



National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

Exemplar for Internal Achievement Standard

Visual Arts Level 2

This exemplar supports assessment against:

Achievement Standard 91308

Demonstrate an understanding of methods and ideas from established practice appropriate to printmaking.

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 demonstrate an in-depth understanding of methods and ideas from established practice appropriate to printmaking.</p> <p>This involves identifying and documenting particular information through the analysis of methods and ideas from established practice, in order to explain how and why art works are related to the context in which they are made, viewed and valued.</p> <p>In this extract the student has investigated the work of Emma McCleary and Terry Winters.</p> <p>The student convincingly explains how and why the art works are made in the symbolism and meaning sections. The Emma McCleary discussion (3) explains the meaning behind the fantail, roses and red stitching. This indicates that thorough research has been undertaken.</p> <p>The discussion of Terry Winters is also supported by sound research with the reference to the ideas underpinning the image and reasons for the title (4).</p> <p>In-depth understanding is further demonstrated in the student's ability to make clear connections between methods and ideas. For example, in the McCleary page, the formal element of colour is used to create visual space and also evoke an emotional response (2).</p> <p>For a more secure Excellence, the student could ensure that all parts of the analysis are at the same level of accuracy and depth. In the discussion of McCleary's personal style (1), the student refers to the artist's use of oval formats while the example used is rectangular. This disconnection reveals the repeating of generic ideas rather than analysis of the specific work.</p>

Personal Style:

In all of Emma McCleary artworks she uses the printing method woodcut with a combination of processes after of which are pencil, paint, stencil or hand stitching. I believe Emma uses these methods in her works as almost all of her prints consist of birds and flowers and she is able to highlight these objects by using these methods. I think that Emma is very skilled at producing woodcuts and therefore chooses to continue this use of printing method for the base of all her prints. She is comfortable with this method and switches the other processes around in her works to show some change in process but alternitly stays with the processes she is most comfortable and confident with. I have also noticed in many of Emma's prints (except 'Drawing an Underline') Emma arranges her objects in a circular or oval shape. This shows space and layout are important aspects in her prints and this could also suggest infinity/eternity are a continuous theme in her works.

1

Formal Elements:

In this print Emma uses flat colors. She mostly uses a warm palette (red and peach) but a small amount of white and black is seen (flowers in background and foreground). The use of warm colors create an illusion of depth in the print and creates the an emotion response to the viewer of which is joy/happiness. I think these colors are symbolic as they are colors you would associate with spring/summer and thus happiness. Emma contrasts the flowers in the background to the flowers in the foreground. The flowers in the background look bold as the colors used make them look lively in comparison the flowers in the foreground look dull as they have been drawn with skinny black lines and no other color this contrast adds to the symbolism that consists in the print. As it shows in the past life and now in the present death. Line has been used in the hand-stitching to outline the bird and branch. Line has also been used in the foreground flowers. I think the use of line shows space and shows the image to have a three dimensional perspective.

A type of pattern has been created through the use of repetition in the background flowers. This is an effect that woodcut prints are able to create as the artist can print the image (eg. Flower) that has been cut various times in different positions.

2

Symbolism and meaning:

Emma is inspired by the New Zealand landscape and bird life. The fantail seen on the left hand side of this print according to Maori legends symbolizes death. The use of the red stitching seen around the fantail suggests that blood has been spilt. The peach color in the background symbolizes strength and the roses in the background symbolize love. The poppies in the foreground symbolize remembrance. By Emma putting these symbolic objects and colors together she is telling the story of a person she once loved and still loves today. I think the background symbolizes the past, the roses and the color seen in the background symbolize a strong love and the strength of this love. The foreground symbolizes the present of which shows a death that has occurred through the use of a fantail with an outline of red. The poppies also in the foreground, symbolize remembrance of this person (the person now dead still lives on in the people's hearts who loved him/her).

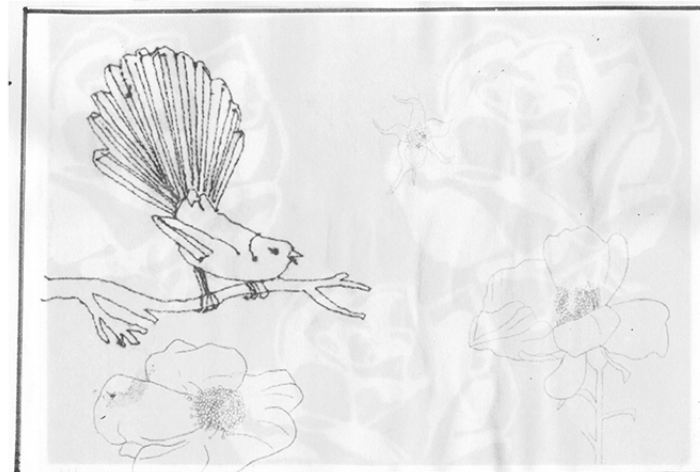
3

Processes and techniques

Emma has used the printing method woodcut and has also used hand stitching and pencil to create the print 'Drawing an Underline'. The printing method woodcut has been used in this print to create the flowers in the background. The use of this printing method has had specific effects on the print as Emma was able to color the parts of the flower she wanted with ease. The process woodcut is used by cutting away the parts of the wood that you do not want to be inked up. By Emma cutting away parts of wood inside the flowers we are left with large areas of white within the image and this gives the flowers more detail and a more three dimensional look. Even though the flowers are in the background they stand out. This shows that they are important to the artwork and thus must have some importance to the artist. Therefore the use of the flowers makes the onlooker question the meaning of them and think of the symbolic meaning behind them. The penciled flowers in the foreground are drawn very simplistic in style and this shows them visibly. The red hand stitching of the fantail and the branch highlights the bird and branch making them stand out amongst the other objects in the print.

Production Values:

The size of this artwork is 210 x 260 mm and it is from an edition of three. The artwork was produced by the artist at her home studio in the Wairarapa. It does not state whether the artwork is framed or unframed. I think it does matter that the artist did not print the artwork. I think this as it adds more meaning to the artwork if you know it was created by the artist. You also know that if the artist made the print it is less likely to be produced in mass numbers for global consumption. Because the artwork was produced by the artist this makes its value go up. As many buys will like the fact that the work is original and not copies.



Title: Drawing an Underline
Size: 210 x 260 mm
Printing Method: Woodcut
Artist: Emma McCleary

NZQA Intended for teacher use only

Symbolism and meaning:

The color and meaning of the objects in the print is found in the title of the work 'Morula III'. Morula is both a Latin word and is used in current English. In Latin morula as an adjective means black or dark colored (of which are the inks that have been used on this print). In English morula as defined by Terry is a globular mass of blastomeres formed by the cleavage of the egg of many animals in its early development. It is also a cluster of developing male germ cells, especially in certain annelids in which the final development of spermatazoa occurs outside the testis. The image of a morula used in this definition looks much like the sphere shaped objects seen in Terry's print (image of a morula is at the bottom of the page).

