder

Anish Kapoor

Rosalie Gascoigne

Marcel Duchamp

Andy Goldsworthy

Robert Smithson

Vladimir Tatlin

Pauline Rhodes

Jacqueline Fraser

Christo

Neil Dawson

Freidrich Becker

Martin Puryear