NCEA Level 2 – 90481 Printmaking 2009

Examples of Candidate Work
Achieved
This sample is placed at the higher end of the Achievement grade range.

In this submission a clear proposition has been established on the first panel using the botanical gardens as a resource to produce a series of drawings and prints. These provide a basis for an investigation into the properties of pattern, texture, scale, line and colour with the application of printed layers to combine shapes and appropriate techniques to build complex images.

The technical vocabulary employed includes collagraph, dry point and mono print combined with the use of collage.

These techniques have been used with control to build richly printed surfaces. Ideas relating to pattern and colour have been developed expressively. Collage techniques assist in the resolution of pictorial issues – along with the use of print techniques in the final works.

However there is some repetition and insufficient evidence of understanding or critical editing of the work generated. Ideas have not been sufficiently extended for this work to achieve a higher grade.

This submission presents sufficient evidence to fulfil the expectations of The Arts in the New Zealand Curriculum, Learning Media, Ministry of Education, 2000, Level 7.
This sample is placed at the **higher end** of the **Achievement** grade range.

This submission has a strong introduction and sets out with the clear intention to explore the dramatic and emotive possibilities surrounding the theme of child soldiers.

The original proposition begins with a single idea that is explored throughout both panels. The cross motif has been used as a symbol and as a compositional device with different possibilities being presented.

The candidate has focused on selected pictorial ideas, including an investigation of line, silhouetted shapes, positive and negative space, contrast and the layering of images and surface. A clear systematic approach is evident; but control of media and technique and an understanding of processes and compositional concerns have not been sustained over both panels.

The use of accessible technology such as wood block, photo release and photo processes, collagraph and collage, form the basis of the printmaking practice. Images and methods have been used successfully to express ideas related to the theme.

Although understanding is more clearly evident on the first panel, the development of ideas from established practice is a strength within the second panel – represented implicitly in the approach to composition and pictorial concerns, rather than an explicit reference to specific artists. The original proposition has been developed and there is the hint of an extension.

This submission presents sufficient evidence to fulfil the expectations of *The Arts in the New Zealand Curriculum*, Learning Media, Ministry of Education, 2000, Level 7.
Merit
This sample is placed **comfortably within the Merit grade range.**

This candidate has investigated church architecture and religious iconography to generate works in which the cross is combined with selected pattern to create a compositional series. This proposal was then developed into a printmaking investigation in which appropriate processes, procedures, materials and techniques from established practice have been used with understanding. Although the initial drawing proposition is quite limited, sufficient information is generated to inform subsequent works and the ideas around line, contrast, layering, scale and the grid are systematically explored and extended.

Early choices have been made to use a limited colour palette and artist references are implicit rather than explicit.

This portfolio meets the criteria for Achievement with Merit but the inconsistencies in purpose and understanding between panel one and two prevent it from achieving a higher grade.

This submission presents sufficient evidence to fulfil the expectations of *The Arts in the New Zealand Curriculum*, Learning Media, Ministry of Education, 2000, Level 7.
This sample is placed at the higher end of the Merit grade range.

The strength of this submission lies in the clearly defined pictorial ideas based on architectural structures moving towards the combination of flattened space and textured surfaces. The folio develops from a strong but limited drawing base to establish the pictorial ideas early on the first panel. This has allowed the candidate to successfully develop and extend these ideas through a series of very competent print works on the second panel.

In the variety and combination of techniques used, the candidate not only demonstrates the ability to use a systematic approach but also an understanding of a range of processes, procedures, materials and techniques selected from established practice, including woodcut, collagraph, cardboard prints and simple intaglio techniques. These are also appropriate to the pictorial and thematic ideas developed.

Although the candidate appears to have based this work on a study of the pictorial conventions and compositional devices of artists like Richard Diebenkorn, the references to established practice are more implicit than explicit.

However while the ideas are successfully developed and extended; there is insufficient evidence in this submission that the candidate is able to clarify or regenerate the depth of ideas required to achieve an Excellence grade.

This submission presents sufficient evidence to fulfil the expectations of The Arts in the New Zealand Curriculum, Learning Media, Ministry of Education, 2000, Level 7.
Excellence
This sample is placed **comfortably** within the **Excellence** grade range.

This candidate has begun the portfolio with an excellent drawing foundation and developed an original proposition around selected pictorial and compositional elements. The investigation includes texture, pattern, scale, line, colour and the use of layers to combine formal and organic shapes and appropriate techniques that have been selected to build complex and detailed images. The technical vocabulary employed includes collagraph, dry point and, mono print combined with the use of found materials such as wallpaper, printed patterns and collage.

Although in this context they are not technically challenging; here they have been employed with facility and understanding and the outcomes reveal a sophisticated understanding of picture making. This portfolio demonstrates the candidate’s ability to critically select the pictorial elements and techniques and to move beyond random pattern making to show clear compositional choices supported by an appropriate investigation into established printmaking practice.

Artist referenced could include Jennifer Bartlett, Pat Steir, Rodney Frumpston, Sabina Ott, Robert Kuschnier, Pamela Wolfe and April Shin.

This submission presents sufficient evidence to fulfil the expectations of *The Arts in the New Zealand Curriculum*, Learning Media, Ministry of Education, 2000, Level 7.
This sample is placed comfortably within the Excellence grade range.

This candidate has successfully identified printmaking concerns based on ideas around terrorism, conflict and the politics of war through a selection of clearly identifiable political figures, icons and events presented as subject matter.

Although the technical vocabulary employed is accessible and unsophisticated; the processes chosen are appropriate to the intention. These are applied with facility and understanding to produce complex and layered prints combining photo release transfers, photo stencils, dry point, woodblock, cut stencils, mono print, chine colle and collage.

This candidate has explored a diverse range of practices across fields including painting photography and printmaking. Beginning with the expressionists and Kathe Kowitz, possible artist references may include the work of Rauschenberg, Sigmar Polke, Neo Rausch and other artists from the Pop genre.

Overall this portfolio is consistent and purposeful; ideas have been analysed, clarified and regenerated and images have re-used with a careful and considered manipulation of pattern and colour to build and develop the theme.

This candidate has presented a systematic and critical approach with some original and inventive final works to conclude the series.

This submission presents sufficient evidence to fulfil the expectations of The Arts in the New Zealand Curriculum, Learning Media, Ministry of Education, 2000, Level 7.