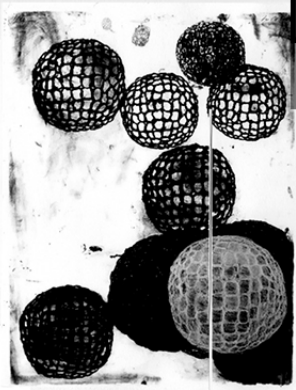
Therefore the sphere objects symbolize morula. In an interview with the compiler held in New York in January 1985, Terry stated that 'the sexuality of the image is important. The objects are a vehicle for other ideas'. He also said that he chose a Latin word for the title not only because it described the mulberry forms, but because he felt it 'would be more evocative than a factual description'.

In the print the inks have been printed so that the lithographs closely resemble the texture of chalk drawings. This has been done as Terry was interested in achieving the illusion of a drawn image, including smudge marks. Terry deliberately did this in order to relate the history of the making of the image of which consequently embodies the concept of time. In this logic each work has a narrative element.



Morula

4



Title: Morula III
Date:
Size: 1089 x 825
Printing Method: Lithograph
Artist: Terry Winters

Production Value:

The size of this artwork is 1089 x 825 and is unframed. The print is not made by the artist but by Thomas Cox and Keith Brintzenhofe. The print was made and sold at Universal Limited Art Editions, West Islip, Long Island and the print is an edition of 36. Because the print was not made by the artist the price tends to go down. The print is also not one off and this also makes the price go down as buyers usually like to buy a unique print (one that has not been copied numerous times).

Processes and techniques:

Terry has used the printing method lithograph in this print. A lithograph print is different from other traditional methods. To create a lithograph, no etching is required. The artist uses a set of greasy crayons or pencils to draw a mirrored image of the original artwork onto a smooth stone tablet. The use of the printing method lithograph has had specific effects on the print as when transferring the images (black spheres) over to the printing surface with solvent the transfer produces a cloudy surface scum on the stone or plate that would normally be cleaned up by the printers however Terry liked the way it enriched the palette of textures, and it was left therefore creating the textured background seen on the print. The flat color pallet is also determined on the printing method lithograph as one color is applied at a time and it is hard to create tone within an object when applying the ink with a roller.

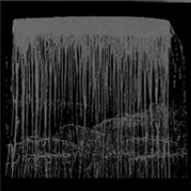

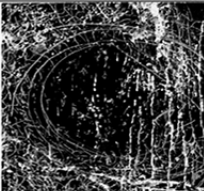
Formal Elements:

In this print Terry aimed to produce a lot of texture. The texture seen in the background of the print was produced from the transfer of a drawing to the printing surface. The transfer produced a cloudy surface scum on the stone or plate that would usually be cleaned up by the printers however Terry liked the way it enriched the palette of textures, and it was left. The marks created almost by accident define the edge of the print and show the print to be more textured. The pattern seen in the spheres objects of the print can be compared to the pattern seen a morula. There is a strong use of line seen in the pattern inside the spheres. The use of one dark color in a thick line (of which is common in lithographs) emphasizes the pattern inside the sphere which intern emphasizes the spheres. Therefore because the image of the spheres is so strong this contrasts with the almost white background showing space within the print. Tone is not a major factor in this work. However it has been used in the blue sphere seen in the bottom right hand corner of the work. Terry has used various shades of blue of which make this sphere stand out from the rest. The composition of the spheres on the paper shows a very realistic portray of how the morula cells in the body would look if under a microscope. Thus being that some would be overlapping and some would have large spaces between each other. By Terry using the printing method lithograph he had the freedom to decide the arrangement and placement of the prints as he could use the same plate but put it in a different place every time he printed.

Personal Style:

Terry has personalized the print making method lithograph. Terry has personalized this method because of its drawing like qualities. When making a lithograph print it is known a cloudy surface scum is produced on the stone or plate and this would usually be cleaned up by the printers however Terry tends to leave this in many of his prints as he likes the texture it creates. Terry also uses dark colors such as black and blue to create his prints and many of his prints consist of sphere shaped objects (morula).

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to demonstrate an informed understanding of methods and ideas from established practice appropriate to printmaking.</p> <p>This involves identifying and documenting particular information about how methods and ideas from established practice are used, with reference to the context in which artworks are made, viewed and valued.</p> <p>In this extract the student has investigated the work of Pat Steir and Giorgio Morandi.</p> <p>The student presents a consistently high level of understanding of the technical and pictorial aspects of art works. The Pat Steir analysis contains accurate and complete explanations of printmaking procedures (2) and visual devices (3).</p> <p>The Giorgio Morandi page includes some passages showing the in-depth understanding needed for Excellence. The discussion of how artworks are made, viewed and valued (6) summarises the economics of printmaking in general, and the particular value of Morandi's prints. This level of understanding moves the sample to the higher end of the Merit grade range.</p> <p>The student has used social, political and historical prompt questions to focus on how the art work relates to wider contexts (1) (5). This specific research has resulted in a higher level of understanding.</p> <p>To reach Excellence, the student could discuss the ideas in the same consistent depth as shown in the explanation of methods. For example the Berlin Waterfall (4) refers to the fall of communism rather than World War 2.</p>

Artist Research	Pat Steir	
<p>Pat Steir is an American painter and printmaker; she was born in 1940 in Newark, New Jersey, and currently lives in New York. She attended the Pratt institute in New York from 1956 to 1958, and the Boston University college of fine arts from 1958 to 1960.</p> <p>Pat rose to fame in the 1970s with monochromatic canvases of roses and other images that were X-ed out.</p>	<p>Comment on how the artist reflects cultural attitudes (social, political or historical)</p> <p>Pat Steir was born in 1940; this means that she was alive at the very end of the WW2. This seems to have had an effect on her artwork, as some of her artworks symbolise different things about the war (Berlin Waterfall print).</p>	
<p>Berlin Waterfall. Original color silkscreen, 1993. Edition: 108 signed and numbered impressions plus 18 artist's proofs. Published by the Lincoln Center Print and Poster program. Image size: 985x940mm.</p>	<p>Drypoint (1988). Edition 63 Pat Steir: Gravures / Prints 1976-1988 (London: Tate Gallery, 1988). All impressions printed in black and bistre ink. Image size: 200x201mm</p>	<p>July 14th, 8pm, 2001 Etching, aquatint, and pochoir. Image Size: 19 1/2 x 17 1/2 inches. Edition of 40 Published by Pace Editions Inc</p>
		
<p>Identify any traditions and/or influences on the artists work including style and genre.</p> <p>Pat Steir has been inspired a lot, by Daoist a Chinese painter, who focuses a lot on mankind's relationship with the elements fire, water, air and earth. These influences can be seen in Pat Steir's work, particularly in her subject matter as she often looks at the movement of different elements, and quite often of water.</p>	<p>Key themes and ideas: Discuss meaning and concepts.</p> <p>Pat Steir often makes prints which are made up of lots of tone of one colour, they are not usually focussed on any specific objects and are relatively abstract. However they do create an impression of movement (such as the waterfall)</p>	
<p>Analyse how and why artworks are related to the context in which they are made, viewed and valued.</p> <p>Pat Steir's work is worth between \$1000 and \$4000 depending on its age and size. It can be bought online and many of her works are sold in lots, where they all relate to each other. Because there is not that many of her works for sale they remain relatively high in price. She usually prints between 40-100 of each print.</p>	<p>What is the artist's Subject Matter?</p> <p>Pat Steir's subject matter is not objects, but is quite often movement of elements (such as water). They are usually an impression of the movement, which she helps to portray through her use of colour and line.</p>	

Processes and Techniques

Pat Steir has created this print through the use of a silkscreen. The background has been created first by putting black and purple on the silkscreen and then pushing them through using a squeegee making sure the background is darker and lighter in certain sections (darker in the middle). Pat Steir has then used the silk screen again to create the waterfall by pushing red paint through the squeegee and onto the purple background. It is difficult to understand how exactly she managed to get the vertical lines of the waterfall however. It is possible that she put very watered down paint at the top of the print and then left it to drip downwards creating lines.

