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## Level 3 Visual Arts 2023

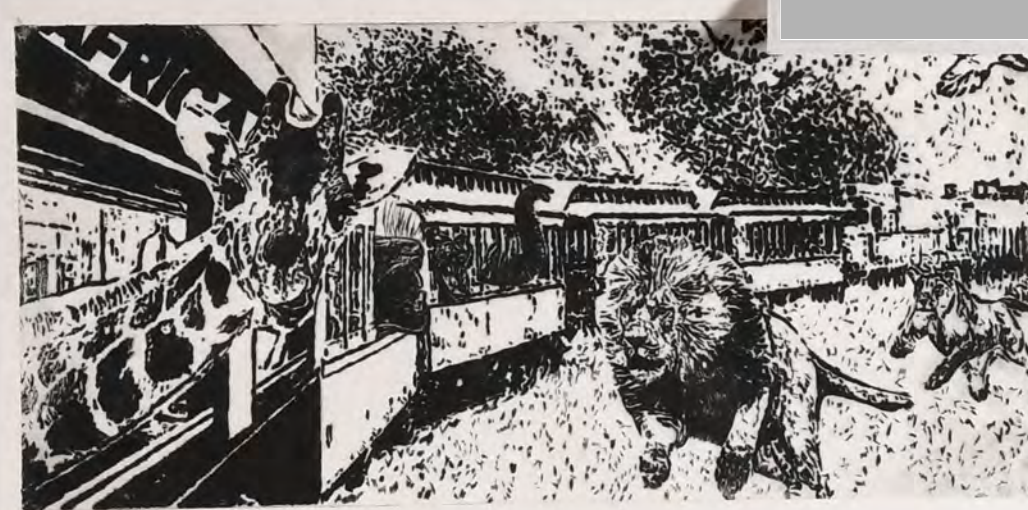
**91458 Produce a systematic body of work that integrates conventions and regenerates ideas within printmaking practice**

# EXEMPLAR

**Excellence**

**TOTAL E**







## Excellence

**Subject:** Visual Arts – Printmaking

**Standard:** 91458

### Marker commentary

This poetic portfolio clearly establishes a proposition following the journey of animals escaping from London Zoo and travelling back to their homeland in Africa. It quickly hits the ground running with maps and stamps used as underlays to reveal ideas and establish context. There is a sense of nostalgia created through the sepia and pink tones, and the works on the first panel informed by surrealism, with the dove flying off with two tigers. Subtle underlying symbolic elements add meaning. There are suggestions of childhood fantasy, or dreams of freeing animals from the zoo and returning them to the wild. Memories from stories like *Paddington Bear* or *The Tiger Who Came to Tea* come to mind. Imagery symbolising the capture, display, and relocation of exotic species references ideas associated with colonisation.

Close-up details of animals at the bottom of Panel 1 enable the viewer to connect emotionally. This candidate has synthesised a depth and breadth of ideas, creating inventive compositions, and the submission shows momentum from start to finish. The portfolio keeps building pictorially, while also developing greater sensitivity in the use of surface and layering.

Initially set in London, the animals are documented travelling through different environments and spaces. By Panel 3 they are integrated back into the African landscape, with scale used to extend ideas. A strength of this submission is the weaving of storytelling, conceptual ideas, and the explorative nature of the inquiry. Juxtaposing imagery dealing with the contrast between captivity versus freedom and manmade versus nature, shows there is a willingness to be inventive.

There is ownership of the progression of images and a systematic and clear flow of ideas and processes across all three panels. Each panel has at least three phases or shifts, showing evidence of critical reflection and informed decision-making. Exploiting adventurous options and arrangement of elements helps works build in complexity.

Printmaking methods have consistently been used with fluency and flair, exploiting their characteristics and potential, and works have been carefully ordered. Directional mark-making is a strength and is successfully used in both woodcut and drypoint. Areas of solid black tone and graphic, and high-contrast marks are seen in the final works on Panel 3, informed by and generated from strengths in the relief works on Panel 2.