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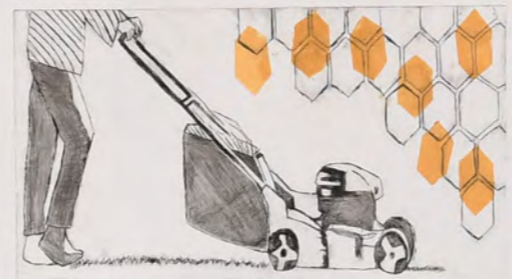
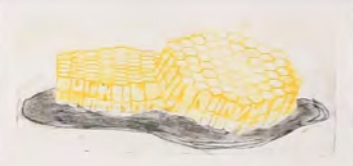
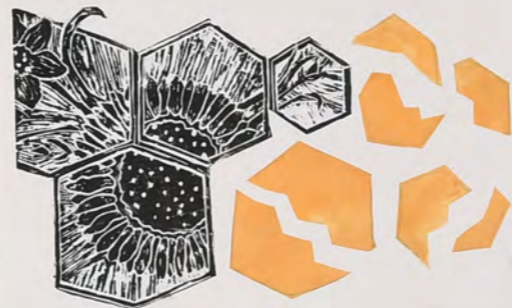
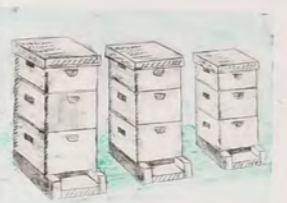
Level 3 Visual Arts 2023

91458 Produce a systematic body of work that integrates conventions and regenerates ideas within printmaking practice

EXEMPLAR

Achievement

TOTAL A



Achievement

Subject: Visual Arts – Printmaking

Standard: 91458

Marker commentary

The candidate uses observational drawing to set up a clear foundation and earnest proposition with ideas relating to bees and beehives, showing connected relationships between the insects, flowers, and people. The 12 images on Panel 1 help establish ideas. A range of compositional approaches are explored to set up possibilities, including close-ups of flowers and views inside the beehive, contextualising and exploring the subject matter through different viewpoints and proximity, enhanced through a range of processes including relief (woodcut) and intaglio (drypoint). There is a sense of journey or mapping as the portfolio develops, seen at the top of Panel 2 with dotted lines and a bee in mid-flight.

The top four works on Panel 2 push ideas compositionally and show confident use of woodcut, a play of positive and negative shapes, and a successful range of mark-making. Concepts develop further at the bottom of Panel 2, asking the viewer to reflect on the mowing of lawns and how this removes the flowers and pollen that bees, and in turn humans, rely on. The ghost-like stains of pressed flowers help establish this idea. The lawn mower is viewed from below, suggesting a bee's-eye view of the monumental machine that removes daisies from lawns.

The sensitively handled pressed flowers add an element of experimentation. A successful image is the abstracted composition explored through the layering of the flowers and linear empty cells of the bees' previously honey-filled comb, possibly suggesting the idea of colony collapse. Mesh from kiwifruit bags in the images at the top of Panel 3 repeat the hexagonal shape motif of the hive cells and, as the bee faces extinction (suggested by the skull), the shapes become distorted and broken. The shape is used to form coherent links and in areas as a framing device.

A limited colour palette is used purposefully, with golden yellow referencing honey and pollen, and the pale blue sky. There is breathing room around each individual work, ensuring works do not visually merge. Printmaking conventions are appropriate to the candidate's purpose and are consistently used with understanding throughout the submission.

Panel 1, with 12 works, establishes a wide range of possibilities to explore further. Along the bottom line, delicate works combine elements, explore layering, and set up a circular motif explored again in the next series at the top of Panel 2. Four large-scale works on the last panel, however, limit opportunities for further integration and development of ideas. Making smaller investigative works to test possibilities to expand and extend ideas would have been beneficial on Panel 3.

Although parts of this submission have works showing very successful technical skills and the regeneration of particular ideas, there needed to be greater consistency and purpose in the use of printmaking media and materials across the portfolio to meet Merit criteria. As the portfolio progresses, shifts in scale are used to develop ideas, however the last works on Panel 3 are heavy-handed and lack the sensitivity, refinement, and technical skill seen in earlier passages and smaller-scale works. Analysing pictorial and technical strengths to build on and regenerate new works would have lifted this submission. A capitalisation of the candidate's strengths, exploiting the successful options, processes, spatial devices, and arrangement of elements seen earlier in the portfolio, would have enabled further compositional refinement.