2

Formal Elements

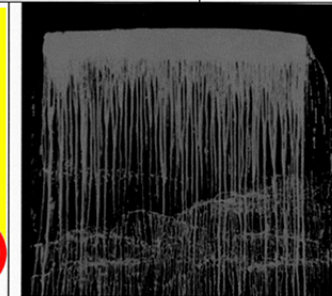
Colour is a key formal element which has been used in this print. Steir has used colours which although complementary, stand out from each other. This helps to create space between the waterfall and the background. Also having the waterfall a bright colour helps to attract attention to it, rather than the background which is less significant. Line, is another key formal element which has been used effectively in this print. The vertical lines help to give the impression of the waterfall, and convey the prints meaning. Also, line in this print has been used to create a strait forward looking perspective and also to make the print appear longer.

3

Symbolism and Meaning

It was difficult to find any meaning to this print, although it probably has one. The name 'Berlin Waterfall' means that the print may link to WW2 and may have something to do with death (the red colour could possibly symbolise this).

4



Berlin Waterfall. Original colour silkscreen, 1993. Edition: 108 signed and numbered impressions plus 18 artist's proofs. Published by the Lincoln Center Print and Poster program. Image size: 985x940mm.




Pat Steir

Personal Style

Pat Steir's personal style can be seen in this print from the use of colour, and contrast and also her subject matter. The subject matter which is a waterfall is very typical of Pat Steir, as she is interested in the movement of elements, and also different ways which she can portray movement in her artwork. This print is a combined mix of abstract impressionism. This is because although the print is abstract it still helps to create an impression of movement. Pat Steir also uses strong contrasting or complementary colours. This is key to her personal style and helps to define the focus of the print from the background in an effective way. In some of her other prints the colours are more complementary and the focus is more on the whole of the print, rather than one part of it.

Production Values

Because Pat Steir limits the number of copies she does of each print, her work does not increase in price too much. She usually makes around 100 copies of each print, which can be usually bought off other websites, as well as her own, and also can be bought in shops. It seems that, because Pat Steir is a painter as well, she makes prints because she can make a lot of them, and they are not too time consuming, and then she can focus on her paintings (which are worth a lot more). A Pat Steir print is usually worth between \$1000-\$4000 depending on their age and size.

<p>Artist research</p>	<p>Name of Artist: Giorgio Morandi</p>	
<p>Brief background/biographical information</p> <p>Giorgio Morandi (1890-1964) was born in Bologna, Italy. He studied at the 'Accademia di Belle Arti', which based its traditions on 14th century painting. In his formative years he experimented with styles related to Cezanne and Cubism. From 1918 to 1922 Morandi began a metaphysical phase, he began to focus on subtle gradations of hue, tone and objects arranged in a unifying atmospheric hase.</p> <p>Morandi is known for being one of the most impressive Italian painters of his day. He concentrated mainly on still life and landscape, and occasionally a few self-portraits. He had great sensitivity to tone, colour and compositional valance and would depict the same familiar bottles and vases again and again in paintings notable for their simplicity of execution.</p>	<p>Comment on how the artist reflects cultural attitudes (social, political or historical)</p> <p>In 1919, Morandi met Carlo Carra (1881-1966) and Giorgio de Chirco (1888-1978) who introduced him to Metaphysical Painting, in a school which explored and the imagined inner life of familiar objects. During this metaphysical phase (c.1919-22) his still life's, did not behave according to normal expectations of his time (even though they were sharply defined): they cast irrational shadows, or presented an illogical structure. They had a similar colour palette as Chirico's, with each object isolated within its own stillness and space. Although he moved away from the Metaphysical Painting movement and the similar Purism, Morandi's lifelong involvement in still life was as a continuous attempt to explore the metaphysics (the otherness) of the common object. From roughly 1922 onwards, as his reputation slowly grew, Morandi settled on three subjects that would dominate his painting until he died: still lifes of common utensils (jugs, bottles); vases of flowers; and, to a lesser extent, purposely banal landscapes (eg. Landscape with the River Savena, 1929, etching, Arts Council of Great Britain).</p>	
<p>Giorgio Morandi: Natura morta con il cestino del pane, 1921, Acquafornte, mm 164 x 220</p>	<p>Giorgio Morandi, Grande natura morta con la lampada a destra, 1928, etching</p>	<p>Rose in boccio in un vaso 1931 Original etching, signed in pencil. Ed. Graphica Nova, Milano. 35,5 x 44,7 cm</p>
		
<p>Identify any traditions and/or influences on the artists work including style and genre.</p> <p>Giorgio Morandi, uses the traditional technique of cross hatching in many of his drawings and prints. This shows an influence from other artists of his time, although his works look different from the other artists of his time his techniques that he used are similar. Many of his works have similar qualities of Cezanne, who's paintings display form, line, tone and colour which was Morandi's method of stripping away the inessential so as to reveal some deeper aspect of the everyday.</p>	<p>Key themes and ideas: Discuss meaning and concepts</p> <p>Giorgio Morandi's key themes were still life and simple objects, however he did also occasionally paint landscapes and self portraits. In his later life he focussed a lot on hue, tone and compositional balance.</p>	
<p>Analyse how and why artworks are related to the context in which they are made, viewed and valued.</p> <p>Any prints made by Giorgio Morandi are relatively valuable, and cost around 24,000 each. This is because his prints were not mass produced (meaning there are not a lot of originals) also, because he only lived to 1964 his prints are in higher demand because no prints have been made for several decades, this means that they are harder to find.</p>	<p>What is the artist's Subject Matter?</p> <p>Giorgio Morandi's main subject matter is still life; he often drew, painted and printed simple householded objects from his time (such as bottles, jugs, and vases), they were usually tonally complementary and had an earthy colour scheme. Morandi focuses mainly on tone and perspective and often used line to differentiate between the objects in the print and the background.</p>	

5

Processes and Techniques

Giorgio Morandi has used many traditional techniques in this print. This print has been made through the intaglio process of drypoint etching, where an image is etched (using a sharp tool) into a plate (possibly copper). The print would then be processed the same way as other etchings.

What is unique about this print is Morandi's etching technique, and how he creates tone and texture through his use of etching. He has also created depth in this print in a very effective way, making the focus of the print the objects. Another interesting thing about this dry point etching it that although it is an intaglio technique (in the lines) Morandi's has managed to create a print which has smooth contrasts and also rounded objects which can be difficult to achieve when etching.

Formal Elements

One of the key formal elements in this print is light and shade. Morandi has created a lot of tonal light and shade in this print to give the impression of the objects being rounded, and also perspective and depth. Light has also been used to create space around the objects. Creating light in drypoints etchings can be difficult. Texture is another important which Giorgio Morandi has used in this print. He although the surface of the print is flat, Morandi's etching has given the impression of the print having a textured or rough surface especially behind the different objects; this has helped to create space around the objects. Perspective is another element which has been used well; the perspective of this print is looking slightly downwards and straight at the objects.

Symbolism and Meaning

Although it is difficult to tell the exact symbolism and meaning of this print. Morandi focussed a lot on the difference between light and dark and also shadows. This print could have something to do with simplicity of life, or it could have been a observational drawing. It is possible however that each of the objects which Morandi drew symbolised something important which could add meaning to this work.



Giorgio Morandi: Natura morta con il cestino del pane, 1921, Acquafornte, mm 164 x 220

Giorgio Morandi

Personal Style

Morandi's personal style can be seen in this print, through his technique and also his choice of subject matter. This work, typical to many of Morandi's other prints is very minimalistic, although there is usually more space surrounding the objects. His choice of everyday objects from his time (jugs, baskets, vases etc) is also another sign of Morandi's personal style. In many of his prints and drawings he has these kinds of objects. They usually are rounded in shape, and also have great depth in tone, which give the impression of shadows. This is another key part of Morandi's personal style.

Production Values

Because this print was made in 1921, its value is great. This is partially because Morandi was a forerunner in minimalism and also abstractism making him unique to his time period. Morandi, also did not 'mass produce' all of his prints, which means that they can be difficult to come by, even on the internet. This means that original prints by Morandi are relatively rare, and are therefore worth around at least \$20,000 each. Copies of his work however, are very easy to find and can be bought for around \$50.

6

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to demonstrate an informed understanding of methods and ideas from established practice appropriate to printmaking.</p> <p>This involves identifying and documenting particular information about how methods and ideas from established practice are used with reference to the context in which artworks are made, viewed and valued.</p> <p>In this extract the student has investigated the work of Rick Amor and Robert Indiana.</p> <p>The student shows informed understanding in the use of research information to support their explanations of technical and pictorial devices. For example, in the Robert Indiana page the student includes specific explanations of silk screen printing (4) and colour symbolism (3).</p> <p>The symbolism and meaning section for Rick Amor shows further evidence of research from appropriate sources. The relationship between the artist's biographical details (1) and the meaning of the art work demonstrates an informed understanding of the ideas underpinning the work.</p> <p>For a more secure Merit, The Robert Indiana discussion would need to show the same level of informed analysis provided in the Rick Amor page. Further research would help the student avoid repetition, as evident with the word '<i>hope</i>' used for political reasons being mentioned in three different sections (3) (5) (6).</p> <p>The sustained explanation of the formal elements of Armor's work is clearly informed by through research, including references to light, tone, imagery, composition, and techniques (2). For a more secure Merit the Indiana formal elements discussion (5) (7) would need to be equally sustained.</p>

SYMBOLISM AND MEANING

THIS PIECE OF WORK IS IN AN EMOTIONAL CONTEXT. THE DOG IS PLACED ON THE WHARF WHICH IS THE HIGHPOINT OF THE WORK AND LOOKING OUT ON A VERY STORMY SEA THE ETCHING DRAWS THE QUESTIONS OF: IS HE LEFT BEHIND OR WAITING? OR POSSIBLY ABANDONED? HE HAD CHILDHOOD FEARS AND ANXIETY WHICH HE HAS USED THIS THROUGHOUT HIS WORK EVER SINCE, I THINK THIS HAS SHOWN THROUGH IN THE WORK AS THE DOG IS ON ITS OWN LOOKING OVER A VERY STORMY SEA, WHICH MAKES ME THINK OF FEELINGS OF LONELINESS AND ABANDONMENT. THE DOG COULD BE A REPRESENTATION OF HIM AS HE LOOKS OUT ON THE STORMY SEA THINKING ABOUT HIS NIGHTMARES OF DIVORCE AND HOW THEY ARE VERY SHALLOW DARK TIMES. THE WORK IS OPEN-

1

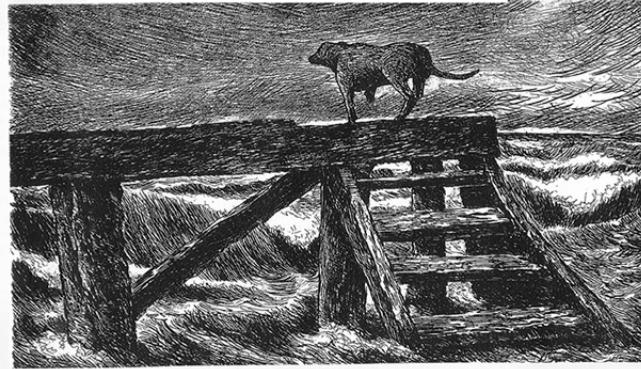
ENDED IMPLYING SOME ACTION OR EVENT, A DREAM MAYBE THAT HAS BEEN CUT OFF, HE IS NOW ISOLATED AT THE MERCY OF THE ELEMENTS?

HIS WORK ARISES TOTALLY FROM HIS PERSONAL INTERESTS AND CHILDHOOD. HE HAS CREATED A MOODY SCENE WITHIN THE WORK WITH THE RUGGED SEA AND THE WHARF, WHICH FROM WHAT HE HAS DRAWN, ONLY LEADS INTO THE SEA.

PERSONAL STYLE

HE WORKS A LOT WITH DOGS IN HIS WORK. ALL HIS WORK IS DERIVED TOTALLY FROM PERSONAL INTERESTS AND HIS CHILDHOOD MEMORIES/EVENTS, LIKE HIS FEARS OF DIVORCE. THERE ARE POLITICAL OVERTONES TO HIS WORK THEY ARE NOT HIS MAIN FOCUS BUT THEY ARE AN UNDERLYING ISSUE. HE LIKES TO CREATE MOODY SCENES WITHIN HIS WORK. HIS WORK IS UN-GLAMORIZED AND HAS A SENSE OF SERIALISM AND HIS WORK IS VERY CONSERVATIVE. HE EXAGGERATES SCALE; EVERYTHING IS SHADOWY AND OVERPOWERING FOR THE VIEWER'S COMFORT. AMOR IS AN ICONIC AUSTRALIAN ARTIST.

Rick Amor
'The Dog'
Dry Point Etching
1991



PROCESSES AND TECHNIQUES

DRY POINT IS A PRINTMAKING TECHNIQUE OF THE INTAGLIO FAMILY, IN WHICH AN IMAGE IS INCISED INTO A PLATE WITH A HARD-POINTED "NEEDLE" WHICH IS SHARP. FOR DRY POINT ETCHINGS THE LINES ARE ROUGHER AND RAGGED AS OPPOSED TO TRADITIONAL ETCHING WHERE THE LINES ARE MORE PRECISE AND PRECIOUS. THE USE OF LINE IS THE STRONGEST ASPECT OF DRY POINT ETCHING. THIS ETCHING HAS BEEN PRINTED IN BLACK; THE LINES, WHICH ARE ETCHED, ARE THE PARTS THAT HOLD THE INK. IT IS PRINTED ONTO SLIGHTLY DAMP PAPER.

FORMAL ELEMENTS

THIS PRINT IS A DRY POINT ETCHING MAKING IT EASY TO SHOW LINE AND MOVEMENT WITHIN THE WORK. THERE IS A USE OF LINE TO CREATE THE CONTRAST OF LIGHT AND DARK IN THE IMAGE WITH THE WAVES IN PARTICULAR, THE LIGHT AND DARK IS ALSO USED TO REVEAL SHAPES LIKE THE WHARF AGAINST THE SEA AND THE SKY. THE USE OF LIGHT AND DARK ON THE WAVES IS VERY STRONG AND HELPS CREATE THE DIFFERENCE BETWEEN THE BIG WAVES AND THE LITTLE WAVES THEREFORE HELPING REVEAL THE MEANINGS WITHIN THE WORK SHOWING THE ROUGHNESS. LINE IS ALSO USED TO CREATE MOVEMENT OF THE CRASHING WAVES AGAINST THE STILL WHARF. THE DIRECTION IN WHICH HE HAS ETCHED DIFFERENT PARTS HELPS THE VIEWER TO DEPICT THE DIFFERENT PARTS AND THE DEPTH OF THE SCRATCHES ALSO HELPS THE REVEAL THIS AND SHOW THE PARTS THAT ARE IN FRONT OF OTHER SHOWING DEPTH. THE DOG IS PLACED AT THE HIGH POINT LOOKING OVER THE SEA BELOW INTO THE DISTANCE, THE COMPOSITION OF THE WORK HAS BEEN THOUGHT OUT VERY CAREFULLY TO HELP US UNDERSTAND WHAT HE IS TRYING TO TELL US AND LET US CREATE A STORY BEHIND WHAT ALL THE COMPONENTS MEAN AS A WHOLE. HE HAS PRINTED IT IN BLACK ONTO WHITE PAPER WHICH CREATED A MOODY SCENE AND MAKING THE WORK SEEM MORE DARK, DEEP AND MEANINGFUL RATHER THAN IN BRIGHT COLOURS WHICH WOULD MAKE IT SEEM LESS ABOUT THE MEANING AND MORE JUST ABOUT THE ART. THE SCRATCHES IN THE PLATE HAVE BEEN DONE SO THAT YOU CAN SEE THE ACTUAL LINES THAT HE HAS ETCHED, THIS HAS BEEN DONE ON PURPOSE.

2

PRODUCTION VALUES

THIS ETCHING IS LIKELY TO BE PART OF AN EDITION. HIS PRINTS ARE DONE AT THE AUSTRALIAN PRINT WORKSHOP; HE HAS HAD MORE THAN 50 SOLO EXHIBITIONS. HE HAS BEEN THE RECIPIENT OF STUDIO RESIDENCIES, WHICH HAVE ALLOWED HIM TO WORK IN LONDON, NEW YORK AND BARCELONA GIVING HIM THE EXPERIENCE OTHER CULTURES WHICH WILL INFLUENCE HIS WORK AS HIS WORK IS TOTALLY DERIVED FROM PERSONAL INTEREST AND EXPERIENCE. AMOR IS ALSO THE OFFICIAL WAR ARTIST OF EAST TIMOR.

PROCESSES AND TECHNIQUES

SCREEN PRINTING IS A STENCIL METHOD OF PRINT MAKING IN WHICH THE DESIGN IS FORCED ON A SCREEN OF SILK OR OTHER FINE MESH, WITH BLANK AREAS COATED WITH AN IMPERMEABLE SUBSTANCE, AND INK IS FORCED THROUGH THE MESH ONTO THE PRINTING SURFACE. IT IS ALSO KNOWN AS **SILKSCREEN**, **SERIOGRAPHY**, AND **SERIGRAPH**. THE SCREEN IS MADE OF A PIECE OF POROUS, FINELY WOVEN FABRIC CALLED MESH STRETCHED OVER A FRAME OF USUALLY WOOD OR SOMETIMES ALUMINUM IN THE INSTANCE OF SCREEN PRINTING THE HOPE WAS COVERED SO THAT IT WOULD WHITE AND THE BACKGROUND AREAS WERE INKED UP, THIS MADE THE WORK INTO A NEGATIVE.

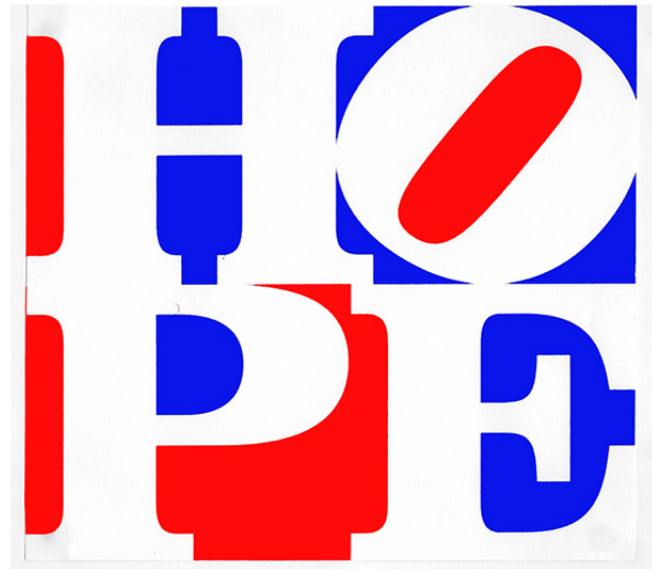
4

Robert Indiana
'American Hope'
Screen print
2008.

MEANING AND SYMBOLISM

THE COLOURS USED ARE THE COLOURS OF THE AMERICAN FLAG SHOWING THAT AMERICA NEEDS THE HAVE HOPE. BY ALTERNATING THE COLOURS AND MAKING IT A NEGATIVE PRINT IT CREATED THE MESSAGE OF AMERICA NEEDING TO BE BEHIND OBAMA AND HAVING HOPE. HAVING IT AS A NEGATIVE PRINT ALSO MEANT THAT THE WORD HOPE STOOD OUT EVEN MORE. THIS PRINT WAS MADE FOR OBAMAS PRESIDENTIAL CAMPAIGN WHICH WAS HUGE AS HE WAS THE FIRST BLACK MAN RUNNING FOR PRESIDENT, THE WORD HOPE MEANS THAT PEOPLE JUST NEED TO HAVE HOPE AND BELIEVE IT CAN HAPPEN, THE HOPE SHOWS THAT YOU SUPPORT THE CAMPAIGN AND SUPPORTED OBAMA IN RUNNING FOR PRESIDENT. ROBERT INDIANA IS A POP ART ARTIST AND THIS WORK PORTRAYED THAT. AS IT IS JUST ONE WORD IT MAKES IT MORE POWERFUL TO THE VIEWER BECAUSE THEY ARE CONCENTRATED ON ONE THING, WHICH IS HOPE.

3



PRODUCTION VALUES

6

THE 'HOPE' SCREEN PRINT WAS USED FOR POLITICAL REASONS; IT WAS TURNED IN T-SHIRTS, PINS, BUMPER STICKERS AND POSTERS FOR OBAMAS PRESIDENTIAL CAMPAIGN. ALL THE PROCEEDS FROM THE SALE WERE DONATED TO THE CAMPAIGN AND OVER \$100,000 WAS RAISED. AS A SCREEN PRINT IT MADE IT EASY TO REPRODUCE AND CHANGE INTO ALL THESE DIFFERENT OBJECTS. THERE WAS A MASS PRODUCTION OF THIS PIECE OF ARTWORK. IT IS RELATED TO THE 'LOVE' POSTER THAT WAS MADE BY HIM AS THE WORDS ARE STACKED THE SAME, HAVE THE SAME AMOUNT OF LETTERS AND THE WORDS LOVE AND HOPE ARE RELATED IN A WAY.

FORMAL ELEMENTS

THE COLOURS USED ARE THE COLOURS OF THE AMERICAN FLAG, WHICH WERE USED, AS IT IS AN AMERICAN CAMPAIGN.

5

HE USES A TRADITIONAL FONT FOR THE WORK TO ADD SOME HISTORY INTO THE PIECE, HE MADE THE WORK NEGATIVE SO THE WRITING WAS WHITE AND THE BACKGROUND WAS THE AMERICAN COLOURS RED AND BLUE THIS HELPED THE WRITING TO STAND OUT EVEN MORE TO THE VIEWER AND MAKE THE MESSAGE MORE POWERFUL. THIS PRINT IS SIMPLE AND STRAIGHT FORD IT HOLDS ONE MEANING AND IS A STRONG WAY OF GETTING THE MESSAGE THROUGH TO THE VIEWER.

7

PERSONAL STYLE

ROBERT INDIANA WAS PART OF THE POP ART MOVEMENT; HIS WORK GETS MASSED PRODUCED AS HE WORKS WITH SHORT ICONIC WORDS, NUMBERS AND COLOURS. HE BLENDS COMMERCIAL ART WITH LIFE'S MEANING; HE USES THE WORDS AS COMPOSITIONAL DEVICES AND MADE INTO THE IMAGE. HIS MAIN METHOD OF PRINTMAKING IS SCREEN-PRINTING.

	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to demonstrate an understanding of methods and ideas from established practice appropriate to printmaking.</p> <p>This involves identifying and documenting information about methods and ideas from established practice, with reference to the context in which artworks are made, viewed and valued.</p> <p>In this extract the student has investigated the work of Dick Frizzell and Marian McGuire.</p> <p>The student demonstrates understanding by summarising key information in their own words about Marianne Maguire’s personal style (1). The student then supports this explanation with relevant quotes (2) which shows the understanding is beginning to be informed by appropriate research.</p> <p>Further understanding is shown in the connections between art works and wider contexts. For example in the Frizzell page the student shows awareness of the artist’s pop influences and irreverent use of commercial icons (5). This wider context places the sample at the higher end of the Achieved grade range.</p> <p>To reach Merit, the student could ensure that all explanations are consistently informed by appropriate research. For example, Frizzell’s <i>Mickey to Tiki Tu Meke</i> work (4) was the subject of some controversy as being culturally insensitive. This is a key aspect of the work for a discussion of the context in which art is made, viewed and valued.</p> <p>The student could also extend the discussion of features beyond simple descriptions of technical (3) and visual features (6). For example, in the formal features section (6), the student could explain how the Māori colours and wood grain relate to the ideas that underpin the image.</p>

Marian McGuire

1962-

Processes and Techniques:

This work by Marian McGuire is a lithograph. The Lithograph has 2 stones, what looks like a base colour of cream with black on top. The lithograph has been drawn with a mixture of crayon and thin pen. The word 'lithography' is derived from the Greek, 'litho' meaning 'stone' and 'graphy' referring to writing.



'Herakles signs the Treaty of Waitangi'
2006 Lithograph

Symbolism and Meaning:

This work is one of a series based on the Greek hero. The tales of Maguire's series of prints are not a straight forward progression, however, challenging the imagination as they shift between Ancient Greek myths, European voyages of discovery, and New Zealand histories. She has addresses colonial issues, Such as in this one the Treaty of Waitangi. This work shows a clear divide between Maori and Pakeha. Herakles as a settler is backed by Queen Victoria with the union jack unfurling above her head. The Māori chief is supported by his ancestors on the right in the form of a carved 'poupou', based on a work from the Otago museum.

Production values:

"Lithography is a precise and intensive process, with the artist inscribing fine lines on darkened stones" Christchurch-born Marian Maguire trained at the University of Canterbury School of Fine Arts under Barry Cleavin, graduating in 1984, and polished her skills at the Tamarind Institute of Lithography in Albuquerque, New Mexico. She set up Limeworks print studio with Stephen Gleeson in 1987 and went on to establish PaperGraphica in 1996. McGuire works from her own production house & this work is from one of her most recent series, The Labours of Herakles (2008), is a suite of twelve lithographs and eight etchings in which the archetypal Greek hero is cast as New Zealand pioneer. This print by Marian McGuire is plate 2 of the series and is one of an edition of 25. It is 394 x 614mm.

Formal Elements:

McGuire uses essentially the simple colours Black and White, black line on cream, and white line also on black. There is huge contrast in the work between the black and white colour choices. The compositional layout she has used is a side view similar to classic Greek vase paintings that McGuire deals a lot with. In this work you can see McGuire's outstanding drawing skills. The image is not photographic. There is not much of a compositional back ground to this work. There is just a foreground and background. The perspective is flat and the viewpoint is looking directly at the image.

Personal Style:

Maguire has had a longstanding interest in the art and artistry of the classical Greek vases and their cultural subject matter. Over time, she has been introducing their images, shapes and themes to the South Seas.

1

"I was wondering if you can overlay more than one set of myths in one country," she says. "If you went through an area of man, could there be two completely different stories about why it was like the way it was?"

"I decided that it was perfectly OK to have more than one set of myths for one country that overlaid each other and they didn't have to be logical together. 'In the catalogue essay to Maguire's next exhibition,

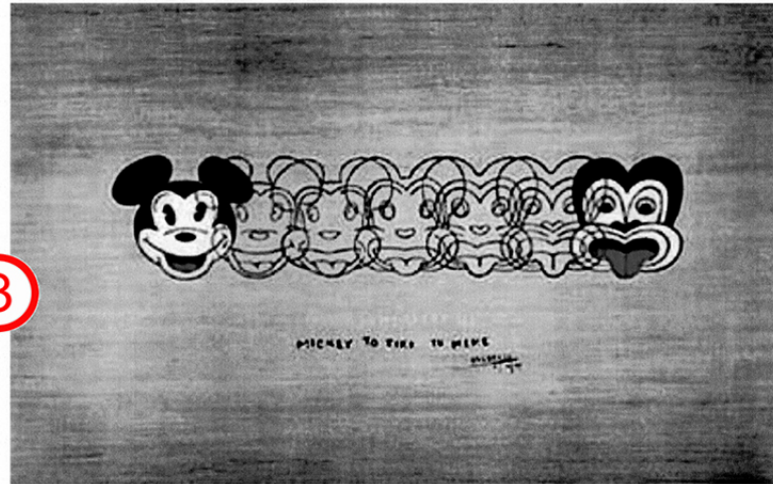
2

Dick Frizzell 1943

Processes and Techniques:

Frizzell's work is best described as expressionist pop in its appropriation of kiwiana icons and incorporation of them into his often cartoon-like lithographs. Frizzell uses lithograph and photo silk screen techniques to make his famous images. 'Mickey to Tiki' is a lithograph and was most likely printed at the Muka studios in Auckland in 1997. It is one of the top selling prints in New Zealand. This Lithograph is made up of multiple images using colour separations on a lithographic stone.

3



4

'Mickey to Tiki' the size of this print is 735 x 480.

Symbolism and Meaning:

Dick Frizzell's art has a humorous, witty and sometimes ironic take on his subject matter. He uses advertisements, billboards and posters from the 1950s and 1960s such as the Four Square man to make unique art works with a pop influence. 'Mickey to Tiki' is a typical Frizzell's irreverent response to recognizable icons. Mickey is an instantly identifiable figure and Disney creation.

5

Production values:

Frizzell uses production companies to make his artworks. He has worked with Muka to produce his lithographs. Although this work is a lithograph, another company or studio Frizzell works with is the Artrite Silkscreen Company based in Onehunga. This Studio makes many of Frizzell's iconic silk screen prints and also prints the works of many other well known painters and printmakers.

Formal elements

The main visual elements used in this work are: line, shape and colour. Frizzell uses traditional Maori colours of Black, Browns, Red and White.

The background is toned and has a texture that suggests woodgrain. Each colour would have been added as a separate layer in the lithographic process.

6

Personal Style:

An anti-traditionalist, Frizzell often makes a deliberate effort to mix up the categories of high and low art- poking fun at the intellectualization of 'high art' and the existential angst of much New Zealand painting in the art culture of his youth.

	Grade Boundary: Low Achieved
5.	<p>For Achieved the student needs to demonstrate an understanding of methods and ideas from established practice appropriate to printmaking.</p> <p>This involves identifying and documenting information about methods and ideas from established practice, with reference to the context in which artworks are made, viewed and valued.</p> <p>In this extract the student has investigated the work of Robert Rauschenberg and Richard Hamilton.</p> <p>The student correctly identifies a variety of printmaking processes and techniques. In the Richard Hamilton page, the origin of the image and the process of creation are accurately explained (4).</p> <p>Understanding is demonstrated in the connection between visual devices and a communicative intention. For example in the symbolism section of the Hamilton page (5) the student begins to explain that repetition has been used to create a narrative.</p> <p>For a more secure Achieved, the student could move beyond generic descriptions to explain the particular methods and ideas of the identified art works. For Rauschenberg, the student provides an accurate summary of the lithography process, but not how it has been used to create misaligned layers in <i>For Ferraro</i> (1).</p> <p>The student could also explain the purpose of particular technical or visual features rather than simply identify them. For example, what pictorial effect or symbolic idea has been created by the transparent quality of the statue of liberty (2)?</p> <p>For a more secure Achieved, the student could ensure that all information was relevant. While ‘combines’ (3) are important to understanding Rauschenberg’s wider oeuvre, the student could make a connection to Rauschenberg’s lithography work.</p>

Processes & Techniques

This print was produced using the lithographic process, there were 6 colour separations used in the production of this image. The printing process, which creates a lithograph, does not require the printmaker to etch an image or text into metal plates or physically carve out the image on blocks of wood or other soft material like traditional methods. To create a lithograph the artist uses a set of greasy crayons or pencils to draw a mirrored image of the original artwork onto a smooth stone tablet.

1

Formal Elements

Robert Rauschenberg cleverly reduces colour like scheme of blues and pinks. This helps contribute to the Overlapping shapes and layers in this masterpiece. One can immediately see his fascination for texture, and his concern to show the effects of weight and balance, space, light and shade. Transparency is used effectively in this print. 'For Ferraro' particularly with the icon of the statue of liberty.

2

Symbolism & Meaning

Rauschenberg meant his work to be open to various readings, so he assembled material that each viewer might interpret differently; for example, one might be able to see the Statue of Liberty as a symbolic invitation to interpret the work freely OR perhaps, covered as it is with paint applied in the manner of action painting, it symbolizes the distinctively American style

Rauschenberg has become an activist who uses his art to communicate concerns about human rights, cultural awareness and the environment.



Production Values

Title	For Ferraro
Artist	Robert Rauschenberg
Materials	Colour lithograph
Description	6 colourscreen-print on rives BFK white. Published for the Ferraro USA senate campaign in 1992
Size	10" X ¼" (25.4 X 20.96 cm)
Style	Contemporary

Personal Style

The great American artist Robert Rauschenberg, who died at the age of 82, never portrayed himself in his artwork, yet we felt as if we know him. Probably it had something to do with the fact that almost everything he had seen, worn, slept in, or touched somehow found its way into his art, this literally becoming his artwork. Some of Rauschenberg's work churns out one masterpiece after another, calling them 'Combines,' a combination of painting and sculpture.

3

Rauschenberg also raises universal issues via his artwork such as gay life and love.

Processes & Techniques

My Marilyn is a print derived from photographs of the screen actress Marilyn Monroe (1926 – 62) that Richard Hamilton saw in Town magazine in November 1962, not long after her death that August. He then repeated these images in various dimensions in a collage, painting over Monroe's markings on the rejected shots in various shades of oil paint. For this screen-print Hamilton repeats each of the original contact prints three times in two different dimensions.

4

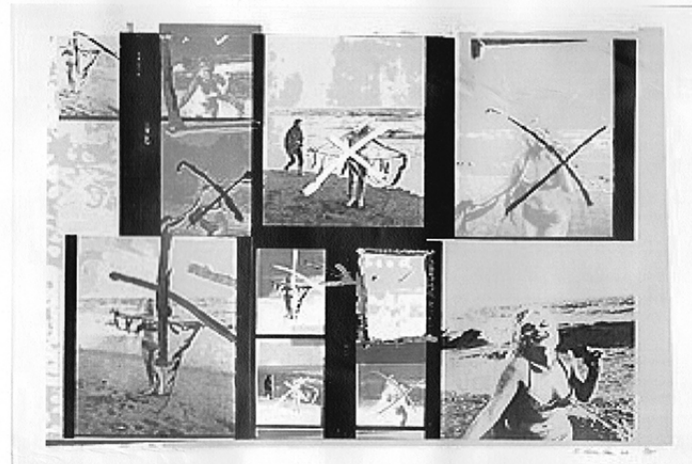
Formal Elements

Richard Hamilton's colour scheme is mainly pinks and a bit of blues. His choice of colour was very wise as it is feminine which contrasts greatly with Marilyn Monroe being the main image of this print. His overlaying of Marilyn Monroe on to the blacks is effective as it brings out the picture. We find him combining disparate elements from popular culture, their appearance together in one piece imbuing the work with a narrative a 'message'. The masterpiece is a mixture of elements drawn from glossy magazines.

Symbolism & Meaning

Richard Hamilton's obsession with pop culture is seen via this artwork, 'My Marilyn'. In this work he uses a recognizable image or symbol and uses repetition to suggest a story or narrative. The crosses represent images that have been rejected or eliminated and in this way tell their own story. It is a little like a story board.

5



Production Values

Title	My Marilyn
Medium	Screen-print
Sheet Size	64.8 x 84 cm
Description	Screen-print in colours, Printed on TH Saunders paper by Kelpra Studio, London.
	Published by editions Alecto, London.

Year	1992
Dealer	Sims Reed, London UK IFPDA

Personal Style

	Grade Boundary: High Not Achieved
6.	<p>For Achieved the student needs to demonstrate an understanding of methods and ideas from established practice appropriate to printmaking.</p> <p>This involves identifying and documenting information about methods and ideas from established practice, with reference to the context in which artworks are made, viewed and valued.</p> <p>In this extract the student has investigated the work of Sabina Ott and Jasper Johns.</p> <p>In some parts the student is beginning to demonstrate the understanding required for Achieved. For example, the section about Sabina Ott's symbolism states that the layering is used to create movement (2).</p> <p>The student also provides correct descriptions of specific technical processes (1). This indicates that some appropriate research has occurred.</p> <p>To reach Achieved, the student would need to provide more sustained explanations of how the visual and technical methods relate to the ideas that underpin the work. For example, the student could explain exactly what meaning is created by the choice of colour and dripping technique in <i>Mater Rosa #2</i> (3).</p> <p>Further research could ensure that the explanations are more complete and accurate. For example the idea that Jasper Johns' <i>Three Flags</i> is about pride and patriotism (5) overlooks the far more interesting and complex ideas behind these works.</p> <p>An investigation of prints rather than painting (4) could provide the student with a better opportunity to show the understanding of printmaking methods and ideas needed for Achieved.</p>

Processes & Techniques

A monotype is a one off print and Sabina Ott uses Monoprint and digital processes to make a lot of her art works. She has a very painterly approach and likes to build her images with a lot of different layers.

1

Formal Elements

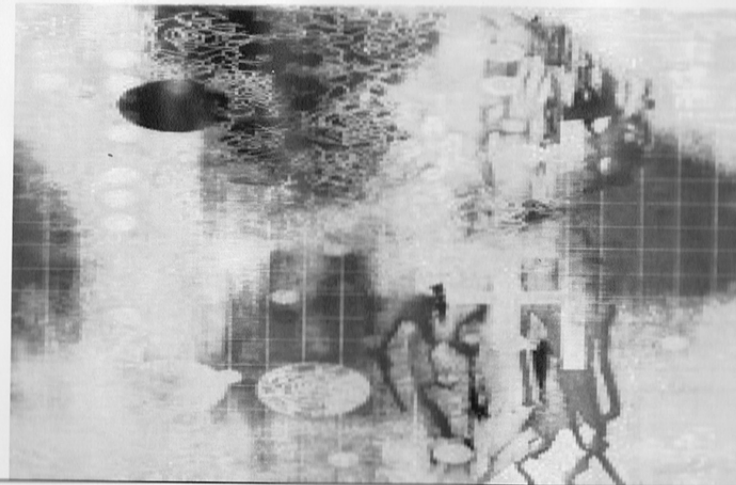
This print is a beautiful masterpiece by Sabina Ott it shows that her colour scheme is mainly in blues and greys. Sabina Ott has chosen the colours, which drip down the print to expose the meaning

3

Symbolism & Meaning

Sabina Ott makes images that layer up many different objects and ideas to create a feeling of movement and time in a world she has recreated..

2



Production Values

Title	Mater Rosa #2
Artist	Sabina Ott
Year	1992
Description	Pencil Signed and dated Colour monotype on wove paper sheet.
Sheet Size	41 x 29 1/2 in (104.1 x 75 cm)
Dealers	Haines Gallery San Francisco, California.

Personal Style

Sabina Ott is an artist and educator living in Oak Park, IL. Her work merges painting, sculpture, digital media and installation to explore cultural topics, maps, text and abstracts creating a kind of virtual world. Like Alice through the looking glass, the viewer tumbles through images that assemble into new forms and relationships. This is strongly influenced by the literary projects of Gertrude Stein;

Processes & Techniques

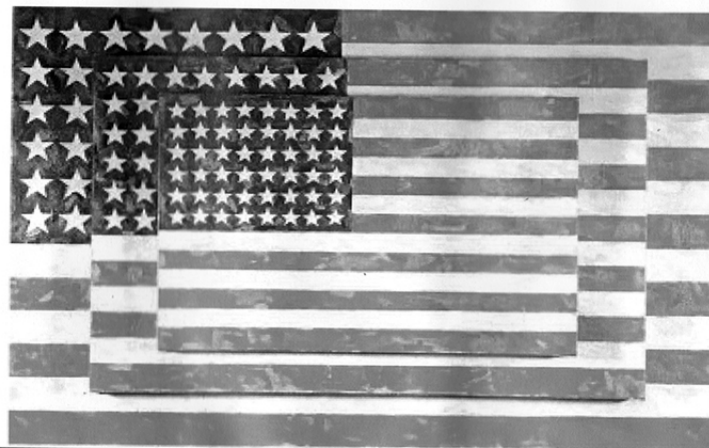
4 This work is a painting but Jasper Johns did many prints using a similar approach. He mostly used woodcuts and lithographs.

Formal Elements

Jasper Johns cleverly uses overlaps the famous American Flag in this print. His use of colours are the bold red, blue and white American colours.

Symbolism & Meaning

5 This work is about American pride and patriotism as represented by the American flag. Jasper Johns recreates the image into an art work by overlaying the flag symbol on top of each other with each layer getting smaller and smaller. I think his idea and use of the flag in this work is so the American public will respect the flag, appreciate it more and not take it for granted.



Personal Style

Jasper Johns is a strong contender in the world of modern art. His personal style challenges the way that Americans look at their world famous icons. Jasper Johns has used many images from popular culture,

Found materials, such as crumpled up newspapers etcetera, would play heavily into Johns work. This is because Jasper Johns would make a point of incorporating the world as it is into the pieces of art that he would produce.

Production Values

Title	Three Flags
Artist	Jasper Johns
Year	1958
Description	A 50 th anniversary gift of the Gilman foundation, Inc. the Lauder foundation, A. Alfred Taubman.
Photography	Geoffrey Clements
Material	Encaustic on Canvas
Dealer	The Whitney Museum of American Art NYC.